THE

INLAND PRINTER

A TECHNICAL JOURNAL

DEVOTED TO THE ART OF PRINTING.

VOLUME XIX.

April, 1897, to September, 1897.

CHICAGO, ILL., U. S. A.:

THE INLAND PRINTER COMPANY, PUBLISHERS.

INDEX

TO

THE INLAND PRINTER.

VOLUME XIX.

FROM APRIL, 1897, TO SEPTEMBER, 1897.

B PAGE

Biography :
Guptill, Thomas H.—A Western Artist.... 62
Hackedorn, Margaret L., Publisher..... 549
Lewis, E. St. Elmo..... 185
Marxhausen, August, Publisher..... 301
Newspaper Illustrators—Charles A. Beaty. 304
Newspaper Illustrators—Frank Garvin.... 72
Richards, P., Caricaturist 698
Wishaar, Grace N..... 424

C

Colored Inserts :
Ault & Wiborg Co..... 380
Coloritype Co..... 508
Family Pet, The..... 220
Introduction, The..... 33
Johnson, Charles Eneu, & Co..... 336
Queen City Printing Ink Co..... 344

Composing Room :
Composition, The Cost and Value of..... 580
Copper-Faced Type..... 315
Following Copy on Commercial Printing.. 658
Imposition, Convenient Scheme of..... 541
Job Composition, Design and..... 417
Linotype Operators..... 45
Notes on Job Composition...65, 189, 306, 426, 554, 693
Review of Specimens Received.....92, 215, 333, 456, 583
Rulework, Scheme to Save..... 670
Special Cases, A Simple Device to Lock Up. 181, 721

Correspondence :
Anchoring Plates to Wood Mounts—A Reply to Mr. Shugg..... 543
Anchoring Plates to Wood Mounts by Bolt and Nut, Priority Claim for Australia.. 301
Apprentices in Competitions..... 669
Artists and Copyists..... 416
Celluloid Printing Plates by the Inventor.. 542
Celluloid Printing Plates, The Inventor of. 300
Chicago Engravers and Printers..... 56
Comparison, A..... 184
Competition the Life of Trade..... 299
Correction, A..... 673
Cost of Presswork in Different Colors and in Different Sized Forms Wanted..... 671
Country Publisher, Observations of a..... 181
Cover-Design Criticism, A..... 670
Cut Prices—A Reply to Mr. Seeman..... 58
England, The Printing Trade in..... 181
Forger on Pressman and Supply Houses ... 669
Homemade Ornaments with Chalk Plate and Machine Ruler..... 542
Honi Soit Qui Mal y Pense..... 55
Hygrometric Difficulty, That—A Reply to Mr. Harding..... 415
Imposition, Convenient Scheme of..... 541
In Reply to J. V.'s Queries..... 55

Correspondence — *Continued.* PAGE
Labor Contract, Value of the..... 181
Labor-Saving Borders for Advertisements . 55
Line as a Unit Not Patentable..... 673
Machine Composition, Good Average on 671
Marxhausen, August, Publisher..... 301
New York, From..... 182
New Zealand, From..... 58
Not Practical..... 55
Old-Time Metal Borders the Best 299
Original Colors, The..... 415
Papier-Maché System of Stereotyping Introduced Into Edinburgh, Scotland, How It Was..... 672
Pictures of the Nude Not Necessarily Impure 416
Printer and Legislation, The..... 183
Printer in Paradise, A..... 299
Printers' Estimates..... 542
Printers' Rollers 300
Proofreaders, Railroad Clerks and Critics.. 415
Rubber Stamp Making, Linotype and Other Brass Matrices for..... 299
Rulework, Scheme to Save..... 670
She Helps Mr. Addison..... 55
Special Cases, A Simple Device to Lock Up. 181
Specimen Books a Benefit, Are..... 541
Stealing Brains 672
Technical Clubs and the Typotheta..... 415
Thrutch, The..... 669
Tudor Black, Some Defects in..... 541
Unique Letters to Editors 669
What Can the Printer Do 541

E

Editorial :
Aluminum Plates as Substitutes for Lithographic Stones..... 170
Apprentices and Journeymen, Education of 409
Art Schools of France, The..... 664
Business Extension and Competition..... 407
Coöperation of Employer and Employe..... 408
Courtesy as a Business Asset..... 170
Craft Competition, Benefit of..... 535
Cut-Rate Printing, Advertising..... 168
Decorative Book Illustration..... 663
Drawing for Printers 666
Drawing, Lessons in..... 43
Electric Power, Direct..... 45
Estimating and Proofreading..... 408
Foreign Books, Free Admission of..... 167
Foreman, The Authority of a..... 43
Four Languages Desirable..... 45
Inquiries and Answers..... 663
Instability of Modern Records..... 535
Job Competition, the Close of the 664
Knowledge of Printing, A..... 289
Local Field, The 289
Machinery and Its Benefits..... 409
Magazine Circulations, Some 290

Editorial — *Continued.* PAGE
New Departure, A..... 43
New York Representative, Our..... 167
Newspaper Press, Development of the 44
Non-Unionism and Ratting 291
Outward Bearings, The Value of..... 290
Paper, The Age of..... 168
Poster Department, A..... 167
Premiums to Customers 168
Pressmen and Feeders, An Opportunity for 408
Pressmen vs. Compositors 289
Printers' Estimates and Profits 533
Prizes for Pet Specimens 291
Prizes for Single Specimens of Jobwork.... 407
Reprint Jobwork..... 535
Salesmen and Imposing Nonentities..... 665
Specimen Books, Suggestiveness of..... 534
Tariff Commission, A 534
Trade Exhibitions, More..... 664
Typesetting Competition..... 290
Typographical Union Defeat, A..... 534
Typotheta Extension 533
United Typotheta Meeting, The..... 666
Weather Service, Printing in the..... 169

Electrotyping and Stereotyping :
Apprenticeship, Term of 74
Backing-up Press for Electrotypes 317
Book Plate Standard, New..... 74
Celluloid Printing Plates 172, 317
Celluloid Printing Plates, The Inventor of.. 300
Clay Process of Stereotyping..... 316
Cleaning Stereotype Metal 198
Cold-Process Stereotyping 423
Concave Stereotypes..... 197
Coupling Two Dynamos Together 687
Damage to Type in Stereotyping..... 74
Drying Stereotype Molds..... 550
Electrotypes from Wood Cuts 687
Electrotyping—The Battery..... 402
Electrotyping—The Dynamo.....537, 659
Electrotyping—Historical Review..... 295
Electrotyping, Questions About..... 423
Half-Tones, Electrotypes of..... 550
Hard-Facing Electrotypes..... 317
Iron Electrotypes..... 197
Kaolin Plates..... 197
Matrix Composition. 550
Molding Composition..... 688
Newspaper Printing from Half-Tones..... 74
Nickel and Copper Plating..... 687
Notes and Queries on Electrotyping and Stereotyping.....74, 197, 316, 423, 550, 687
Papier-Maché System of Stereotyping Introduced Into Edinburgh, Scotland, How It Was..... 672
Rapid Depositing..... 687
Renewal of Stereotype Metal..... 687
Rolling Machine Paste..... 688
Speed in Electrotyping 423
Steam Tables, Heating..... 550
Stereotype Metal, Substitute for..... 197

Electrotyping and Stereotyping—*Cont'd.* PAGE
Stereotyper's Troubles, A 423
Stereotyping in Country Offices 198
Stereotyping Machinery 197
Stereotyping Tabular Work 197
Text-Books on Electrotyping and Stereotyping 316
Type Shortened by Stereotyping 688
Engraving:
Acetylene Light for Photo-Engraving 86
Aluminum Etching 548
Aluminum in Place of Lithographic Stones . 678
Anchoring Plates to Wood Mounts—A Reply to Mr. Shugg 543
Anchoring Plates to Wood Mounts by Bolt and Nut, Priority Claim for Australia. 301
Asphalt and Bichromate of Potash, Mixing 86
Blackening Brass 315
Chalk Plate Lttigation 330
Cleaning Half-Tone Screens 548
Commercial Letter and Bill Heads 211
Copper Dials, Engraving 549
Daily Newspapers, Half-Tones for the 434
Detail in Shadows of Half-Tones 87
Dust as an Obstacle in Half-Tone Making. 315
Ellsworth Bill and Photo-Engravers, The.. 211
Enamel Formula for Hard Zinc 435
Engraving White Designs on Black Ground 435, 678
Father of Half-Tone, The 211
Four-Line Screen, The New 548
Ground Glass, Substitute for 315
Half-Tone Dot, The Theory of the Formation of the 434
Half-Tone, Improvement in 86
Half-Tone, The Theory of 86
Half-Tones in Grain 548
Half-Tones in the Magazines 86
Lining for Etching Tub 434
Lithography in Half-Tone 435
Nitric Acid Stains, To Remove 315
Penrose & Co's Photo-Process Catalogue... 548
Perchloride of Iron 548
Photo-Engravers' Associations 548
Photo-Engravers' Meeting, The 709
Photo-Engravers Should Learn to See 212
Photography in Natural Colors 87, 316
Photogravures on a Fast Press 548
Photogravure on Steel 678
Photo-Lithography in New Zealand 678
Powder Process for Half-Tone, The 211
Prices for Half-Tone 434
Printing Plates, Easiest Method of Making. 211
Process Engraving Notes and Queries 86, 211, 315, 434, 548, 678
Process Work on Grant Memorial Day 315
Process Work, The Influence of 297
Protection for American Artists 87
Retouching Photographs for Half-Tone Reproduction 434
Rollers for Rolling Up Zinc Plates 679
St. Louis Photo-Engravers' Association, The 330
Screen to Sensitive Plate, The Proper Distance from 212
Sensitizer for Red in Three-Color Work, A. 434
Silver Stains, Removing, from Fingers ..86, 315
Square Diaphragm, The Proper Position for the 678
Stopping-Out Varnish, Simple 211
Three-Color Half-Tones Without Color Screens 297
Three-Color Work on the New York *Herald*. 211
Transferring a Print to Boxwood 679
Why Process in the United States is Superior 548
Wood Engraving, The Decline of 679
Zinc Plates Graying While Etching 315

I

Illustrations—Full-Page:
Apache Indian Chief Geronimo 526
Asheville, North Carolina, Views In and About 420
Auditorium and Minerals and Forestry Buildings, Tennessee Centennial Exposition 706

Illustrations—Full-Page—*Continued.* PAGE
Board of Management of the Wellington (New Zealand) Typographical Union 682
Boy Luther at the House of Madam Cotta, The 704
Comanche Indian "Bon-e-tah" 654
Cover Design (John Sloan) 81
Cuba in War Time 674
Debated Question, A 54
Delegates to the Ninth Annual Convention I. P. U., Detroit, Michigan 454
Desplaines River, On the, Near Chicago 38
Domestic Simplicity 180
Doubtful Moment, A 157
Fishing on Lake Erie 722
Ford, The, Salt Creek, Near Chicago 312
Fountain in Front of Congressional Library Building, Washington, D. C 544
Fremont Pass, Rocky Mountains, Colorado. 406
Gi-aum-e Hon-o-me-tah 525
Introductory Design (A. Donald Rahn) 82
Kiowa Indian Squaw "Ton-had-die" 653
Loop, The, Georgetown, Colorado 397
Morning Visitation, The 288
Mount Abram, Colorado 37
Mount of the Holy Cross, Colorado 298
Music Hath Charms 281
Now Look Pleasant 158
Pike's Peak from the Gateway to Garden of the Gods 166
Platte Cañon 662
Polar Queen, The 42
Pussy's Perplexity 282
Reproduction of Programme Recently Issued by the Typotheta, Buffalo, N. Y. 690
Shepherdess, The 414
Sport in the Wisconsin Woods (Wells) 440
Suffer Little Children to Come Unto Me.... 532
Tambourine Girl, The 398
Tennessee Centennial Exposition at Nashville 574
Thrutch, The, and Fairies' Chapel 668
Young Entomologist, The 540
Illustrations—Small:
April Fool's Day (Richardson) 53
Arcade Approach to the Hermitage 708
Arranging the Partnership 84
Asheville, View of, from Sunset Drive 421
Aunt Faithful 70
Automatic Typecasting Machine 194
Before and After the Feast 59
Belle Meade Manor, Nashville, Tenn 707
Birim Molding by Hand 83
Bit of Vanity Fair, A 576
Book-Plate Design (Thomas & Blocksidge). 443
Borrowing Franklin's Matrices 84
Boy Difficulty, The (Souter) 294
Calendar (Hapgood) 196
Captain Racomaro and His Cuban Guide... 677
Captain Racomaro Drilling the Spanish Troops 677
Cattle 401
Cave Falls, Glen Onoko 186
Cayuga Lake Beach 186
Children's Building 576
Cock of the Walk, The 300
Congressional Library Building, Washington, D. C 545
Courthouse and Public Square, Asheville, N. C 422
Cover Design (P. A. Schwarzenbach) 442
Cover Designs (Bradley) 331
Cox Duplex Press, The 91
Dressing Type 195
Dynamo Connections on Double Vat 538
Easter Blossoms 87
Elbow Curve, Cayuga Lake 187
Electrotyping Dynamo 538
Flower of Spring, A 161
Gardening 182
General View of Western Trocha 676
Going, Going, Gone 529
Gourd Harbor 577
Hermitage, The, Nashville, Tenn 708
Hilarity, Gravity 535
His First Picture 284
Hopper, Mrs. Edna Wallace 89
Hydraulic Press for Cellutype Casting 172

Illustrations—Small—*Continued.* PAGE
Illinois Building 579
Initial Designs (Shoop) 316
Job's Comforter (Souter) 296
Laundry Advertising, A Suggestion for 327
Lehigh Gap 187
Like a Greek Girl (Ross) 214
Little Florist, The 160
Little Jack Tar 552
Load of Georgia Produce, A 639
Looking Through the Morning Paper 667
MacKellar Vase, The 84
Mammoth Cave, Kentucky, Entrance to the 709
Mammoth Cave, Kentucky, In the 709
Memphis Building 576
Mold, One Side of, Showing Nicks 194
Mold with Matrix Withdrawn 194
Moonshiner's Cart, A 432
Motherly Old Hen, A 301
Musconetkong Glen 187
Negro Building 577
North Carolina Creeper, A 178
Picking Out Imperfect Type 195
Playmates 549
Portrait, A 701
Portrait Charles A. Beaty 304
Portrait of Mr. Blank as an Impersonator of Miss Blank 61
Portrait J. H. Bruce 707
Portrait John Vance Cheney 163
Portrait Capt. William Henry Cundy 313
Portrait Robert Fergus 581
Portrait Frank Garvin 72
Portrait James Gelson 455
Portrait Edward C. Hughes 302
Portrait Charles L. Hutchinson 162
Portrait Jesse Johnson 453
Portrait G. Frederick Jordan 85
Portrait Herman Justl 580
Portrait Mrs. Van Leer Kirkman 575
Portrait V. L. Kirkman 575
Portrait Thomas Knapp 707
Portrait E. St. Elmo Lewis 185
Portrait Thomas MacKellar 85
Portrait William B. MacKellar 85
Portrait Frank Pampusch 454
Portrait George S. Payson 162
Portrait Louis Roesch 547
Portrait Max Schmidt 52
Portrait Herbert S. Stone 164
Portrait Edward Payson Suter 586
Portrait J. W. Thomas 575
Portraits Vernon and Thomas B. Upton 667
Portrait John W. Williams 453
Portrait W. Ross Wilson 587
Portrait Grace N. Wishaar 424
Portrait John H. Wrenn 162
Poster, *Photographic Times* 75
Poster Design (E. B. Bird) 86
Poster Design (Ethel W. Mumford) 413
Poster Design (Hans Unger) 207
Poster Design (Thomas Willing) 400
Poster Design (Charles H. Woodbury) 198
Poultry Item, A 311
Roman Peasant Boy 209
Roman Peasant Girl 208
Saint Louis Miss, A 444
Scene at Soldiers' Barracks 675
She Knew Their Taste (Souter) 295
Sixteenth Century Typecaster, A 193
So Funny 657
Soldiers' Quarters on Western Trocha 675
Solid Stone State Capitol 577
Spanish Soldiers Arresting Pacifices 675
Spanish Soldiers Defending a Position 677
Spanish Troops Leaving Havana for the Front 676
Steam Typecasting Machine 194
Study in Black and White, A 412
Summer Girls—Not After Gibson 547
Sunshine and Shadow 552
Taps 90
Three of a Kind 661
Title-Page Design (Hapgood) 431
Two Roses 183
Types of Spanish Soldiers 675
Typical North Carolina Conveyance, A 531
Woman's Building 577

L

Lithography:
Air Brush vs. Spatter Work on the Lithographic Stone 702
Aluminum Plates Le Plat, To Make 559
Aluminum Plate, Makers of 700
Aluminum Plates, Preparing the Surface of, for Lithography 702
Aluminum Plates and Presses for Printing Therefrom 702
Art of Lithography, The 559
Blending of Photogravure, Lithography and Type Display 700
Bogus Specimens 700
Card Competition, Conditions and Purposes of the 703
Chemical Changes in Litho Process 560
Collection of Litho Cards as a Prize 560
Contortions in Transferring 441
Conveniences for Employes 700
Cutting Prices, Etc 702
Engraving on a White Ground, the Work Showing Black 702
Enterprise of the *National Lithographer* 560
Etching the Aluminum Plate 703
Examples for Studious Lithographers 559
Eye Strain, Effect of 700
Inks for Printing Safety Tints 560
Large Stones and Substitutes Therefor 442
Limited Material and Limited Time 559
Litho Designs in Letterpress Work 441
Litho Specimens vs. Typo Specimens 700
Litho-Steam Press Printer, The 560
Litho Stone Deposit on Metal Plates 703
Lithographic Exhibits at Omaha, Nebraska 559
Lithographic Steam Press, First 442
Lithography Only at the Threshold of Its Development 560
Masters in Lithography 560
New and Useful Tool for Lithographers, A. 702
Notes and Queries on Lithography..302, 441, 559, 700
Notes on Progress 561
Passing of the Vignette and Portrait Engraver 560
Photo Camera's Influence, The 560
Photography and Lithography 559
Principle of Lithography, The 561
Principles and Science of Lithography, The. 702
Progressive Litho Supply Houses and Schools for Cosmographic Study 702
Richards' Aluminum 700
Royal Graphic Experimental School of Vienna, The 700
Stone Age Again at Hand, The 560
Suggestions to Artists and Designers 442
Technical Schools for Apprentices 559
Transferer, The 559
Transferring Half-Tone to Stone 703

M

Miscellaneous:
Advertising for Printing 40
Advice, A Little 661
American Institute Fair, The 564
American New Departure, The, Criticised.. 546
American Presses 442
Arabic, A New Kind of 425
Artistic Railroad Advertising 89
Bill Nye and the Railway 73
Blotting Paper 531
Books, Brochures and Periodicals 89, 213, 331, 443, 566, 705
Brunt, Walter N., San Francisco 185
Buffalo Typothetæ Banquet 443
Business Notices 96, 220, 335, 459, 589, 725
Campbell Company's Advertising Policy, The 71
Catalogue Work, A Reasonable Price for.. 315
Caxton Club, The 162
Caxton Convalescent Home, The 667
Cheap Printing Outfit, A 317
Chicago *Record's* Cuban War Commission And How it obtained the News 675
Copyright as Applied to the Congressional Library 545
Correct Typography 549

Miscellaneous — *Continued.*
Country Office, The 304
Cox Duplex Press Wins, The 91
Drawing for Printers 36, 174, 292, 410, 536
Don't Worry About the Editor — He'll Get On 62
Foreign Notes 64, 216, 698
Hints for Printers' Ads 557
Hoardings, The 678
Hughes, Edward C., San Francisco 302
Hygrometric Difficulty, A 293
International Printing Pressmen's Union, Ninth Annual Convention, at Detroit.. 453
Japanese Art Impulse, The 413
Japanese English 179
Job Printing, Prices for 192
Journalism in Turkey 424
Kelmscott Press and Morris Revival, The.. 63
Land of the Sky, The 421
Letter to the Typothetæ from J. B. Hulling 688
Make-Up, A Good 61
Monograms, The Use of 585
New Editions at Interlachen 561
Newspaper as an Art School, The 159
Newspaper Gossip 88, 214, 329, 445, 588, 724
Newspaper Publishing, Successful 33
Newspapers, Mechanical Processes on 412
Of Interest to the Craft 91, 217, 328, 455, 584
On a Subject of Considerable Importance.. 283
One Hundred Years 83
Paper Machine, A Giant 457
Papermaking, A German View of American 419
Patents of Interest to Printers .48, 204, 324, 438, 565, 720
Pictorial Placard, The 553
Picture Posters 206
Poe Cottage, The (illustrated) 430
Post Office Regulations, The Latest 539
Poster Lore and the Newer Movements..322, 436, 562, 719
Poster, The Origin of the 564
Press Representative's Trip East, A 186
Printing and Publicity Problems 58, 195, 326, 430, 557, 684
Printing is for Reading, not for Fancy Letters or Many-Colored Inks 303
Prize Newspaper Exhibition 76
Promotions, Two Deserved 586
Proprietor Becomes a Tourist, The..399, 527, 660
Roesch, Louis, Company, San Francisco.... 547
Rubber Stamps, How to Make 530
Schmidt Label & Lithographing Co., San Francisco 52
Sears Typo-Matrix Machine and the Differential Feed Typewriter, The 72
Shorter Workday, The 330
Stationery, New Shades in 188
Stationery, New Styles in 77, 425
Taste in Typography 284
Tennessee Centennial Exposition at Nashville 575
Thomas, P. I., Printer and Journalist, San Francisco 441
Trade Notes 94, 218, 334, 458, 587, 723
Twenty-Four Hour System, The 444
Typemaking, The Art of 193
Typesetting Machine Inventor, The Discouragements of a 404
Typesetting Machines, Improved 665
Typothetæ of Buffalo, First Annual Outing of the 691
Uniform Estimate and Tender Blanks 676
United Typothetæ of America 212
United Typothetæ of America, Eleventh Annual Session, Nashville, Tenn 707
Upton Brothers, San Francisco 667
Verbeck's, Frank S., New Appointment 697
Wellington (N. Z.) Typographical Union.... 683

O

Obituary:
Ackerman, Samuel P 93
Blair, John Chalmers 581
Cundy, Capt. William Henry 313
Cuyler, Col. Joseph C 330

Obituary — *Continued.*
Davis, Edwin S 330
Fergus, Robert 581
Flood, Benjamin P 93
Francis, Hon. John M 581
Garrison, J. C 330
Griggs, S. C 212
Hanleiter, Cornelius R 330
Leckie, Archibald 582
Lynk, Martin 581
McLaughlin, Frank 581
McMillan, John G 94
MacKellar, William B 582
Ottoway, Thomas P 212
Potter, S. Frank 212
Rathgeber, James S 581
Thorne, Joseph 330
Trenter, J. P 94
Tucker, Henry Luther 93, 212
Watson, Julius Lewis 330
Wiley, E. P 212
Williams, Isaac K 581
Wootan, M. M 330

P

Poetry:
Coquette, The 61
Passing of the Old-Time Printer, The 77
Printer in Paradise, A 299
She Helps Me. Addison 55

Pressroom:
Blankets on Web Presses, The Life of..... 314
Blue on Note-Head, Working 209
Bronze, Cleaning Off 69
Bronze Stick on Ribbon, Can't Make 551
Coating Pulling Off Card Stock 552
Coating Pulling Off Paper Made for Soap Wrappers 681
Copying Ink from Rollers, To Remove 70
Copper and Steel Plate Engraving, Presses Used for 680
Cuts, What's the Matter With the 69
Diagram Drawings of Printing Presses.... 210
Electricity in Paper in Summer 679
Embossing Dies, His First Attempt at Making His Own 69
Embossing from Type 209
Enameled Papers, The Handling of, at Press 313
Engraving on Hard Rubber 681
Envelopes, Printing on 69
Half-Tone Plates, Advantages of Printing from Originals of 314
Highly Enameled Papers, Ink for 209
India Rubber Shavings for Roller Composition 70
Information for W. R. & Co 679
Ink for Hand Numbering Machines 679
Ink on Playing Cards Rubbed Off 314
Inks, Trouble With 680
Linen and Bond Paper, Printing on 313
Linen, Hard and Rough-Finished Papers, Printing on 313
Matching Colors, Wants to Know of a Work Treating on 210
Middle Screws on the Peerless Press, About 432
Middle Screws on Peerless Press, Correction Regarding 552
Offset, How to Prevent 680
Overlays for Half-Tone Plates for Coated and Calendered Stock, Making 314
Parchment, To Take Creases Out of 210
Photo Card Mounts, Embossing Prints on.. 681
Pressman's Troubles, A — Uniform Color.. 178
Pressman's Troubles, A — Why Quads Print 285
Pressroom Queries and Answers 69, 209, 313, 432, 551, 679
Printing in Colors from One Plate 432
Printing Ink Blacks 210
Printing Presses, The Construction and Power of 175
Prouty Press, Trouble With 551
Removing Bronze from Satin Ribbon 432
Rollers, A Few Questions About 433
Rollers, Composition, Breaking on the Ends 553
Rollers During Sultry Weather, Another Remedy for 314

Pressroom — *Continued.* PAGE
Rollers, Homemade, About ... 71
Rollers in Damp Weather, Suggested Remedy for ... 210
Rollers Not Working Satisfactorily in Warm Weather ... 680
Rollers, Printers' ... 300
Rollers Tearing Off the Stocks, Cause of .. 70
Rollers, Wants Recipe for Making ... 69
Softening Composition Rollers, Wants to Know a Process for ... 209
Solid Blocks, Printing ... 552
Spaces, Quads and Leads Working Up ... 433
Specimen Sent, An Opinion Regarding ... 551
Stamping Gold Leaf on Leather ... 209
To Whom It May Concern ... 432
Type Working Off Its Feet, Wants a Remedy for ... 69
Uneven Inking on a Platen Press, A Remedy for ... 679
Varnish to Thin Bronze Ink ... 679
Wants Something Easy and Simple ... 209
Wants to Coat His Own Paper ... 553
Working Half-Tone Plates on Perfecting Presses ... 680
Wrinkling on the Off Ends of Sheets ... 433
Proofroom :
Abbreviations, Are They ... 551
Antiquated Hyphening ... 689
Bath or Baths — Plural Possessives ... 311
Books for Proofreaders, Best ... 76
Capitalizing, Differences in ... 419
Capitalizing, Questions About ... 75

Proofroom — *Continued.* PAGE
Changes from Copy by Proofreaders ... 400
Common Sense in Proofreading ... 418
Copy-Reader, The ... 528
Date Lines, Style in ... 188
Dictionary in the Proofroom, The ... 286
Doily or Doiley ... 310
Editorial Paragraphs ... 689
Evening and Eve ... 75
Grammar Questions, Two ... 551
Hard Times, A Question of ... 187
Leaders ... 187
London Association of Correctors of the Press ... 77
Misplaced Criticism ... 559
Negative Omitted, A ... 551
Oh and O ... 311
Old-Time Absurdity Preserved, An ... 418
Plural Wanted — German Spelling ... 187
Possessives and Abbreviations ... 689
Proofreader and Diction, The ... 656
Proofreaders and Copy-holders ... 418
Proofreader's Responsibility, The ... 164
Proofreading, Amenities of ... 46
Proofroom Notes and Queries ... 75, 187, 310, 418, 550, 689
Punctuation ... 689
Punctuation, A Note on ... 188
Quotations ... 75
Singular and Plural Verb, Choice Between 310
Singular vs. Plural ... 550
Wages of Proofreaders ... 311
Working Under Difficulties ... 311

T PAGE
Type and Typefounding :
Arno Series ... 320
Bank Script Series ... 80
Barta Borders ... 318, 319
Bradley Series ... 78
Bruce Title Series ... 573
Collins Bands ... 450
Condensed Gothic No. 1 ... 203
Condensed Studley Series ... 80, 717
Contour Bands and Borders ... 712, 713
Copperplate Roman ... 716
De Vinne and De Vinne Italic Series ... 447
De Vinne Extended Series ... 448
De Vinne Extra Condensed Series ... 449
Elzevir Borders and Bands ... 450
Elzevir Florets ... 450
Elzevir Gothic Series ... 451
Florentine, Collins and Caxton Bands and Borders ... 714, 715
Harvard Old Style Italic ... 199
Houghton Series ... 570
Iroquois Condensed Series ... 711
Livermore and Livermore Outline Series ... 446
Longfellow Series ... 200, 201
McCullagh Series ... 79
MacFarland Series ... 321
Plate Script Series ... 81
Recent Type Designs ... 219
Review of Type Designs ... 416, 543, 691
Satanick Series ... 568, 569
Topic Series ... 202
Vertical Script ... 571, 572, 710

INDEX TO ADVERTISEMENTS.

PAGE

Advertisers' Agency ... 101, 227, 355, 486, 612, 753
Advertising World ... 101
American Paper Co ... 11, 235, 629
American Steel & Copper Plate Co ... 101, 121, 241, 357, 487, 613, 751
American Type Founders' Co... 32, 33, 96, 97, 98, 133, 150, 222, 223, 237, 270, 335, 336, 338, 349, 372, 373, 384, 460, 462, 596, 597, 610, 727, 730, 734, 735, 747
Anthony, E. & H. T., & Co.. 103, 152, 351, 482, 503, 646
Arabol Mfg. Co.... 24, 236, 350, 483, 521, 592, 750
Armour Glue Works ... 127, 241
Art Student ... 356, 486, 612, 753
Ault & Wiborg Co... 16, 17, 132, 133, 256, 257, 380, 381, 500, 501, 636, 637

Babcock Printing Press Mfg. Co.. 28, 230, 352, 476, 600, 742
Baltimore & Ohio R. R ... 604, 743
Barhydt, Frank ... 223, 259, 635
Bates Machine Co ... 725, 733
Benedict, Geo. H., & Co ... 265, 383
Bingham's, Samuel, Son ... 13
Binner Engraving Co.... 22, 144, 267, 377, 501, 641
Blanchard, Isaac H., & Co ... 463, 594, 731
Blomgren Bros. & Co... 116, 138, 264, 478, 510, 739
Brains Publishing Co ... 746
British Printer ... 612, 752
Bronson Printers' Machinery & Warehouse Co ... 98, 102, 231, 260, 473, 594, 733
Brown Folding Machine Co.. 117, 151, 351, 384, 600
Brown, L. L., Paper Co ... 23, 228, 382, 512, 640
Buckle Printers' Roller Co ... 17, 245, 271
Buffalo Printing Ink Works ... 24, 230, 258, 481, 608, 649
Bullock Electric Mfg. Co.... 30, 243, 356, 484, 604, 745
Burbank Engraving Co ... 223
Business Directory ... 122, 246, 362, 488, 614, 754
Butler, J. W., Paper Co.. 1, 125, 230, 249, 365, 493, 589, 621

Campbell Co.... 2, 3, 4, 5, 6, 7, 126, 127, 128, 129, 222, 250, 251, 252, 253, 254, 366, 367, 368, 369, 494, 495, 496, 497, 498, 592, 622, 623, 624, 625
Carver & Swift Stamping Press Co.. 136, 221, 359, 391, 506, 646
Central Electrotype & Engraving Co. 487, 613, 751
Central Paper Co.... 115, 238, 355, 481, 609, 747
Challenge Machinery Co... 12, 97, 98, 154, 221, 272, 336, 461, 462, 473, 503, 589, 638
Chambers Bros. Co.... 32, 156, 280, 396, 524, 652
Chandler & Price Co... 98, 105, 146, 346, 459, 507, 645
Chicago Great Western R'y ... 242, 358, 486
Chicago, Milwaukee & St. Paul R'y.. 465, 592, 729
Chicago Paper Co ... 114, 239, 354, 480, 609, 748
Chicago Water Motor & Fan Co ... 101, 227, 339
Child Acme Cutter & Press Co... 118, 141, 223, 344, 483, 521, 743
Cincinnati, Hamilton & Dayton R'y... 243, 356, 465, 612, 745
Coes, Loring, & Co.. 17, 137, 220, 269, 384, 605, 639
Coloritype Co ... 508, 509
Cottrell, C. B., & Sons Co.. 226, 340, 464, 595, 732
Cramer, G., Dry Plate Works 32, 156, 280, 396, 524, 652
Crescent Type Co ... 472, 736
Crutsinger, C. W ... 121, 241, 357, 487, 613, 751

Davis & Feldman ... 224
Delete Chemical Co.... 97, 335, 357, 487, 726, 730

PAGE

Dexter Folder Co... 118, 150, 224, 260, 459, 471, 500, 748
Dick, R., Estate ... 114, 150, 270, 384, 610, 747
Dixon, Jos., Crucible Co ... 101, 220, 227
Duplex Printing Press Co ... 16, 132, 342, 599

Eastern Brass Type Foundry ... 484, 604, 751
Eastman Kodak Co.... 32, 156, 280, 396, 524, 652
Electric City Engraving Co.. 26, 143, 263, 376, 511, 589, 647
Electro-Light Engraving Co ... 25, 240, 345, 475, 607, 643
Electro-Tint Engraving Co... 96, 110, 353, 380, 606, 749
Emmerich & Vonderlehr ... 24, 236, 350, 476, 602, 740
Empire Typesetting Machine Co.. 12, 154, 272, 393

Fairfield Paper Co ... 112
Farmer, A. D., & Son Type Founding Co.. 118, 222
Ferguson, J. H ... 742
Franklin Engraving & Electrotyping Co.... 15, 135, 261, 374, 505, 632
Freund, Wm., & Sons ... 115, 238, 258, 336, 391, 506, 748
Fuchs & Lang Mfg. Co ... 271, 471, 507, 747
Fuller, E. C., & Co.... 111, 229, 278, 469, 518, 744
Funk & Wagnalls ... 634

General Engraving Co ... 379, 462, 642
Gladiator Cycle Works ... 104, 237, 274, 337, 390
Godfrey & Co ... 121, 241, 357, 487, 613, 751
Goes Lithographing Co .. 14, 137, 362, 488, 614, 754
Golding & Co ... 96, 223, 336, 459, 580, 729
Grand Rapids Engraving Co ... 25, 240, 345, 479, 507, 740
Grand Trunk Railway ... 726, 728
Gray's Ferry Printing Ink Works... 243, 356, 487
Griffin, H., & Sons ... 121, 241, 357, 487, 613, 751

Hamilton, Mfg. Co... 31, 98, 155, 270, 395, 523, 589, 651
Harper Illustrating Syndicate ... 227, 339
Harris Automatic Press Co.... 8, 130, 256, 370, 500, 626, 727, 729
Hellmuth, Charles ... 117, 234, 350, 483, 521, 750
Hercules Gas Engine Works ... 97, 119, 227, 259, 336, 337
Hickok, W. O., Mfg. Co.... 120, 242, 358, 486, 612, 752
Hoe, R., & Co ... 590
Hoke Engraving Plate Co.... 14, 238, 355, 471, 605, 731
Huber, J. M ... 115, 238, 258, 481, 608, 746

Illinois Central R. R ... 243, 356
Illinois Engraving Co ... 341, 467
Illinois Paper Co ... 114, 239, 354, 480, 609, 747
Interior Conduit & Insulation Co.... 28, 231, 275, 393, 514, 780

Jaenecke Bros. & Fr. Schneeman.. 9, 131, 255, 371, 499, 627
Johnson, Charles Eneu, & Co ... 336
Juergens Bros. Co ... 123, 247, 344, 475, 607, 643

Keith Paper Co.... 113, 152, 351, 385, 605, 648
Kidder Press Mfg. Co .. 108, 233, 347, 386, 461, 522, 637
Kissinger & Lau ... 258
Koenig, A. W ... 101, 227, 339
Krause, Karl ... 230, 352, 474, 608, 740

Latham Machinery Co... 97, 106, 142, 276, 485, 605, 646

PAGE

Levey, Fred'k H., Co.... 25, 240, 345, 475, 607, 643
Lloyd, George E., & Co.. 117, 136, 259, 385, 601, 745
Lovejoy Co ... 121, 241, 357, 487, 613, 751

Maguire & Baucus ... 17, 236, 274, 390, 602
Manz, J., & Co ... 140, 141, 257, 375, 504, 631
Megill, Edw. L ... 115, 238, 355, 470, 609, 748
Mergenthaler Linotype Co ... 18, 99, 149, 224, 343, 387, 502, 636
Millar Bros ... 101
Miller Perforator Co ... 225, 355
Missouri Brass Type Foundry Co ... 122, 246, 363, 489, 615, 755
Monon Route ... 242, 358, 752
Morgans-Wilcox Co.... 115, 238, 270, 391, 520, 589, 649
Moses, Lionel ... 101, 227, 339, 465, 594, 730, 733
Munson Typewriter Co.... 120, 242, 358, 486, 612, 752

National Correspondence Institute ... 121, 241, 357, 487, 613, 727, 751
New Champion Press Co.... 104, 232, 350, 476, 602, 635

O'Bannon, J. W., Co ... 241, 357, 487, 613, 751
Okie, F. E., Co ... 220, 264, 265
Olds, P. F., & Son, Engine Works .. 487, 613, 751
Osgood & Co ... 25, 240, 345, 475, 607, 643
Oswego Machine Works .. 8, 130, 262, 336, 461, 474, 517, 649, 729
Otto Gas Engine Works ... 104, 232, 352, 482, 503, 740

Paper Mills Co ... 114, 239, 354, 480, 609, 746
Parsons Paper Co ... 113, 152, 270, 470, 520, 648
Payyer Printing Machine Works ... 115, 238, 270, 481, 608, 746
Pennsylvania Lines ... 348
Perfection Type Case Co.... 590, 601, 648, 727, 746
Photo-Chromotype Engraving Co ... 121, 241, 357, 487, 613, 751
Pope, A. W., & Co ... 114, 239, 355, 481, 609
Preston, Richard ... 103, 234
Printer and Bookmaker ... 355, 471, 506, 748
Profitable Advertising .. 120, 243, 356, 465, 613, 745
Prouty Co ... 101, 227, 339, 465, 594, 635, 733
Prouty, Geo. W., Co ... 465, 610

Queen City Printing Ink Co.... 109, 139, 344, 345, 466, 516, 630

Red Letter ... 120, 243
Riverside Paper Co ... 148, 394, 628
Rockford Folder Co.... 103, 232, 274, 482, 603, 650
Rosback, F. P ... 119, 136, 271, 474, 507, 646
Royle, John, & Sons.... 102, 150, 359, 391, 506, 629

St. Louis Photo-Engraving Co.. 101, 227, 339, 465, 594, 733
Sanders Engraving Co ... 514, 633
Santa Fe Route ... 359
Scientific American ... 120, 242, 358, 486, 612, 752
Seybold Machine Co.. 20, 21, 147, 273, 336, 388, 389, 460, 513, 644, 729
Sheridan, T. W., & C. B ... 27, 153, 277, 381, 515
Shniedewend, Paul, & Co.. 24, 96, 151, 222, 635, 730
Slade, Hipp & Meloy ... 121, 241, 357, 487, 613, 751
Smith, Milton H ... 729
Smith Perforator Co ... 121, 241, 357
Southern Railway ... 120, 753
Standard Machinery Co ... 338, 378, 509, 737
Straeffer & Siedenburg ... 121, 243, 356, 486, 613, 751
Sturtevant, Charles L.. 101, 227, 339, 465, 594, 731

PAGE
Thomson, John, Press Co.....598, 590
Thorne Typesetting Machine Co.....137, 370, 626

Union Card & Paper Co.....115, 238, 258, 481, 608, 746

Van Allens & Boughton.....107, 134, 266, 468, 598, 741
Van Duzen Gasoline Engine Co..101, 225, 339, 465, 594, 733

PAGE
Want Advertisements...99, 224, 338, 462, 592, 730
Wells, Heber.....114, 239, 354, 470, 605, 746
Wesel, F., Mfg. Co..29, 151, 222, 258, 385, 601, 638
Western Wheel Works..... 477
Weston, Byron, Co.....124, 248, 364, 492, 620, 756
Wetter, Jos., & Co..29, 141, 271, 473, 520, 638, 728
White, James, & Co.96, 114, 239, 354, 480, 609, 747
Whiteson, I.....99, 101
Whiting Paper Co...97, 114, 239, 336, 354, 481, 609, 747

PAGE
Whitlock Machine Co....19, 145, 268, 392, 519, 738
Wild, Anton.....14, 99, 136, 344, 470
Williamson-Haffner Engraving Co...121, 241, 357, 487, 613, 751
Wisconsin Central Lines..... 461, 589
Worthy Paper Co..... ..... 113, 237

Yates Mfg. Co.....121, 241, 357

Zeese, A., & Co.....484, 603, 650
Zeese, A., & Sons..... 10



A BILL HEAD

Is what your customer wants, but he don't know the kind, the color, the weight or the width.

Show Him
Butler's New Sample Book
of Ruled Goods

and he'll know in a minute.

If you haven't got it, get it!
It's free for the asking—*to the Trade.*

IT contains everything in Bill Heads, Statement Heads, Memorandum Heads, Letter Heads and Envelopes to match.

IT'S A MONEY MAKER.
IT'S A TIME SAVER.

J. W. Butler Paper Company,
CHICAGO.

"Centurys" to the right, "Centurys" to the left, "Centurys" in front of you.

Being Installed Now!

FRANKLIN PRINTING CO., Philadelphia, . . . Their FOURTH "Century."
WILL BRADLEY (Wayside Press), Springfield, Mass., ... A "Century."
THE LOTUS PRESS, New York, ... Two "Centurys."
THE CHASMAR-WINCHELL CO., New York, ... A "Century."
AMERICAN LITHOGRAPH CO., New York, Their Second and Third "Centurys."
THE COLLIERY ENGINEER CO., Scranton, Pa., ... Three "Centurys."
LOUNSBERY, NICHOLS & WORTH, Boston, Mass., ... A "Century."
AMERICAN LABEL CO., Baltimore, Md., ... Two "Centurys."
J. G. SCHAFF'S SONS & CO., Chambersburg, Pa., ... A "Century."
KINNARD MFG. CO., Dayton, Ohio, ... A "Century."
KEYSTONE PRINTING CO., Lock Haven, Pa., ... A "Century."
ADAM DIEST, Philadelphia, ... A "Century."
GREAT WESTERN PRINTING CO., St. Louis, ... A "Century."
EDEN PUBLISHING CO., St. Louis, ... Two "Centurys."
HILL PRINTING CO., Peoria, Ill., ... A "Century."
W. N. SPINNING, Rochester, N. Y., ... A "Century."
H. M. SMYTHE & CO., St. Paul, Minn., ... A "Century."
MORTON, PHILIPS & CO., Montreal, Canada, ... A "Century."
NELSON, BAKER & CO., Detroit, ... A "Century."
STERETT PRINTING CO., San Francisco, ... A "Century."
FLANHART PRINTING CO., Richmond, Va., ... A "Century."
ASHBY & VINCENT, Erie, Pa., ... A "Century."
THE WERNER CO., Akron, Ohio, ... A "Century."
SULLIVAN PRINTING CO., Cincinnati, ... A "Century."
HENNEGAN & CO., Cincinnati, ... A "Century."
AMUNDSON & CO., Chicago, ... Their Second "Century."
BARTLETT & CO., New York, ... A "Century."

Whether it be quality or quantity, or both, which you require, the "Century" is the *only press* you can henceforth afford to use.

THE CAMPBELL COMPANY,

334 Dearborn Street, CHICAGO.
5 Madison Avenue, NEW YORK.

NOTE.—In the next issue we shall announce a project which in twelve months will place old-time profits within the reach of progressive printers.

The "Century,"

not what it WILL do,
but what it HAS DONE.

READ—

WYNKOOP-HALLENBECK-CRAWFORD CO.
NEW YORK.

March 17, 1897.

Gentlemen:

The No. 0 4-roller "Century" press, bed 43x56 inches, has been under my charge for nearly eight months. It is giving perfect satisfaction. I find it fast, rigid, perfect in register, with a good distribution of ink, easy to handle and easily capable of an average output of 14,000 sheets per day.

Until recently, however, I have not had an opportunity to test the press to its full capacity, but yesterday I completed a run on this machine which resulted in an actual output of 16,750 sheets per day, of ten hours each. This run included the feeder's putting up his own paper (which was 80 lbs. to the ream, 34x44 inches) and all the other delays incidental to an ordinary day's work, without pushing.

So far as my experience goes the "Century" has exceeded the claims made for it by you when we purchased it.

THOMAS B. HULL, Foreman.

The Century is a new type of press of but recent invention, and is a vast improvement in all respects over other existing machines. It can be run at a profit where others fail to meet the costs of operation.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.
5 Madison Avenue, New York.

NOTE.—In the next issue we shall announce a project which in twelve months will place old-time profits within the reach of progressive printers.



The Above Testimonial

Was presented to Mr. Louis H. Orr in certification of his election as Printer Laureate of America.

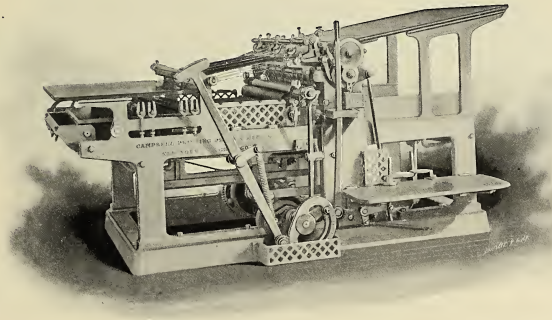
The ceremony of presentation took place on March 15, 1897, at an informal dinner given by Mr. Orr to the Committee.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago.

5 Madison Avenue, New York.

NOTE.—In the next issue we shall announce a project which in twelve months will place old-time profits within the reach of progressive printers.



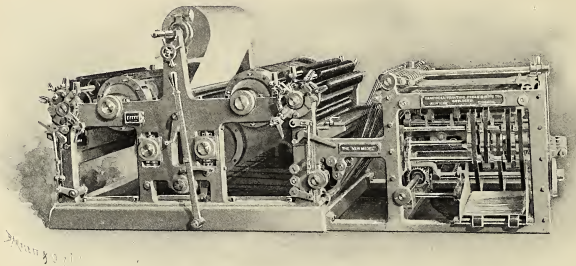
The "Century" Pony

which has been presented to the Printer Laureate by

The Campbell Company.

NOTE.—In the next issue we shall announce a project which in twelve months will place old-time profits within the reach of progressive printers.

The Small Cost of the "New Model" Will Surprise You.



We will be glad to make you an estimate on the installation of one of these compact, rapid, simple, little newspaper presses set up in your pressroom, complete and ready to run, with no extra cost to you, except for foundation, belting and power.

Even if you are not now in the market we will cheerfully furnish you an estimate which will give you an idea of the extremely low figures at which you can now install a Web Press plant.

As we carry these machines in stock, we are in a position to fill orders promptly. Write us now if you desire the **most favorable** proposition.

THE CAMPBELL COMPANY,

334 Dearborn St., Chicago.
5 Madison Ave., New York.

NOTE.—In the next issue we shall announce a project which in twelve months will place old-time profits within the reach of progressive printers.

Patents sustained and infringing users restrained pending the payment of royalties.

To all whom it may concern:

We take pleasure in announcing that the Bill of Final Decree entered against Messrs. Marden & Rowell, of Lowell, Mass. (former users of a Cox Duplex Press), has been dismissed, our claim against them for infringer's royalty having been settled by their payment to us of $2,500 in cash.

NOTE.—This dismissal affects only Messrs. Marden & Rowell, and does not relieve other infringers.

The Campbell Company.



THE HARRIS AUTOMATIC CARD AND ENVELOPE PRESS

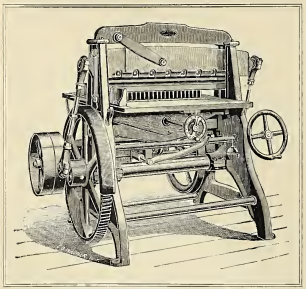


Is every day receiving compliments from practical printers, which we value even more highly than the Medal awarded us at the recent American Institute Fair, at Madison Square Garden.

The Press feeds itself and prints card stock, eyeletted tags, blotters and envelopes (front or back), at a guaranteed speed of 5,000 per hour. Can you use it in your business? Write for full particulars to the manufacturers,

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO.

A Brown & Carver Cutter.....



repeats these truths every working day in the year: That it has been honestly built; that its design mechanically is the simplest and best adapted for all classes of work requiring either power or accuracy; that in convenience of operating it is unequaled. We could not afford from any standpoint to neglect the important features of capacity or speed. Our patterns are of the latest design and are rigid, handsome, and as nearly perfect as long experience and a continued effort to improve can make them. Duplicate orders from previous users prove the Brown & Carver is a profit producer.

Selling Agents

C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States, 17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.

Oswego Machine Works, Oswego, N. Y.

Notice!

Change of firm.

Jaenecke Bros. & Fr. Schneemann
beg to announce that they have purchased Sigmund Ullman's interest in the firm of Jaenecke-Ullman Co. and will continue the business under the firm name of the house,
Jaenecke Bros. & Fr. Schneemann
established in Hanover over fifty years ago.

We have acquired the assets and assumed the liabilities of the late firm of Jaenecke-Ullman Co.

The high standard of the various productions of the late firm will be fully maintained.

All Special Inks will be furnished as heretofore, and all orders intrusted to us will be executed faithfully and promptly.

Very respectfully,

Jaenecke Bros. & Fr. Schneemann,

PRINTING INK MANUFACTURERS,
536-538 PEARL STREET,
NEW YORK.

Specimens of Photo-Zinc Engravings.



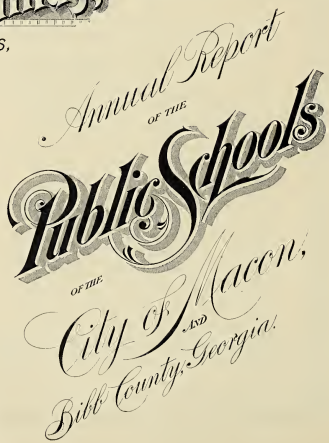














TWO SPECIALTIES

No. 1—*A Book Paper.*



WRITE FOR SAMPLES, PRINTED AND PLAIN.

American Enamel Book (non-coated) never peels in printing nor cracks in folding.

Unquestionably the best and highest grade catalogue stock made, and sold at the price of the low grade coated products.

AMERICAN ENAMEL BOOK

All the genuine packed with our special ream mark, on which is printed a facsimile of case stencil.

No. 2—*A Special Low Price Ledger.*

WRITE FOR SAMPLES AND PRICES.

MONICO LINEN LEDGER.

The strongest, cleanest value ever offered in a No. 2 Ledger.

Carried in all Commercial and Blank Book sizes, in weights running from basis 16-lb. Folio to 44-lb. Royal.

AMERICAN PAPER COMPANY,

50-52-54-56 CUSTOM HOUSE COURT,

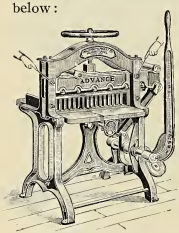
CHICAGO, ILL.

Advance Lever Cutter.

We refer to 2800 Purchasers.

Four Sizes: 22½, 25, 30 and 33 inches.

You want a first-class machine, one that will last a lifetime; then you will buy the **ADVANCE.** It has all the important advantages enumerated below:



Interchangeable in all parts.
All shafts, screws and studs are steel.
No lead or soft metal used in bearings.
Has interlocking finger-gauge and clamp.
It has figured scale sunk in table.
New style lever, giving increased strength.
Knife dips, making easy shear cut.
Has gibs and set screws, to take up wear.
See the **ADVANCE,** and you will take no other.
Manufacturer's guarantee with every machine.

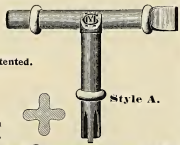
SOLD BY TYPE FOUNDERS AND DEALERS ONLY.

WRITE FOR NEW ILLUSTRATED CIRCULAR.

Challenge Safety Key.

Patented.

For all Hempel Quoins.



Is provided with rubber guards, which prevent injury to the forms or stone. Key is made of **TOOL STEEL,** accurately milled.



STYLE B.—For Pressroom.

Has short shank, permitting its use under cylinders or other places where space is limited.

Challenge-Hempel Quoins.



Made from special steel mixture, insures highest efficiency and lasting qualities. Put up in neat cartons. **Key Coupon** with every package. Save your coupons! All Challenge Keys are made of **Tool Steel.**

Write for descriptive circular, price list and cash discounts.

SOLD BY TYPE FOUNDERS AND DEALERS ONLY.

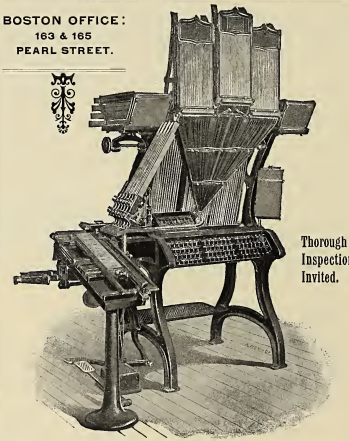
The Challenge Machinery Co.

...Sole Manufacturers... CHICAGO.

Empire Typesetting Machine Company

203 Broadway, New York.

BOSTON OFFICE:
163 & 165
PEARL STREET.

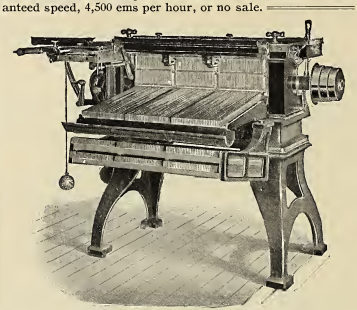


Thorough Inspection Invited.

COMPOSING MACHINE.

THE EMPIRE SETS ORDINARY TYPE.

Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads. Guaranteed speed, 4,500 ems per hour, or no sale.



AUTOMATIC DISTRIBUTER.

WESTERN AGENTS:

A. D. Farmer & Son Type Foundins Co.

CAN BE SEEN IN PRACTICAL OPERATION
AT OUR SALESROOMS, 111 & 113 QUINCY STREET, CHICAGO.

SAM'L BINGHAM'S SON

MANUFACTURER OF

PRINTERS' ROLLERS

22 & 24 CUSTOM HOUSE PLACE,

CHICAGO.

Hiram Wild

FINE HALF-TONE LINE ETCHING AND WOOD ENGRAVING

Designer & Engraver.

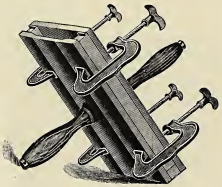
Furnishes only first-class work in every respect — and no doubt you know good work when you see it.

Send for prices and specimen.

Re-engraved Work a specialty.

14 and 16 Ellicott Street, BUFFALO, N.Y.

YOU Can Illustrate CHEAPLY AND QUICKLY.... BY THE



EVERYTHING WARRANTED

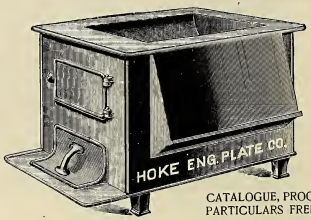
HOKE CHALK PLATE PROCESS.

PRACTICALLY INFALLIBLE.

Those having stereotyping boxes need only a few plates and inexpensive tools in order to commence at once. Those without boxes should order one of our

Patent Portable and Detachable Stereotyping Boxes.

Best ever invented, and adopted by the *U. S. Government,* in connection with our improved *Furnaces.* We have several forms of Furnaces, heated by wood, coal or gas. We make *Prepared Paper Matrices,* that only require wetting to be ready for use. Stereotype your standing ads. Combined Engraving and Stereotyping Outfits, $15 up.



CATALOGUE, PROOFS AND PARTICULARS FREE.

HOKE ENGRAVING PLATE CO. Patentees and Sole Manufacturers, **St. Louis, Mo.**

Diplomas

LITHOGRAPHING IN ALL ITS BRANCHES FOR THE TRADE.

GOES LITHOGRAPHING CO.
160-174 ADAMS ST.
CHICAGO.

FOR PUBLIC & HIGH SCHOOLS, LAW, MEDICAL, BUSINESS, TRAINING SCHOOLS & COLLEGES ALL LITHOGRAPHED, LITHOGRAPHED & PRINTED AND LITHOGRAPHED WITH BLANK SPACES FOR PRINTING.

—OR—

DESCRIPTIVE PRICE LISTS TO THE TRADE.

"Engraved by THE Franklin"

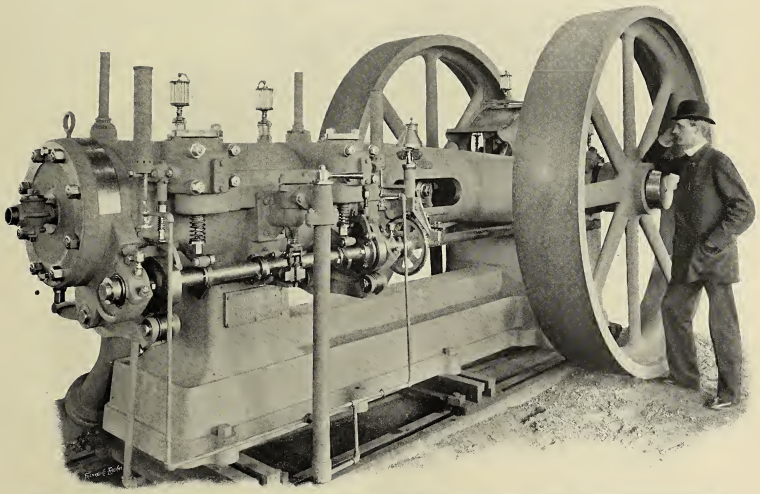


THE POPULAR EXPRESSION—
SYNONYMOUS WITH



"Perfection"

IN THE MAKING OF ..... Half-Tone Plates



FRANKLIN ENGRAVING & ELECTROTYPING CO. 341-351 DEARBORN ST. CHICAGO

THE DUPLEX PRESS.

Not what the MAKERS say, but what the USERS say!

"REPOSITORY," *Canton, Ohio.*	THE Duplex Press has exceeded our most sanguine expectations in every respect. We have probably used the Cox Press for a longer time than any other company or newspaper plant. We print eight pages daily, twenty-four pages Sunday, and a twice-a-week edition, and during the campaign we had a special campaign edition, so that our editions averaged, during the remarkable campaign just closed in Canton, from 20,000 to 25,000 daily. We never lost a mail on account of any shortcoming in the press, and confidently believe the machine one of the best in workmanship and quality of material ever turned out.
"TIMES-UNION," *Jacksonville, Florida.*	WE have found the Duplex a money-saving machine in every way, and fully believe we have saved enough, in the four years of its operation, to pay for it.
"JOURNAL," *Augusta, Maine.*	THE Duplex Press is doing good work for us, and saving money each week over what stereotyping would cost us.
"EVENING HERALD," *Duluth, Minn.*	WE have used a Duplex Printing Press for nearly four years. Our circulation has increased until today we run over 8,000 copies. It is universal comment that the Duluth *Evening Herald* is one of the handsomest printed dailies in this country. The Cox Duplex is the greatest, in fact the only, press in this country for a paper with a circulation of 10,000 or under.
"News and Telegraph," *Hamilton, Ohio.*	THE results which we get from the Cox Duplex Press exceed our most sanguine expectations. The work it turns out is excellent in the fullest signification of the term.
"REVIEW," *Decatur, Illinois.*	WE are still more than pleased with our Duplex and are glad on any occasion to tell anyone so.
"ARGUS," *Cape Town, South Africa.*	MR. A. WILSON, of Battle Creek, has erected for us a Cox Duplex Flat-bed Web Perfecting Machine. Today he returns to America, leaving the machine in every way satisfactory, printing four, six, eight or sixteen page papers.
"PATRIOT," *Concord, N. H.*	WE are having no trouble with our Duplex Press. It is giving satisfaction in every way.
"NEWS," *Mansfield, Ohio.*	WE never fail to say a good word for the Cox Press. It is deserving of the highest commendation, and we wish for its manufacturers the greatest success.
"HOME NEWS," *New Brunswick, N. J.*	I AM still using the Duplex Press, and have been using it daily for five years. We get the best of results. I have not yet seen or heard of any machine nearly as good for daily papers of the class for which it is designed.
"GAZETTE," *Cedar Rapids, Iowa.*	WE have used the Duplex Press five years, during which time it has printed a paper every weekday, and today is practically as good as new. It is certainly the most economical press that can be used by daily papers of medium circulation.
"FREE PRESS," *London, Ontario.*	WE are still running our Duplex daily, three editions each day, and it goes on as well as ever; in fact, it runs more smoothly now than it did at first. We do not have any trouble with it.
"COURIER," *Zanesville, Ohio.*	I BLESS the day that we purchased one of your presses. It has been a source of great comfort, and a means of joy to everybody about the office.
"MIRROR," *Manchester, N. H.*	THE Cox Press now occupies a position which no other press does, and the newspaper fraternity should rejoice at the possibilities it presents.
New Haven (Conn.) *Publishing Co.*	THE Cox Duplex in our establishment prints more papers daily than the four stereotype presses in this city combined.

MANUFACTURED ONLY BY THE

DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICHIGAN.



Ault & Wiborg

Makers of Lithographic and Letter Press

Printing Inks

Cincinnati, New York, Chicago.

COPYRIGHTED.

Antique Black, $2.00. (504-12.) Light Red, $1.50. (448-89.



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

EUGENE LYON,
123 N. Fourth St., Phila., Pa.

P. S. PEASE & CO.,
Detroit, Mich.

CLEVELAND PAPER CO.,
Cleveland, Ohio.

CHAS. A. SMITH CO.,
Pittsburgh, Pa.

COURIER CO.,
Buffalo, N. Y.

ALLING & CORY,
Rochester, N. Y.

CENTRAL OHIO PAPER CO.,
Columbus, Ohio.

HEYBACH-BUSH CO.,
Louisville, Ky.

MORGAN & HAMILTON CO.,
Nashville, Tenn.

F. W. GARDINER CO.,
Salt Lake, Utah.

BRYAN PRINTING CO.,
Columbia, S. C.

STATE JOURNAL CO.,
Lincoln, Neb.

ALLING PAPER CO.,
San Antonio, Tex.

WESTERN NEWSPAPER UNION,
Omaha, Neb.

GEO. B. STADDEN,
Minneapolis, Minn.

B. M. WOOD,
Dayton, Ohio.

Distributing Agents for Canada:

TORONTO TYPE FOUNDRY,
Toronto. Montreal. St. John, N. B.

THE BUCKIE PRINTERS' ROLLER CO.



Manufacturers of "CHILLED FACE"

Telephone, Harrison 435....

Printers' Rollers

AND COMPOSITIONS,

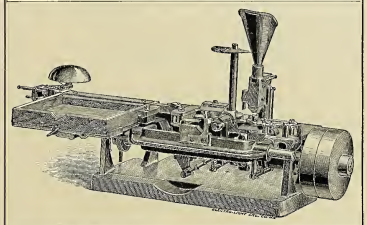
Satisfaction Guaranteed

TRY our Rollers and be convinced of their Superiority. If you want GOOD ROLLERS, order from US.

421 Dearborn Street, CHICAGO.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE. NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,

44 Pine Street, New York.

Paper Cutter Knives....



ESTABLISHED IN 1830.

No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

1-2
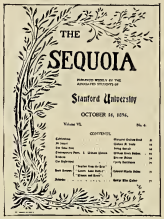
Loring Coes & Co.

WORCESTER, MASS.



Set on the Linotype and printed direct from Linotype slugs.

Fine Book Work



Set on the Linotype and printed direct from Linotype slugs.

Can be secured by the use of typesetting machines, and the class of work which can thus be turned out is oftentimes preferable to hand-set type. The best publishing houses in the country concede the fact that

The Linotype

is the only machine on the market which is alike adapted for this work and also for newspaper, tabular, legal and job work. Cost of composition on the Linotype is reduced from 30 per cent to 60 per cent. The Linotype is the only composing machine used by the Canadian and British Governments.

NEW FACES EACH ISSUE.
ADAPTED FOR SMALL OFFICES.
NO BATTERED TYPE, NO PI, NO "TEAMS."



Set on the Linotype and printed direct from Linotype slugs.

For specimens of work, pamphlet of small plants, specimen book of faces, etc., address:

Mergenthaler Linotype Co.

Tribune Building, NEW YORK CITY.

P. T. DODGE, President and Manager.



Set on the Linotype and printed direct from Linotype slugs.

THE modern printing press cannot overcome those physical conditions of temperature, atmosphere, ink consistency, paper surface coating, etc., etc., that limit the speed at which work may be run. But users of the

IN ITS GENERAL FEATURES,

Smoothness,
Swiftness,
Durability of Register,
Rigidity and Evenness of Impression,

NO PRESS CAN EQUAL IT.

... New ... Crank Movement Whitlock Two-Revolution Press

The following sizes are now on the market. All these machines are fitted with our Patent Printed-Side-Up Delivery:

No. 1.	4-Roller;	Bed,	35 x 47;	Type,	30 x 44;	Speed,	2,040.
No. 2.	4-Roller;	"	29 x 42;	"	25 x 38;	"	2,200.
No. 6.	2-Roller;	"	27 x 42;	"	23 x 37;	"	2,800.
No. 5.	2-Roller;	"	27 x 31;	"	22 x 28;	"	3,000.

Ready for delivery April 15:
No. 000. 4-Roller; Bed, 45 x 62.
Other sizes in preparation.

all testify to the fact that the PATENTED features entering into their construction permit of the running of all work at the HIGHEST SPEED attainable, subject to these ungovernable conditions.

The Whitlock Machine Co.

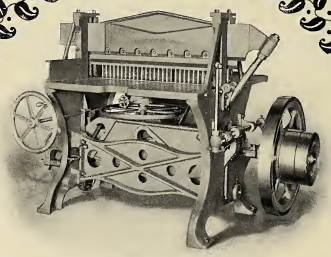
NEW YORK, 132 TIMES BUILDING.
BOSTON, 10 MASON BUILDING.
CHICAGO, 1209 MONADNOCK BUILDING.

A Strong Constitution is a vital necessity in a Paper Cutter.

SEYBOLD MACHINES

CUT A FULL LOAD OF ANYTHING, FROM TISSUE TO TARBOARD, SWIFTLY, WITH ABSOLUTE ACCURACY, WITH NO BREAKS.

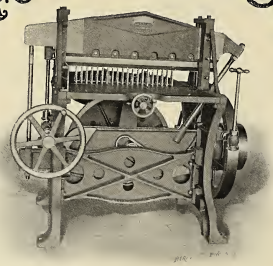
Their Conveniences will interest You.



The Monarch Cutter.

Combined AUTOMATIC and HAND CLAMP.

The shifting of a Lever effects the change.



The Capital Cutter.

HAND CLAMP ONLY.

The Seybold Machine Co.

Makers of .....

MACHINERY FOR BOOKBINDERS, PRINTERS, LITHOGRAPHERS, ETC.

Dayton, Ohio,

53-55 Louie St.

New York City — 1 Reade St.

A full line in operation.

Chicago. St. Louis.



Make work profitable by handling it profitably. Equip each department so that you can justly look to it for returns. The Seybold Job Folder will give your dollars power, because it handles a great range of work. It is so simple that the girl who feeds it can herself adjust it. Think of the jobs you could take profitably that you are now refusing. Opportunities move quickly. Once gone they are hard to regain. May we send details?





The Seybold Machine Co.

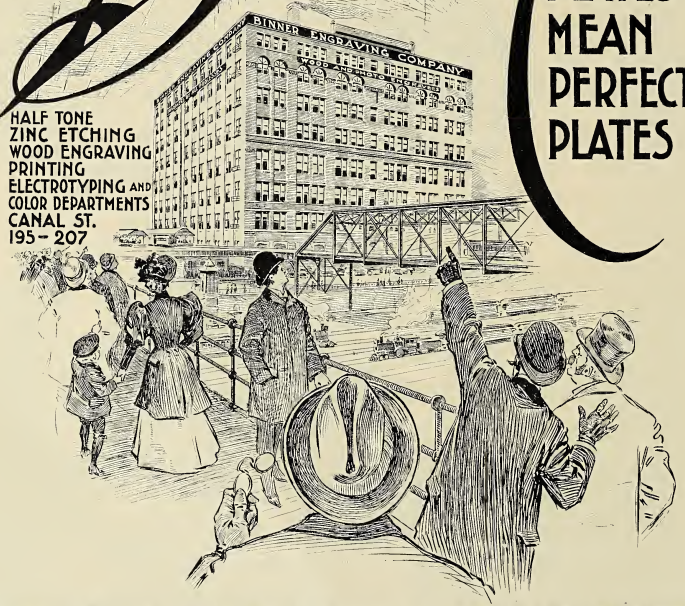
53-55 Louie St., DAYTON, OHIO.

GENERAL OFFICES & ART DEPARTMENT
FISHER BUILDING
VAN BUREN AND DEARBORN STS.

Binner

PLATES MEAN PERFECT PLATES

HALF TONE
ZINC ETCHING
WOOD ENGRAVING
PRINTING
ELECTROTYPING AND
COLOR DEPARTMENTS
CANAL ST.
195–207



Binner Plates MEAN Perfect Plates.

On Receipt of Five 2c. Stamps for "Modernized Advertising," our Latest "Eighteen-story Creations" will be sent free. Address:
BINNER — FISHER BUILDING — CHICAGO.

L. L. Brown Paper Company

ADAMS, MASS., U. S. A.

MAKERS OF

LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL-LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HANDMADE PAPERS.

We are the only makers of Handmade Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

Be sure to specify "Brown's" Paper when Ordering your Blank Books.

L. L. Brown Paper Company, *ADAMS, MASS. U. S. A.*

J. W. Butler Paper Co.

212-218 MONROE ST., CHICAGO,

are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

Reliance

A NEW PRESS OF UNEQUALED STRENGTH AND RIGIDITY.

FOR PROVING HALF-TONE AND PROCESS CUTS, Etc.

Special Hand Press.

RAPIDLY ADOPTED BY LEADING ENGRAVERS AND PRINTERS.

Below we give a Partial List of Parties who are using these Presses:

J. Manz & Co., Chicago,	2
R. R. Donnelley & Sons Co., Chicago,	1
The Henry O. Shepard Company, Chicago,	1
Columbian Engraving and Electrotyping Co., Chicago,	2
Blomgren Bros. Co., Chicago,	1
Binner Engraving Co., Chicago,	1
Illinois Engraving Co., Chicago,	1
Behring Engraving Co., Chicago,	1
Rand, McNally & Co., Chicago,	1
Franklin Engraving and Electrotyping Co., Chicago,	2
Chicago Photo-Engraving Co., Chicago,	1
Fred L. Chapman & Co. (Ram's Horn), Chicago,	1
L. Wolff Manufacturing Co., Chicago,	1
Rogers & Wells, Chicago,	1
Monarch Engraving Co., Chicago,	1
A. Glasgow & Co., Buffalo, N. Y.,	1
The Enquirer Co., Buffalo, N. Y.,	1
David C. Cook Publishing Co., Elgin, Ill.,	1
The Brandon Printing Co., Nashville, Tenn.,	1
O. M. Pausch, East Saginaw, Mich.,	1
Graf Engraving Co., St. Louis, Mo.,	1
The Foote & Davies Co., Atlanta, Ga.,	1
S. R. Mason, Cleveland, Ohio,	1
Whittet & Shepperson, Richmond, Va.,	1
News Publishing Co., Toledo, Ohio,	1
University of Kansas, Lawrence, Kan.,	1
Albert B. King & Co., New York City,	1
Review & Herald Publishing Co., Battle Creek, Mich.,	1

CIRCULAR AND PRICES ON APPLICATION.

Manufactured by

Paul Shniedewend & Co.

195, 197, 199 S. Canal Street, ... Chicago.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes..... Pastes, Cements..... Mucilages.....

15 Gold Street, New York.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.



The Question of Ink

Comes up every day in the print shop. An ink that will "work" is the ink to meet the every-day need. That is the kind you want.

"Buffalo Inks *always work*"

and remember they come in all colors and grades. Our "Buffalo Black" is a winner. Have you ever tried it? Write for specimen and price.

Buffalo Printing Ink Works,
Buffalo, N. Y.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,

191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.







FRED'K H
LEVEY
CO.

THE LEADING PRINTING
INK MANUFACTURERS.

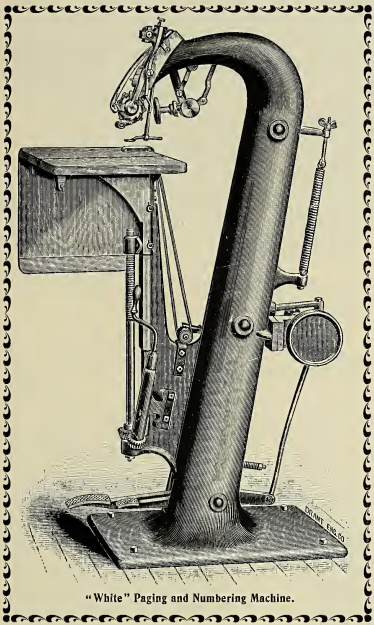
59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.


WE ARE MAKING THE
Finest Half-Tones
AT THE
LOWEST RATES.
Electric City Engraving Co.
507-509-515 Washington St.
BUFFALO, N.Y.
FINEST WORK, CHEAPEST PRICES, QUICKEST DELIVERY.
DONT FAIL TO WRITE FOR PRICES.

T. W. & C. B. SHERIDAN

Established 1835.



"White" Paging and Numbering Machine.

Paper Cutters and... Bookbinders' Machinery...

IN offering the "White" Paging and Numbering Machine, we gladly recommend it as by far

The Best Machine of its kind on the Market.

It is simple, durable, light running, very reliable and perfectly constructed. The ink fountains are a great improvement over the hand inking of all other machines, and the change from consecutive to duplicate, triplicate, etc., is only the matter of slipping a pawl from one notch to the next.

We are now THE SOLE AGENTS for this Machine,

and will gladly send circular and list of stock heads on application.
Any style head cut to order.

T. W. & C. B. SHERIDAN,

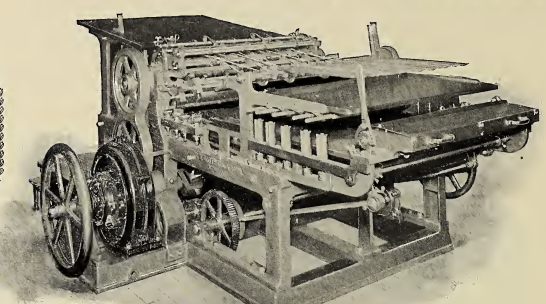
2, 4 and 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.

Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

THE NEW COLUMBIAN OPTIMUS

Stands High Above all others.



THE Babcock Printing Press Manufacturing Co. hold patents covering the delivery used on the Optimus, and also patents covering various devices for accomplishing practically the same result. The popularity of the Optimus has led some manufacturers to attempt to deliver the sheets in the same position.

We take this means to call the attention of all concerned to the fact that damages for infringements can be collected from either the user or the maker of such infringing device, and also to notify such persons that the Babcock Printing Press Manufacturing Co. will protect its rights by such means as it shall deem best.

WE GUARANTEE: The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

BARNHART BROS. & SPINDLER,
General Western Agents,
183 to 187 Monroe St., CHICAGO, ILL.

FOR SALE BY
Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE
OPTIMUS Two-Revolution, STANDARD Drum Cylinder,
DISPATCH Drum Cylinder, REGULAR, COUNTRY
AND OTHER CYLINDER PRESSES.

Catalogue sent on application.

WE ARE "MANUFACTURERS"
OF THE
LATEST IMPROVED

Electrotyping Machinery,

Power and Hand Molding Presses,
Beveling and Squaring Machines,
Blackleading Machines,
Improved Backing-up Press,
Planing and Roughing Machines,
Power and Hand Shaving Machines,
Daniels Planers,
Trimmers and Saws, etc.

And carry a full line of all Machines in stock to enable us to furnish a complete plant at short notice. Write us for price and particulars.

F. WESEL MFG. CO.

Printers', Bookbinders', Electrotypers' and Stereotypers' ....MACHINERY....

Office and Warerooms: 82-84 Fulton St., cor. Gold,
NEW YORK.

Factory:
BROOKLYN, N.Y.



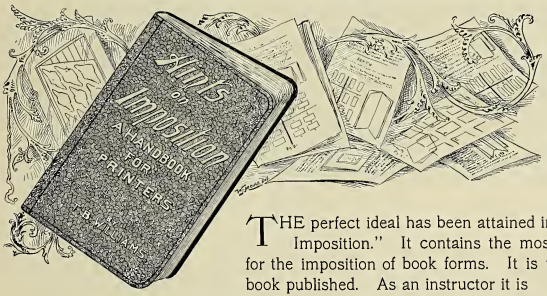
It "Cuts Ice"

In the biggest or the least shop where it is employed. The "Wetter" really makes money for every printer who uses it. We say this because it's a fact that printers keep dinning into our ears. Its cost is soon wiped out by the extra business it helps you to get out. Write for our fat batch of booklets.

JOS. WETTER & CO.

20-22 Morton Street, - - BROOKLYN, N. Y.

FOR SALE BY ALL TYPE FOUNDERS.



AN IDEAL.

THE perfect ideal has been attained in this book—"Hints on Imposition." It contains the most complete instructions for the imposition of book forms. It is the best printers' handbook published. As an instructor it is

AN ACKNOWLEDGED LEADER!

It is published in pocket size (4 inches by 6 inches), which makes it a convenient companion. The subject of the imposition of forms for books of all sizes and kinds is treated in plain terms, which may be easily understood by journeyman or apprentice.

The work abounds in illustrations, and the folded sheet is placed beside the form, showing the relation of each to the other. Several chapters are allotted to margins in the form and book, imposition and locking up of pages of unequal size in a form, register, gripper margin, envelope forms, etc.

Price, leather, $1.00.
Sent postpaid on receipt of price.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

Note Change of Our Name!

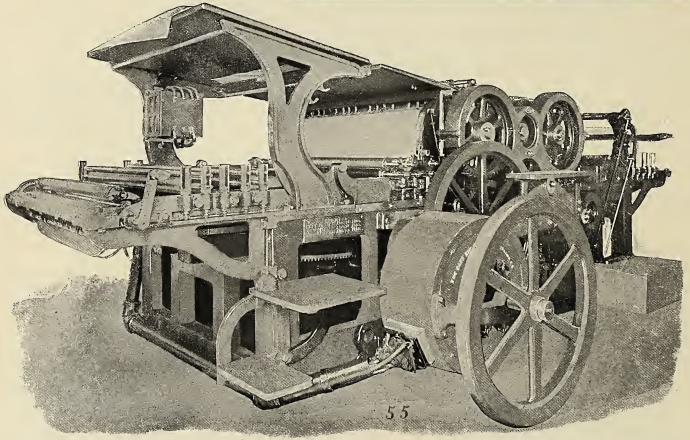
FROM

The Card Electric Motor & Dynamo Co.

...TO...

The Bullock Electric Mfg. Co.

SAME COMPANY IN EVERY RESPECT, ONLY RENAMED.



MOTOR ATTACHED TO HUBER COLOR PRESS.

Eastern Agents THE BULLOCK ELECTRIC COMPANY:

NEW YORK—St. Paul Building, Broadway and Ann Street.
BOSTON—No. 8 Oliver Street.
PHILADELPHIA—No. 665 Bourse Building.

Selling Agents:

CHICAGO—No. 623 Western Union Building.
ST. LOUIS—St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE—Wood & Speed, 235 Fifth Street.
ATLANTA—G. H. Wade, 708 Gould Building.
SPOKANE—Eleazer Darrow, 14 and 17 Temple Court.
DENVER—Thomas H. Smith, 1724 Champa Street.

London Agents:

LONDON, ENG.—Bergtheil & Young, 12 Camomile Street.

The Bullock Electric Mfg. Company,

1032 Broadway,
Cincinnati, Ohio.

TAKE NOTICE

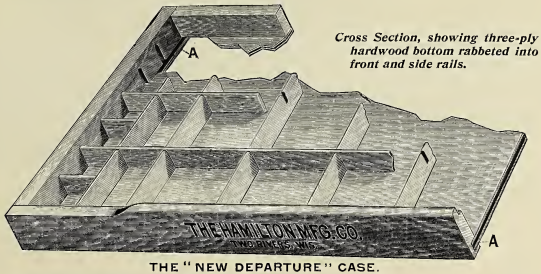
To Manufacturers and Dealers in Printing Material, and Users of Type Cases.

WE are the sole manufacturers, under United States Patent No. 566,312, of the "New Departure" Type Cases, and in view of the immense popularity of this case we have decided to fill all orders hereafter with these cases exclusively, and will also place them in all cabinets of our manufacture *without advance in price.*

The superiority of the "New Departure" Case over any type case heretofore placed on the market has led certain of our competitors to infringe upon United States Patent No. 566,312, dated August 25, 1896, and they are now offering for sale cases similar in construction to those covered by this patent, under another name. We therefore notify all parties concerned that we have commenced suit against infringing parties and will promptly sue all parties making, selling or using type cases not purchased of us, or our agents, which infringe upon the above patent. Every case made by us is stamped with our name and also the words "New Departure."

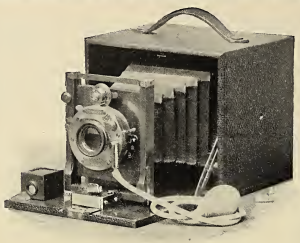
THE HAMILTON MFG. CO.

Dated, Two Rivers, Wis., February 1, 1897.



Cross Section, showing three-ply hardwood bottom rabbeted into front and side rails.

THE "NEW DEPARTURE" CASE.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.

Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

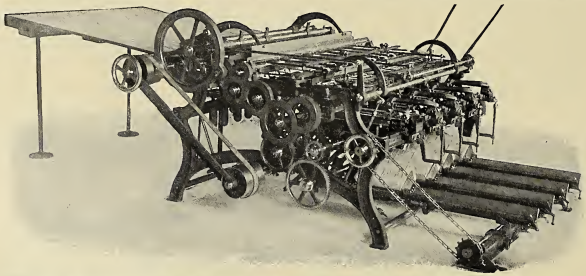
Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



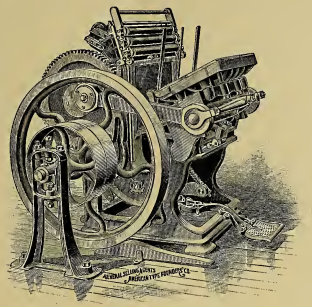
Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**
Fifty-Second St., below Lancaster Avenue,
PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.

FOR ART PRINTERS



One style of platen press and one alone will produce *perfectly* satisfactory results in half-tone, color and fine black printing. No press with disc distribution, or with a "clam-shell" movement of bed and platen, can possibly give perfect results.

The Gally Universal

has excelled all other job presses made at home or abroad during the past 25 years. It is built on correct mechanical principles, gives perfect register, has four times the power of an ordinary job press, and, above all, excels in ink supply and distribution.

Four Necessities for Half-Tone Printing:

1. Immense Power

Because it is highly important that the impression taken should be so powerful that *all* the ink deposited on the engraving will be lifted off by the paper at each printing. If any ink is left behind, clean and clear printing is impossible. The Gally Universal Press is the most powerful of platen presses, exceeding other types of platen presses in this particular by fully fifty per cent.

2. Rigid and Square Impression

Because the slightest deflection or rubbing movement will impair the sharpness of the impression, and tends to destroy the engraving. Perfect rigidity gives exact register — a most necessary requirement, especially in color printing. The Gally Universal Press is the only type of printing press which gives a square impact—similar to that of a hand press—on the face of the printed form. Presses of all other types close on the form as a book closes, touching the bottom of the engraving first. No matter how imperceptible this tendency may appear to be, it is fatal to perfect printing.

3. Perfect Distribution

Because a half-tone will carry only the merest film of ink, and this must be refined and stretched and smoothed to its ultimate limit to get the full effects of light and shade in color. The Gally Universal Press is the only type of job press that has a distinct, independent system of distributing rollers, which do nothing but pulverize the ink. On all other types the same rollers distribute and supply ink to the form. The processes of distribution on the Gally Universal are continuous; on other types of presses, necessarily intermittent.

4. Scientific and Separate Inking of the Form

Because the ink must be laid on the engraving swiftly and evenly; and if the same rollers have to refine or distribute the ink and supply the form they lack time to do it efficiently, as one operation or the other is suspended half of the time taken for each printing. On the Gally Universal type of press alone is provision made for an independent ink supply to the form, giving the rollers ample time to thoroughly cover the engraving, and keeping them free from crude, undistributed accumulations of ink.

The fac-simile in colors of Crosio's well-known painting on the opposite side of this sheet was printed on a Gally Universal, and represents but one of an almost unlimited variety of specimens produced by the process of the PHOTO-COLORTYPE COMPANY, CHICAGO AND NEW YORK. Paintings in oil or water colors, lithographs, and manufactured articles, can be reproduced with the greatest fidelity of color and detail.

SEND FOR THE GALLY UNIVERSAL CATALOGUE
DE LUXE TO NEAREST BRANCH HOUSE OF THE

American Type Founders Co.

GENERAL SELLING AGENTS



THE THREE PRIMARY COLORS

REPRODUCED BY THE PHOTO-COLORTYPE PROCESS
AND PRINTED WITH THREE IMPRESSIONS ONLY
PHOTO-COLORTYPE CO.
CHICAGO AND NEW YORK.

SUBMITTED BY THE
AMERICAN TYPE FOUNDERS' COMPANY, GENERAL SELLING AGENTS
AS AN EXAMPLE OF THE WORK DONE ON THE
GALLY UNIVERSAL PRESS, STYLE THREE.

NO OTHER PLATEN PRESS
CAN DO
THIS CLASS OF WORK
SO PERFECTLY.



VOL. XIX—No. 1. CHICAGO, APRIL, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

SUCCESSFUL NEWSPAPER PUBLISHING.

BY O. F. BYXBEE.



THERE are many newspapers, but few of them are successful. The successful newspaper is not the one that waits for business to come to it, thinking it beneath its dignity to ask a man for his patronage. It is the one that hustles systematically and continually. It must not be content to confine its hustling within the four walls where it is published, nor within the boundaries of its city, but it must reach out to every settlement within the range of a discerning mental vision. A paper's success is measured mainly by the amount and class of advertising it contains, and it is to this source that it must look for the major portion of its revenue. Therefore we should study how to secure advertising, and how to secure it at profitable rates. In order to accomplish this, we must first possess a generous list of the right kind of subscribers, and these are obtained through the character of the paper published.

I. THE OFFICE AND THE PAPER.

The first aim should be to place in the hands of subscribers a paper that will at once appeal to them as neat, attractive and of unusual value. In order to produce such a paper it is necessary that the mechanical department of the establishment be clean and orderly. There should be careful and continued watchfulness of every detail of each department, and a record kept of the cost in each. A system should be established and maintained in all branches — one that will allow of the least possible friction where one department comes in contact with another, and one which can be adjusted to the changes and demands of an advancing age. Foremen should be secured who will see that such conditions are created and maintained. It is sometimes difficult to find the proper men, but do not be satisfied until they are found, and when you get the right ones keep them, even if they cost more money.

Don't count the cost of improvements with too great care and anxiety. Procure the means to make your paper a good one, then apply yourself to the work of paying for them. In buying material consult your foremen. There are no better judges of the advisability of what type faces should be purchased than the men who are handling them. You should have this confidence in the ability and judgment of your employes, for any man will and can work to better advantage if he knows his efforts are appreciated. Much has appeared in these pages in deprecation of having insufficient material. Just one case in point. To supply a deficiency of quads in a font of 10-point roman, 6-point quads and two 2-point leads were used, taking much more time and occasionally causing a stickful of ads. to be set by the piece. Figure out the economy (?)! Say 500 ems a week — 26,000 a year. At 30 cents a thousand this in three years would amount to $23.40. Probably $1 would have purchased all the quads ever required. It is also false economy to buy cheap paper and cheap ink. The time lost on a web press through breakage often more than triples what is gained through cheap paper. Search out and stop these little false economies, and you will have placed a solid foundation stone under the tower of success.

Don't sell your paper for 1 cent — rather ask 2 and make it worth 5. If you force your competitors to fall to a 1-cent basis, where would be your gain? The recent experience of some New York dailies well illustrates this thought.

In shaping the editorial policy, let your first endeavors always be to furnish the news of your

own locality fully and impartially. Do not let politics influence reports of political meetings—the most stanch adherents of your own party are anxious to know the *truth*. Make it a point to secure all that is possible in the line of personals, social gatherings, weddings and anniversaries. Spell names correctly and get initials accurately. Give full and exhaustive reports of all local conventions. Those who are interested in each particular event may be relied upon as good material for the subscription canvasser.

It is a mistaken idea to imagine that the public will not be satisfied unless they find a certain amount of leaded matter under the head of "Editorial." Avoid cutting reprint digests on the mineral products of Patagonia and kindred subjects, and trying to palm them off as original research. If you cannot find time or material to furnish original editorial, then fill up with miscellany as such. Take a firm stand upon that side of matters of public importance which you believe to be most worthy of support, and stick to it.

Have a "Woman's Page" by all means, but do not use up twenty inches or more with an illustrated head. Avoid too many cuts. A page filled with cuts is like an advertisement with nothing but large type—it is neither attractive nor a paying investment. Cuts used with discrimination are desirable, but the greater portion of the department should be carefully selected reading matter, which should partake of a local nature to the fullest extent possible. A column of questions answered, if carefully conducted, will prove very popular. A few words from a mother regarding infantile diet and training touches a responsive chord in another's heart and an interchange of actual everyday experiences is effected. Secure a young woman, who can do the work in her own home, to edit the page. A young mother and housekeeper, who knows the cares and needs of such, should be chosen, and she should be supplied with all the magazines pertaining to her mission.

Another department that is always popular is one devoted to local witticism—amusing events written in a catchy manner.

A *good* serial always pays, but avoid those of no real merit.

If your paper is published in a city where the business men draw a portion of their trade from surrounding villages, then do your utmost to furnish each of these localities with a paper containing everything of local interest. Have a correspondent in each place and be sure you have one who will give time and attention to your interests. These should also act as agents and be empowered to secure subscriptions and advertising in their localities. The problem of compensation is always a difficult one. Many papers offer liberal commissions for all subscriptions received, but no remuneration for corresponding. I believe it is a mistake not to pay something for the amount of news furnished. Stamps, stationery, and a copy of the paper should be supplied free, and in addition to these and commission on subscriptions, a small price per column of accepted matter should be paid. It is better to make a difference in the commission offered for new subscribers and for renewals—say, twenty-five per cent for the former, and ten per cent for the latter. Supply each correspondent with printed instructions as to what to write and how to write it.

There is one department of semi-news, the value of which is seldom appreciated. I refer to the description of the workings of public institutions like the post office, customhouse, etc. An exhaustive article descriptive of how mail is received, sorted and delivered, is sure to be read with interest. If you are in a manufacturing city, describe the manufacture in detail of every article produced. Those who are engaged in its production, and are thoroughly familiar with the processes, will be fully as interested as those who know nothing about it. This kind of writing would be of inestimable value in the outlying districts referred to above, if correspondents would write of their own localities. These should be illustrated if possible, but do not attempt this unless the pictures are clear and accurate—it would be far better to publish simply the word-picture.

II. QUANTITY AND QUALITY OF CIRCULATION.

Now, you have a paper worth many times the price of subscription, and *you know it*. But how are others going to be convinced of the fact? Not by devoting a column or more each day to self-advertising. Blow your own horn, but get out of doors to do it. Your aim should be not only to secure a large number of subscribers, but to have them of a class that will appeal to advertisers. It is not to the street-car trade that you should cater, but to the home. Many papers call themselves "home papers," but most of these fall far below their self-styled title. It is not the paper filled with "want" ads. that always goes into the home even if its circulation is phenomenal. Every advertiser under "Situations Wanted" will buy a paper to see his ad., but he probably has no money to spend on the goods advertised by others.

The house-to-house canvass is the most systematic, and for this reason more than any other the most satisfactory. It is not meant that you are to go from door to door requesting everybody to subscribe. Not at all. Ascertain what paper is being taken in every family in your city; if the family has ever read *your* paper; if they would read it if it was left at their door every day for a week. The paper will speak for itself. At the end of the week a good canvasser should secure as regular

subscribers 40 per cent of those who have received the paper. Keep a record of the information obtained, and at the end of, say, three months, again try those with whom you have failed. A map of the city is not really necessary for this work, but would be very helpful. Have an indexed blank book, and, beginning with the street coming first alphabetically, on one page put the houses having odd numbers, on the other the even numbers. If you have the book ruled in columns a record could be kept very neatly and with little labor. A form like this would be valuable:

SMITH STREET.

Street No.	Floor.	Name.	Date.	What Paper.	Result.
84	1	John Smith	Nov. 4	None	Subscribed.
	2	Samuel Jones	"	*Journal*	
86	1	James White	"	World	Call again.
	2	Joseph Rogers	"	None	Will subscribe in about two weeks.

Do not resort to coupon schemes to sell your paper. Sell it on its merits or your success will be short-lived. The Boston *Herald* truly says: "If a newspaper has to give away a coupon or anything else to obtain and hold its circulation, the chances are that an advertiser will have to give something away to be able to sell such a paper's readers anything by advertising in it. Newspapers are read; coupon papers are cut up." Do not hire subscribers to subscribe, but rather hire solicitors to secure the subscribers. The *Ladies' Home Journal* offers no premiums whatever to subscribers, but its liberal offers to those securing lists of these are well known. The scholarships given by this publication do an immense amount of good to deserving young people. Offer as premiums something that will appeal particularly to the people in the locality in which you are placed. To illustrate, you might have photographs taken of prominent buildings and interesting places about your city, and offer the collection as a premium for the highest number, and single photographs for a nominal number of subscriptions. Cuts might then be made from the photographs and used to illustrate descriptive articles.

If you keep up the standard of your paper, subscriptions will be renewed with little solicitation. If, however, a subscriber shows an inclination to stop his paper, go and see him; ninety-nine times out of a hundred he will renew. Don't let subscriptions run behind. It is better to stop them than to send the paper month after month without pay. If the paper was stopped when the subscription expires, probably 75 per cent would come in and pay up. Most of the remainder would renew with a little urging. When a subscription expires send a printed notification of the fact, urging a renewal, and at the same time setting forth the points in which your paper excels. After sending such a notification, stop the paper, and if you hear nothing from the subscriber in two weeks, look him up. It is only by this systematic attention to each individual that you can hope to maintain a large and ever-increasing subscription list.

III. PROCURING AND KEEPING ADVERTISING.

Before attempting to secure advertising be sure your rates are based on something tangible. Don't go by what a competitor charges or what you think an advertiser can be induced to pay. First, ascertain the cost of producing the paper. Find the expense per year for rent, heat, and light, pay roll of office, editorial department, composing room, and pressroom, wear and tear, paper and ink, and sundries; from the total of these deduct the income from subscriptions. The balance will show what must be received from advertising in order to pay expenses. Divide this by the number of columns of advertising you should have when your patronage is at par (one-half the number the paper contains is a proper estimate), and the quotient gives the minimum amount that should be charged for a column ad. for one year. This is allowing for no profit, but it will be found to be a higher price than many papers charge, and consequently these must be taking ads. below cost. Increase the proportion for short-time ads. and those of less space in an equitable manner, and you have a card of rates that you can depend upon.

In preparing a rate-card to be handed to prospective advertisers, have a separate table for each space — one inch, two inches, four inches, six inches, one-half column, and column — after this manner (the figures are taken from the card of a weekly paper):

ONE INCH.

One month	$ 1.50
Two months	2.75
Three months	4.00
Six months	7.50
One year	14.00

It would be a neat arrangement to have each on a card by itself, joined by an eyelet at the corner. The top card could contain simply the name of paper and appropriate announcement. Then when an advertiser had decided what space he would like, he would have before him just the information he desired without having to trace a line from the side to meet one from the top of a complex table.

After you have fixed your schedule, *stick to it.* If foreign advertisers try to coerce you into taking less, tell them, "If you cannot afford to pay these rates it is your misfortune, not our fault. They are worth the money, and we know it."

Refuse to publish any ad. that can be considered objectionable. "The course that seems right morally is pretty sure to prove finally the most profitable." Tell the truth about your circulation — there is nothing gained by lying. In soliciting advertising, you can scarcely approach two

men in the same manner. Try, if possible, to become acquainted with a prospective customer, socially or incidentally. Ascertain what has been his experience and what is his opinion of advertising. You should be able to convince him, if necessary, of the value of advertising, and the particular benefits to be derived from patronizing your publication. Tell him that you will try to make his ad. of value to him, that you will write it for him if he wishes, and that you will not persuade him to take more space than you consider will be to his advantage.

If in looking over the columns of your contemporaries you are confronted by advertising you have been unable to secure, it is probably due to your publication not ranking first in the estimation of the advertiser, or he has been able to obtain a lower rate than you wished to charge him. If your paper is the best and you fully believe this to be a fact, you should be able to make others believe as you do. If your rates are higher, you must believe your paper is worth what you ask, and you should be able to convince advertisers of this fact also. If you are not gifted with the knack of soliciting, secure a man who is, and if he is convinced of the superior value of your paper as an advertising medium, business must come your way.

It is often a good plan to set up an ad. and submit a proof to a man upon your first visit, or if your first call is unsuccessful take a proof with you when you go again. Cut an ad. from another publication, improve upon it, showing how it would appear in your paper. "Keeping everlastingly at it brings success."

When an advertiser is secured the next endeavor should be to see that the ad. pays him. In your eagerness to secure more do not overlook those already in hand. "A bird in the hand is worth two in the bush." Advertisers should be encouraged rather than discouraged to make frequent changes. Help your home patrons to prepare matter that will bring results. Visit their stores or other places of business frequently and induce them to make changes when not inclined.

It is a mistake not to set ads. according to the wishes of the advertiser. When display is plainly marked and the general arrangement of the ad. designated, no change should be made without consulting the advertiser. If time will not admit of this and a change is absolutely necessary, the advertiser should be visited the following day, and an explanation made. Some papers issue a type book, showing not only samples of type faces but model ads., and it is an excellent idea. See that each advertiser has one, and do all you can to educate and keep them interested in the value of advertising, and the most profitable kind of advertising.

A word in conclusion. Advertise yourself! Devise some original means of keeping your paper in the minds of the public continually. Do not put a big display ad. in your own columns — such a course is like a merchant putting a large sign inside his store inviting people to come in. Have neat, attractive cards printed, setting forth the particular points of merit of your publication. If a convention occurs in your locality, circulate an announcement, stating that a detailed and exhaustive report will be found in each issue. Do not resort to cheap "dodgers" — they have a tendency to degrade, and usually do more harm than good.

Success in newspaper publishing is not gained through inactivity. Every faculty must be exercised continually in grasping the smallest thoughts that will in any way aid in the accomplishment of a never-wavering purpose. Samuel F. B. Morse said, "A constant struggle, a ceaseless battle to bring success from inhospitable surroundings, is the price of all great achievements."

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

THERE has been in recent years a marked change in the character of the printing done in this country; plain printing has been superseded by decorative printing, the typographer of a few years back was only a compositor and pressman, today he should be a designer as well. In view of that requirement this little treatise is written, in the hope that, though its advice may not make an illustrator out of its reader, it will at least acquaint him with some principles of design that he may apply in his daily practice.

The reader will not be deceived, the writer not misunderstood, if at the outset it is put on record that great success in art is dependent much more upon natural ability, aye, genius, than upon study, and that these chapters can only tell you how to study—they cannot guarantee you success. A man of fifty, a master printer, may study our advice thoroughly and then attempt to draw an elephant chasing an African, and the result may be conspicuously inferior to the treatment of the same subject by little eight-year-old Johnny Green who is yet in the primary school; but Johnny Green may have "an eye for drawing" and our master printer be as devoid of it as is a cow of melody in its voice.

Not only is it true that without talent you must not expect to succeed in producing important pictures, such as full-page illustrations, double-column portraits, poster designs and large work in general, but it is almost more unlikely that you will succeed in designing the most simple tailpiece or initial letter. It is quite natural that you should suppose it a very easy task to design an initial letter or a tiny silhouette of a leaf or flower, a branch

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.



MOUNT ABRAM, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.



Photo by J. S. Thompson, Chicago.

ON THE DES PLAINES RIVER, NEAR CHICAGO.

or wreath or two forming a "printer's mark"; every artist in Christendom thinks the same—until he tries it; but you would be surprised if I filled up this chapter with giving you the history of certain initial letters and devices, till, tracing them to their fountain head, we should find that in nine cases out of ten they were designed by the very greatest artists of the time.

You can take it as an undisputed fact that should some publishing house wish an ordinary full-page illustration for a book, and at the same time a simple "publisher's mark," a device about an inch square for the title-page for that book, they would find ten artists who can execute the former to one who can design the latter so that it would be up to the standard of the best "marks" in history.

Is it then, you ask, my intention at the very start to discourage you, and advise you to attempt nothing because you cannot excel in anything. Not at all. A country editor need not refrain from studying rhetoric so as to improve the style of his editorials, just because he knows that without genius he may not expect to equal the diction of Macaulay. The rhetoric may not give him wit to put in his editorials, but it at least may teach him to properly cast his sentences. So this treatise may not supply you with "art feeling," but it will, we hope, show you how to make a design in a more workmanlike way than you would without our advice; and we most sincerely advise you to try.

Everyone in asking the question, "How should I begin to learn to draw?" expects that the answer will direct him to use certain materials in a certain way, and that by the manipulation of these materials in this certain way, he will get the desired result. So far as this treatise is concerned, the reader will be disappointed in this regard; it is true that the writer is particularly interested in the technic of the different graphic arts, and later on will have something to say about the best methods for pen drawing, for chalk-plate, for wood engraving; but in these first chapters on drawing it must be distinctly understood that our advice is that the student should not worry about what pencil or what paper he should use, or about how his lines should look, but should realize from the outset that his principal study should be the education of his eye. The reason that we do not draw well in infancy is because we have not learned to see. You may take it as a positive fact that the untrained eye of every man sees things in an absolutely incorrect manner, or rather he does not know how he sees things. Let us take, for an example, an immense factory building with over a hundred windows on its front and on its sides. Let us presume that a man is standing directly in front of the building, the chances are that he sees every window in a tolerably correct manner. He sees that all the windows are alike, etc., that each is a certain distance from the other, etc. Good! But now let him walk to the end of the building and look at it diagonally; he still sees the building as he saw it in the front view; depend upon it, that he sees each window as a perfect rectangle, and each window the same distance from the other; he would be incapable of going home and showing you on a piece of paper the "direction" of every window line. Let an artist step in his place and he sees every window *different* from the other! You probably do not realize the full truth of this statement at present, but you will after we have our chapter on perspective.

For the present please take my word for it, and bear in mind that you must first learn to see. Let us take the caricature by Albert Engström for our first lesson. I have selected it for two reasons, one because it is a caricature, and I wish our readers to realize that this treatise is going to be of use to printers from the beginning, and that we are going to study drawing in an interesting manner. Many a printer is as well the publisher of a newspaper and feels that from time to time he would like to publish a caricature to enliven his pages, or at any rate he is interested in the cartoons in the illustrated press, and would like to know how they are done, and the best way to ascertain this knowledge is to practice a little oneself. Besides, the practice of caricaturing is most beneficial to every draftsman; there have been few great painters who have not indulged in it. Another reason for using this cut is that it is drawn in a very simple manner in a few strong lines. While the students at the art schools usually begin to get effects with light and shade, the printer will do well to master outline sooner than light and shade, for it is the most quickly executed and the most easily engraved, and, I need not add, last but not least, most easily printed. I should advise you then to take commonplace objects that are about the house and make innumerable sketches of them in the manner of this drawing. Take a derby hat for example, place it a little above the eye and endeavor to draw it as Engström did his. Do not worry much about your style of drawing, do not complain that your pen will not work and that you cannot get a line varying in thickness like this one; or if you do succeed, do not ask your friends to admire your



Caricature of the artist himself, By Albert Engström.

handsome pen line; do not think about your drawing at all, but solely about learning to see. Place the hat above you, notice that you see the under part of the brim nearer you, and the inside of the brim on the far side; if there is not a head under the hat, endeavor with a single curved line to indicate as much of the lining as you see; if you see anything else that is *not* given in Engström's drawing and you try to express it as he expresses things you employ an excellent method of study. Next place the hat in the same position but below the eye, on the seat of a chair, and notice that you no longer see under the brims but inside of them; then place the hat on its crown upon the chair so that we see the oval of the inside of its crown, and endeavor to express that oval with two semi-circles, as simple as the one which Engström uses in drawing the crown of the hat. Again, put the hat on the mantelpiece and draw a side view of it; this will be more simple than any of the other views. I think that an hour's practice of this kind will soon convince you that the casual glance of the uneducated eye does not take in a complete or perfect view of an object, but that after you have studied an object with a view to drawing it, you begin to see with more thoroughness. You will, I think, notice, as you walk home in the evening, the contours of the different hats that you see in the hatter's window, and upon the pedestrians; you will begin to guess how you would draw such a hat or cap, and from time to time you will see headgear that "lends itself to drawing," as it were; you will say, "when I go home I will try to draw that hat." If such is the influence upon your mind made by this chapter, we feel sure that you will never regret having read it and given the time to the practice we recommend, and we think that the first step in the study of drawing will have been made, and that you will feel it has been a successful one.

(To be continued.)

Written for THE INLAND PRINTER.

ADVERTISING FOR PRINTING.

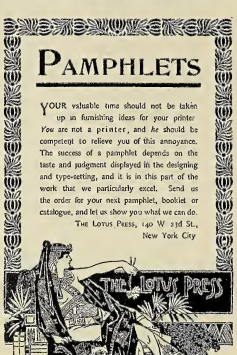
BY PAUL NATHAN.

ADVERTISING is a stepping-stone to success. I don't mean to imply that it will naturally follow that because a man spends considerable money for advertising he is bound to succeed. I know a very large amount of the money spent for advertising is wasted, and in not a few cases has been the direct cause of failure.

If the advertising brings in more money than it costs it is good advertising. Advertising a store, for instance, will not result in profit unless there is some reason why people should purchase after they are induced to come into the store. Likewise, advertising a printing office will not result in profit unless the printer can offer to prospective customers some advantage over his competitor, and thus secure the orders. To know what inducements to advertise involves a study of what the customers expect from their printer, and then arranging one's business to meet these requirements. To do this uniformly requires careful and close attention to business, which coupled with good advertising wins success. In this way advertising is a stepping-stone to success. It induces the advertiser to give more thought to all the details of his business, and the successful advertiser is the one who gives more intelligent attention to his business than his competitors.

If you cannot offer some inducement, do not advertise.

If there are good reasons why people should give you the preference with their orders, advertise it. It is a grave mistake to suppose that a cheap price is the greatest inducement a printer can offer. I believe the crude expression "cheap and nasty" originated in reference to printing. As the two terms are almost inseparable, it would be an insult to the intelligence of the business community to claim that price is the only consideration to the merchant when placing an order for printing, and my experience in the business has taught me that there are other inducements which vastly outweigh this one.



POSTAL CARD ANNOUNCEMENT.

Printers as a class are not good advertisers. They seem to believe that advertising is a good thing for other people, but not for themselves. The printing business is one that will respond to advertising, because the pleased customer continues to deal with the printer. Once you gain a new customer, you are apt to hold his trade as long as you continue to satisfy him, and it is not a matter of getting only the profit from a single order. For this reason it pays to advertise printing, even though the expense seems quite considerable. Through advertising it is just as possible to make a customer of the man whose work amounts to several thousand dollars a year as it is to reach one who does not use so much, and it is because of this fact that it pays to advertise liberally. As to the

best methods of advertising printing, there is no one particular way. There is no one method of advertising anything successfully. "All roads lead to Rome." In order to get the best results, advertising methods and mediums must be varied. No two people are alike. What appeals to one, falls flat with another. A handsome booklet may secure the attention of one person while a comic



Postal Card Announcement.

skit or a useful blotter will please another. In order to reach all it is absolutely necessary to resort to various plans and styles.

In large cities the least productive advertising for a printer is advertising in newspapers. A printer's customers are mostly local, and the circulation of a newspaper spreads over a vast territory that the printer cannot hope to do business in, although he must pay the full advertising rates. It would consequently be a mistake to do much advertising of this kind, because of the unavoidable waste.

Straight personal appeals under full letter postage is the best way to send out printers' advertising matter. Compile a list of names of people whom you know to be users of printing and with whom you would like to do business. Tell them about your advantages and tell them why it would be to their interest to send their orders to you. Tell them as you would tell them if they were sitting beside your desk and you were talking to them. To make up a proper list of names may require considerable time and some expense, but it is worth all it costs. Keep hammering away at the same names and adding new names whenever there is a chance. Occasionally send some kind of an announcement or reminder to your regular customers. Don't neglect them. Let them know that you are alive, or some other printer's advertising may win them over from you; customers like to know that their printer has enterprise, and when the opportunity presents itself they will be very apt to recommend you to some acquaintance.

Put your imprint on your work whenever it is possible. This may be quite small and unobtrusive, but if your work is worthy of an imprint insist on having it appear.

Make your own announcements tasteful.

Inclose self-addressed envelopes in your correspondence.

If you do a particularly nice piece of printing send samples of it to people who are likely to be interested.

Classify your samples in separate sample books and keep duplicate samples to send by mail when necessary.

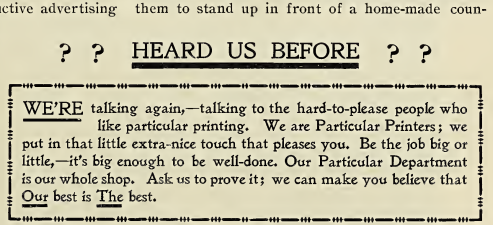
Pad your waste paper and distribute to your customers with your ad. on the back of each pad.

Put a neatly printed blotter in every package of office stationery.

Remind your customers when it is time to get out a holiday announcement or seasonable circular.

Distribute "Early Closing Cards" in summer, and "Please Close the Door" cards in winter.

Have a neat and comfortable business office in which to receive your customers. Don't expect them to stand up in front of a home-made counter or transact their business through a hole in a partition.



Blotter.

These are just a few suggestions.

The writer has no objection to the samples being used by others, and hopes this article may be a stimulus to some of the numerous readers of The Inland Printer.



THE POLAR QUEEN.

Half-tone engraving from photograph, by
PHOTO-CHROMOTYPE ENGRAVING COMPANY,
719 Vine street, Philadelphia.

Duplicate plates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

VOL. XIX. APRIL, 1897. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postalcard requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and that the end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. Alle betreffenden sind auch alle Anfragen und Aufträge Inseration betreffend zu richten.

LESSONS IN DRAWING.

FOLLOWING the policy of finding out what its readers want to know and then procuring the information from authoritative sources, THE INLAND PRINTER has added departments to its contents that have made it indispensable to progressive printers everywhere. With the development of the trade and the changes of methods of printing through the genius of invention, the equipment needed by the printer is somewhat different from that of a few years ago. The advantage of being able to draw—even roughly—the sketch of a piece of work cannot be gainsaid, and that printers are aware of the advantage of this accomplishment has been proved by the numbers of letters inquiring where instruction in drawing and designing may be obtained. To meet this need, at least in part, a new department is opened in this number on "Drawing for Printers." The scope of the work is described by the first article, and the fascination of the study as well as its utility will no doubt enlist many students among our subscribers. The reputation of the author, Mr. Ernest Knaufft, as a teacher gives these lessons the stamp of an authority second to none, and as the series progresses the value of the instruction will be tested and examples of the work of the students shown.

A NEW DEPARTURE.

THE INLAND PRINTER announces with regret the resignation of Mr. J. Clyde Oswald, its representative in New York, who has identified himself with the *American Bookmaker*, the name of which he has changed to the *Printer and Bookmaker*. Mr. Oswald will have editorial charge of the paper, in which his marked ability will have, no doubt, a valuable influence in extending its usefulness in the trade. Mr. Oswald leaves THE INLAND PRINTER with the cordial good wishes of his associates. His valuable services to the paper have earned it many friends. His work has been of an enduring character, and his ability to make friends and retain them has been extended in his business life, and we look to see the *Printer and Bookmaker* show evidence of his originality and energy.

THE AUTHORITY OF A FOREMAN.

PERPLEXITIES in appalling numbers surround the employing printer at times, and those of defective judgment, when free of trouble temporarily, seem to plan traps for themselves without end. In no way is trouble planned for more certainly than in leaving the authority of heads of departments an open question. The foreman of the composing room seeks to dominate the foreman of the pressroom, or the foreman of the bindery, and the janitor wants to boss them all. The superintendent is supreme, of course, but he is only an official of large establishments. Ever and oft there comes a wail from the oppressed to know what is the custom of the trade with foremen and their authority. The employer holds some responsible for the work of others, yet authority to regulate the work is denied by those at fault. A correspondent writes in this regard:

"What do you consider the proper authority of a foreman in an office employing, say, twenty-five

people, and where the pressroom and composing room are as one. I am foreman in such an office here. Have all the work to look after, take in the work and send it out. I contend that a foreman can only do his duty by knowing all the work that comes in, and having entire control over presses, feeders, printers, etc."

The authority of the foremen of the pressroom, of the composing room, and of the bindery, are logically equal, but all should work into each other's hands. Where the composing room foreman has the responsibility of looking after the work after it leaves his department, he should be given the authority, clearly expressed; and as the work of a superintendent is demanded of him, he should have the authority of a superintendent, and the employer should make that understood, beyond a doubt, in all departments.

DEVELOPMENT OF THE NEWSPAPER PRESS.

AMONG the wonderful creations of the inventor's genius shown on every hand in these days of feverish energy, the newspaper press, in itself, and in the influences radiating from it, may be said to stand at the front. The combination of immense power and delicacy of adjustment give these mechanisms a vast interest not only to the printer but to the general public. Watching the flying white path of paper, the subdued roar of the wheels sounds to the ear of fancy as the voice of the genius of the age. The capacity of the various types of presses stagger the imagination, and their suitability to every need of the printer commends the close study and enterprise of their builders. Something of a comprehensive account of the output of well-known types of presses may be appreciated at this time, and taking the list alphabetically, the Cox Duplex Printing Press, of Battle Creek, Michigan, made to perfect and print from the web on a flat bed, without stereotyping, at a speed of 4,500 to 5,500 8-page papers per hour, may be mentioned as meeting such a general demand that it is to be found in many countries outside of the United States, though its perfection only dates from 1892. Before going further we would gladly give lists of offices where the machines mentioned here may be seen, but space will not permit. Those interested should write to the builders, when the information will be promptly given. The Goss Printing Press Company, of Chicago, next claims our attention. Their specialty is the Straightline Compound Press, with a capacity of printing a four to a forty-eight page paper complete, at a speed of from 24,000 to 96,000 per hour, according to the size built. All the webs on this machine are at one end, one below the other, and as the webs pass through the press are printed on all sides, associated together at one common point and folded without deflecting the web in any manner whatever. With the ability to produce a large number of perfected papers per hour, the press is economical of power and of floor space. It is deserving of mention at this point that the Chicago *Evening Journal* has a battery of these presses, driven by electric motors directly from the driving shaft of the press—a new departure of itself of great interest and value.

The presses of R. Hoe & Co., of New York, are remarkable in securing contracts for immense circulations. As one of the oldest press-building establishments, the name of Hoe has become synonymous with printing presses. The largest presses built by the Hoe Company are those of the New York *World*. The capacity of each of these octuple presses per hour is 96,000 four, six or eight page papers, 72,000 ten-page papers, 60,000 twelve-page papers, 48,000 fourteen or sixteen page papers, 42,000 eighteen-page papers, 36,000 twenty-page papers, or 24,000 twenty-four-page papers. The paper rushes through the cylinders at a speed of thirty-two and a half miles an hour. The press requires the active labor of ten men and boys to operate it and remove the folded sheets as fast as they are printed.

The Potter Printing Press Company, of Plainfield, New Jersey, builds a press containing many desirable features. The product of a single press per hour is 12,000 eight-page papers, and on a double press 24,000 twelve-page papers, and the rate of speed is maintained in a larger or smaller machine, which may produce four, eight, twelve, sixteen or more pages.

The presses built by Walter Scott & Co., Plainfield, New Jersey, print and deliver papers folded as follows: Single machine, one roll, two pages wide, equal to 12,000 eight pages; double, equal to 24,000 eight pages, 12,000 sixteen pages; triple, equal to 24,000 four, six, eight, ten and twelve pages, and 12,000 of fourteen, sixteen, twenty and twenty-four pages; quadruple, equal to 48,000 four, six and eight pages, 24,000 ten, twelve, fourteen and sixteen pages, and 12,000 twenty, twenty-four, twenty-eight and thirty-two pages; sextuple, equal to 48,000 four, six, eight, ten and twelve pages, and 24,000 sixteen, twenty and twenty-four pages (if with an auxiliary folder, it will work 72,000 of eight pages and 36,000 of sixteen pages); octuple, equal to 96,000 four, six and eight pages, 48,000 of ten, twelve, fourteen and sixteen pages, and 24,000 of twenty, twenty-four, twenty-eight and thirty-two pages. If it is desired to produce a greater number of smaller papers, such as four or eight pages, it is only necessary to provide additional folding machines so that the presses can be worked to their utmost capacity instead of allowing a part of the printing machine to remain idle while the folding machines are working to their utmost capacity. Thus a machine constructed of three printing presses, single or two pages wide,

and one folding machine, would be capable of running twelve pages as fast as it would four pages; two of the presses are idle while the four pages were being run from one web through the folder. If it is desired to increase the capacity of this machine so as to produce double the number of four or six pages, an additional folder would be added, and by running another printing press through this folder it would thereby produce 48,000 four-page papers; again, by slitting the web from the third printing machine and taking one half to one folder and the other half to the other folder, 48,000 six-page papers would be produced; or if desirable to run four pages only, a third folder may be added, running the three webs into three folders and thereby producing four-page papers at a speed of 72,000. It will be understood that by a similar process of manipulation the larger presses, three or four, either single or double width rolls could be made to produce a greater number of papers consisting of a smaller number of pages. This, however, is not usually demanded in practice, as there are very few newspapers now running less than eight pages; therefore, it would not be desirable for them to have machines constructed to run at their utmost capacity of four pages.

There are a number of other desirable presses of which, in the absence of authoritative data, we are unable to give the output. The above, however, will be sufficient to indicate the ability of the press builders of America to furnish the news in sufficient quantities to satisfy the cravings of the most curious people on earth.

FOUR LANGUAGES DESIRABLE.

ALONG with the reports received by the State Department at Washington from consuls abroad as to the condition of American trade in Europe, come frequent suggestions as to the manner of printing circulars, catalogues and other matter for distribution. The opinion seems to be unanimous that American exporters are losing business because their business literature is printed in English only. Among others, the Swiss consul writes, under date of January 6, 1897: "I have the honor to report that during the year 1896 the increased activity of American merchants and manufacturers in invading the foreign markets was manifested in this consular district by the distribution of numerous catalogues, pamphlets and other printed matter, most attractively and artistically prepared, but, unhappily, not likely to be effective in obtaining business, for the reason that all of them were in the English language. I, therefore, consider it expedient to suggest that hereafter our merchants and manufacturers be advised to have all commercial literature intended for distribution in continental Europe printed in French, German and Italian." As the consuls are calling the attention of American manufacturers to this fact, printers who seek this class of work will do well to equip their offices with the necessary accented and diphthong letters. Entirely new fonts are not necessary for the languages mentioned, as even the Germans are beginning to use the roman in preference to the old German letter. A little additional type and the small trouble of translation ought not to deter the publisher of catalogues from issuing printed matter that will reach possible foreign customers in their own or in other languages not so difficult to them as English. It is evident that the present method is wasteful in the extreme.

DIRECT ELECTRIC POWER.

THE application of direct electric power is becoming increasingly popular with printers, its ready adjustment and simplicity commending it at first sight. That the method is extending to Europe is shown in a brochure, "Direct Electric Power," recently prepared by Peter Luhn, Bremen, Germany, who writes in explanation of its application, and eulogizes its fitness for the needs of printers. In a letter to the editor, Herr Luhn says: "I have introduced this power for presses in Germany. With pleasure do I perceive in your December number of THE INLAND PRINTER that they are arriving closer to the good cause in America. Here in Germany many firms have already adopted the direct electric power for their machinery, and I believe it would be of interest to your readers to know the firms using this power, and which could be used as a future reference. I have substituted direct electric power for the machinery in my office. The public opinion regarding this power in Germany is in accord with your paper. The direct electric power is the ideal power for a printing press; it combines in itself all superior qualities. It will be very interesting to me in the future to see how this method develops itself in America."

Written for THE INLAND PRINTER.

LINOTYPE OPERATORS.

BY HUGH WALLACE.

IN attempting to write anything which would be of particular interest to men working on daily newspapers one discovers, and maybe is surprised at the discovery, there really is very little to write about; that the work is so routine in its character that the compositor is very much in the nature of a human clock, doing the same thing in the same way day in and day out, sometimes with the striking attachment running wild and sometimes with it taken off or under control. The introduction of machinery has added to the routine character of the work in so much as it has done away with the chaff and chatter, discussions, friendly and otherwise, which were the feature of distribution time. It must not be understood that because the hours

of work are less that the work is so much easier. It is not. On the contrary, a larger amount of work is crowded into a shorter space of time, and the clock-like nature of the work which has made the average newspaper compositor devote his spare time to some fad entirely disconnected from his trade is more strongly emphasized. I know one operator who takes THE INLAND PRINTER because he is an amateur photographer, and the hints he gets from the illustrations are useful to him. When one realizes how mechanical and at the same time how nerve-straining the work really is, he naturally looks for the evil effects resulting from it. Lest someone who has seen a printer wearing patent-leather shoes and a white necktie on his way to "the office" should scoff at the idea that typesetting was hard work, it might be well to quote the Encyclopedia Britannica on that point: "Among the industrial pursuits there is none more monotonous and more exacting, none demanding more patience, sustained industry and power of endurance than the compositor's art."

But when one starts out to find the ill effects which ought to be the result of such monotonous work, he soon learns that the printing business is as full of contradictions as some writer said Scotland was. He said the Scotch were the most conservative people in the world, yet the greatest radicals were Scotchmen; they had no flowers, yet landscape gardening was a Scotch specialty; the climate was the worst in the world, yet Scotchmen wore no breeches and never caught colds. According to all well-regulated theories, such monotonous work ought to dull the brain and narrow the mind and wear a man out before his time. The theory slips a cog in the case of the printer. It is easy to point out more men who have graduated from the composing room and achieved success in the professions, in business and in politics than from any other trade. The average compositor knows as much geography as many school teachers, and more politics than many office holders. If a man has a fair idea of geography and politics, it is an easy matter to make people think he is well informed. And, by the way, isn't he?

The common belief as to the ill effects of routine work on the health and habits of the compositor is not sustained by facts. There is no doubt the chapel and union meetings and the perpetual struggle to maintain wages and rights have been useful in counteracting possible bad results in the past. Whether the use of machinery, carefully edited copy and the desire for quantity of work on the part of the publisher will succeed in bringing the operator down to the level of a wheel on the machine, is a matter for speculation. If the typographical unions are able to maintain the rule that an operator must be a printer first, it will have a good effect, and ought to be heartily indorsed by everybody connected with the business. If the rule is not maintained, it will likely result in the printer-operator being superseded by the youth just out of school, with sufficient knowledge to enable him to follow copy and the young man's natural ambition to break records and make a reputation, with the almost certain result of failing eyesight when middle age is reached or nervous prostration before that time.

Conditions seem to favor the unions in this matter. The machine, at present, is complicated, delicate, and a good brand of common sense on the part of the operator is necessary to obtain the best general results. If the machine is simplified, it will result in each operator being his own machinist (there are many such cases now) and thus keeping up the standard.

Written for THE INLAND PRINTER.

AMENITIES OF PROOFREADING.

BY F. HORACE TEALL.

WHEN the Chicago paper now called the *Inter-Ocean* was started, in 1865, so many errors, typographical and editorial, appeared in the columns of its issues in the first two or three months, that its editor employed a proofreader of high reputation, fully expecting thus to clear the paper of all error. A paragraph announcing that this reader had been secured was printed just before he began the work, and the assertion that no errors of any kind would appear thereafter was made so positively that he almost refused to undertake the work at all. Incredible as the fact may seem, it nevertheless is a fact that absolute perfection in typography — that is, in books and periodicals, or any large volume of work — is seldom if ever attained, and no modest man will claim for himself even a near approach to infallibility. While this fact is known and partially recognized in the trade, sufficient allowance is seldom made for it and for the circumstances that make it inevitable, and too often employers are not inclined to recognize it at all. The writer was told by the foreman of a paper on which he was employed some years ago that the editor had given a dozen absolute orders for his discharge, because of typographical errors in matter of which he had read the proof; and yet there is little doubt that the same editor to-day would assert of the same reader less liability to error than the reader would claim for himself.

Perfect freedom from typographical error, however, is always the aim of proofreading, and there is no real legitimate excuse for the printing of any such error, although many good reasons might be given if explanation is called for. Experience teaches that it is seldom wise for a proofreader to attempt to make excuses, or even to try to explain when taxed with carelessness or incompetency, unless specifically requested to do so. Above all,

he should avoid the "baby act," as we may call the plea, for instance, that his night's rest has been disturbed, however real such a reason may be to himself. Let him remember that such things are the common lot of humanity, and avoid recourse to such a plea except when he knows that a manly statement of it will be favorably heard, as it may be in the case of one who rarely gives occasion for faultfinding. It is not unlikely that the proofreader who never gives occasion for faultfinding never existed, and never will exist, though many are so very careful and so nearly accurate that they are fairly entitled to rank as first-class readers, and to be exempt from anything more than a passing allusion if an oversight happens to be noticed. One of the proofreader's greatest blessings lies in the fact that editors and employers find comparatively few of the errors that escape the reader.

While it is not advisable for the proofreader to attempt elaborate excuses when a foreman or any employer is taking him to task for leaving bad errors, no matter how unjust the heated criticism may be — or perhaps even less then than at any other time — one may well plead in general for more leniency and real justice, on the score of universal human fallibility. Nothing is more exasperating to an author, a publisher, or an editor than the discovery of a bad error in his work. Very naturally the first impulse on such occasion is to discharge the reader as incompetent, even when he has proved his competency by long years of faithful and accurate work. In the latter case it is easy and common to think that he must be getting careless, and no one wants a careless proofreader. But authors, publishers, and editors should remember that they frequently blunder in their own work, and there is no probability that others will not do the same.

As to the carelessness, it may safely be asserted that even the worst occasional blunder, or even a series of such blunders by a tried and proved worker, does not always establish carelessness as a fact. A case in point is found in one of our best-known cyclopædias. Proofs of this work were read twice at least in the printing-office before any were sent to the editors, and the copy had been so carefully prepared that the printers had only to follow it exactly. Editorial reading of all the work was done by one of the most careful and accurate proofreaders who ever lived, and each writer had a proof of his own work. Then the printing-office readers went over it as carefully as possible before electrotyping, and even all this was not accounted sufficient, for proofs from the electrotype plates were read by a special expert with the same care as if the matter had had no previous proofreading. After publication the editors received many letters expressing astonishment because of inability to find a typographical error. Yet even while receiving these letters the one who had been responsible for this feature of the work was continually noting errors for correction in the plates. The writer possesses a copy of the work in which some of these errors are marked, and it may be interesting to recount a few of them. In the article on the Albigenses is "Albigesium," which should be "Albigensium." The village Aquileia is said to have derived its name from *aquila*, an eagle, which appeared as a "favorite" omen to its founders, instead of a "favorable" omen. Some other errors are "Arcola" for "Arcole," "eloquence of style" for "elegance of style," "palmatic" for "palmitic," "additions" for "editions," "Cyrene" for "Cyrenaica," "Paulo" for "Paolo," "most heroic epic" for "mock heroic epic," "grand federal council" for "cantonal grand council," "Francesca di Rimini" for "Francesca da Rimini," "animals comprising" (fauna) for "composing." These are enough to show that the utmost care may fail to secure absolute accuracy.

Now let us inquire into a marked difference of circumstances attending the production of different kinds of work. Every person engaged on the book mentioned above worked in a perfectly silent room, without disturbance of any kind, and with no limit of reasonable time. Contrast with this the work on an evening paper. The authorities on the paper desire good proofreading, and often make a great fuss about errors. There is no reason to suppose that haste will not be detrimental in one place as well as in another. Yet here we have "rush" dinned into our ears continually. One of the greatest drawbacks is in play before the type is set. Editors also have to rush, and as a consequence more than half of the copy is sent to the composing-room without editing. This is unavoidable, beyond question; and since it is so, reporters should be made to write as carefully as possible. But the reporter will say that he has to "rush" more than any other worker, and it is true that he has reason for such a plea. How is this accumulation of difficulties to be overcome? There is one way — employment of a sufficient editorial force; but this is directly opposed to the common economy of such establishments, which dictates as small a force as possible.

Is there any justice in making the proofreader assume the largest amount of typographical responsibility in such a case? Very many of the proofs come to him accompanied or immediately followed by a demand for the type by the make-up. He seldom has time for more than a gallop through the matter, and this often with some one leaning over him ready to demand the proof at the first possible moment, or even to remind him continually that it is needed at once. In fact, even bits of a proof are often demanded as soon as the

reader makes a mark or two. This invariably leads to the habit of tossing over the proofs in similar haste even when the reader could take time enough to be thorough, and such a habit comes dangerously near to carelessness. Experience teaches that the man who succeeds in absolutely avoiding this habit of haste is hard to find, though there are a few proofreaders who are not really spoiled by it.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M'CORMICK.

INVENTORS seem to have recovered from the apathy of a few months ago, and their new life and vigor have found a manifestation in many branches of industry. Having temporarily settled the nation's political question, they have again found time to apply their inventive faculty to the solu-

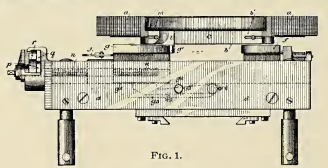


FIG. 1.

tion of the old and perplexing, as well as of new and equally difficult and interesting, problems pertaining to their daily vocations. Their conceptions have, in a great measure, found illustrations in the printing art, and with the prospects of better and easier times, preparations are being made to enable them to share in the nation's prosperity. As will be seen in this article, further improvements have been made in the linotype machine of the Mergenthaler type, tending to production of better work and simplification of the operation of the machine.

The first four figures illustrate inventions pertaining to the linotype machine, the patents covering which have been assigned to the Mergenthaler Linotype Company, of New York City.

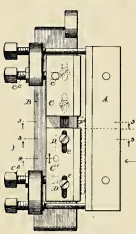


FIG. 2.

Fig. 1 is a part sectional plan of the molding mechanism for linotype machines after the removal of the top member of the mold block. The patent covering this invention was granted to John Place, of London, England, and the object of the invention is to provide means for stopping off the mold when linotypes, shorter than the minimum length, are required to be made in the machine. To this end an adjustable jaw is provided with a projection of the proper dimensions to form the filling piece, or liner, of the respective end of the mold block, which liner projects from the jaw in question in the direction of the mold cavity. Consequently the adjustment of the jaw above mentioned effects a corresponding alteration in the length of the mold cavity, and as it is the maximum length of the mold cavity which is always exposed to the action of the ejector blade, no change of the latter is called for. The movable liner is shown at *l*, on the rear face of the adjustable jaw, and its length rearward from the rear face of said jaw is equal to the width of the mold cavity. Its thickness is exactly equal to the corresponding dimension of the mold cavity, while its width is enough to prevent it giving way under the pressure generated in the mold during the cast, and to generally, in combination with the other two dimensions, enable it to act as the liner at the left-hand end of the mold cavity. The operative edge of the liner is necessarily aligned with the face of its carrying jaw.

James MacKirdy, of Brooklyn, New York, has invented the trimming knife for the slugs or linotypes of a Mergenthaler linotype machine, shown in Fig. 2, which is an inside-face view of the knives and adjacent parts. The slugs are usually ejected from the mold between trimming knives designed to dress their side-faces in order to render them true and of uniform thickness. When the machine is used to produce slugs with overhanging letters, it is necessary that the knife should be so adjusted as to escape the overhanging letter in order that it may not be sheared from the slug. The stationary knife to trim one side of the slug is shown on the right, which is bolted to the usual knife block. The companion knife is in two parts, adjustable relative to the stationary knife, as usual. The main, or upper section, has a cutting edge along its upper end. The lower section is mounted to slide vertically or longitudinally on the lower end of the upper section, which is reduced in thickness to receive it. The sliding section is held in place by screws passing through slats, and when it is raised to the extreme limit its edge forms a continuation of that of the upper portion of the knife, so that the knife will act throughout the length of the slug, as usual. When, however, the lower section is moved downward, its edge separates from that of the upper and stationary portion, leaving between the two a gap or opening, through which the overhanging ear on the upper end of

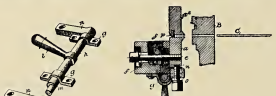


FIG. 3.

the slug may pass. The shape of the slug is represented in dotted lines. When driven between the knives adjusted as shown, the lower section acts to trim the slug up to a point adjacent to the ear, while the latter is permitted to pass without interruption through the opening to the galley or receiver beyond. If the overhanging ear is located at the lower end of the slug, it is only necessary to raise the lower section a sufficient distance to admit of the ear passing thereunder. Thus it will be seen that by adjusting the movable part of the knife endwise, the machine may be caused to trim the slug throughout its length, or to permit the passage of slugs having overhanging characters either at the upper or at the lower end. Means are provided by which the lower knife may be quickly adjusted to the different positions required.

Fig. 3 shows another improvement in linotype trimmers, invented by Thomas H. Keller, of New York City. This figure includes a horizontal cross-section showing the upper and lower knives supported by the vise frame, the mold, and ejector blade; and a perspective detail of the mechanism for actuating the movable knife. This invention is intended to provide for the instantaneous and accurate adjustment of one of the knives without the necessity of removing or substituting parts, and consists in mounting in bearings on the

outside of the vise frame, a rock-shaft having at the middle an operating handle and at the two ends eccentric wrists or journals. On the respective wrists are mounted two bars, which are extended inward and mounted on the bolts which retain the knife. It follows from this arrangement that when the rock-shaft is turned by means of its handle the eccentric wrists are caused by the bars to move the lower knife inward or outward—that is, toward or away from the upper knife—according to the direction in which the shaft is turned. It will be observed that under this arrangement the movement of the handle serves to move the knife positively inward or outward, so that the distance between the two knives may be changed to dress the slug to any particular thickness required. Slugs of two thicknesses are usually produced, and in order that the knife may be quickly and accurately adjusted to one or the other of these thicknesses, stops are provided to limit the inward and outward movement of the lower knife. These stops are adjustable and consist of screws tapped through ears on the frame behind the lower knife to limit its outward movement, and screws tapped into the stationary knife to limit the inward movement of the lower knife. The movable knife will be held in its outward or backward position by the pressure of the slug, and it will be securely held in its inner position by turning the rock-shaft until the eccentrics stand upon or past the center.



Fig. 4.

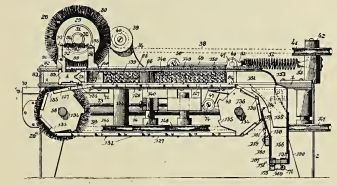


Fig. 5.

Philip T. Dodge, of New York City, has improved the melting pot for slugs, for linotype machines of the Mergenthaler type, shown in Fig. 4. This invention is to avoid the delay, trouble and expense incident to the usual method of casting the slugs in the molds, which is to deliver the molten metal into the mold through a series of small holes in the mouth of the pot. All difficulties are overcome by the provision of a mouthpiece in which any desired number of delivery holes, commencing at one end, may be closed, according to the length of the mold employed. This is done by combining with the mouth of the pot a movable strip or bar adapted to cover and close the holes. This bar may be arranged to slide endwise into a groove within the mouthpiece; or when the mouthpiece is removable, as usual, a groove may be formed in the face and the closing strip laid removably therein, so that it may be adjustable to one position or another, as demanded. The figure is a perspective view of the usual removable mouthpiece provided with the improvement.

William E. Taylor, of Omaha, Nebraska, has invented the machine shown in Fig. 5—which is a longitudinal, vertical section central of the feed channel—for automatically cleaning the matrices used in the Mergenthaler linotype machine. The matrices heretofore have been cleaned by washing them in benzine, which is an objectionable chemical. They have also been cleaned by rubbing the matrices, one by one, on a cloth or felt covered board, this being a tedious and time-consuming method, because in the ordinary machine there are employed over sixteen hundred matrices in a set; but the thorough cleaning of the same is an absolute necessity to the proper working of the machine. All difficulties and objections are intended to be overcome by the machine shown in the figure, which includes means for assembling the matrices, after cleaning, right side up,

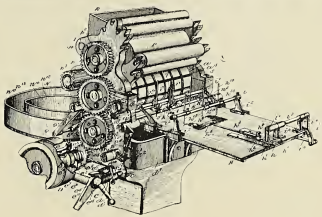


Fig. 6.

in a galley ready for being replaced in a linotype machine in usual order. Both the faces and reverse edges of the matrices are first cleaned and then the opposite flat sides thereof. The matrices are arranged in proper order and then placed by hand in a feed channel, in advance of a feed head, which, upon being released by the operator, will be advanced by the driving mechanism of the machine, the matrices being carried into engagement with a holder bar, after which they are advanced by the feed head under a vertically arranged, revolving cleaning brush, which comes in contact with the upper reverse edges of the matrices. This brush is mounted above the table in a reciprocating carriage which moves the same back and forth over the matrices while the latter are being advanced, thus insuring a thorough cleaning. On the under side of the table is mounted a rotating and reciprocating cleaning brush in all respects similar to the one arranged above the table. This lower brush is arranged at one side of, and parallel with, the upper brush, and its reciprocating movement carries it from end to end of the lower face edges of the matrices which are thereby cleaned in the same manner as the reverse edges. The lower brush projects through an opening in the table adjacent to the inner end of the feed channel or groove,

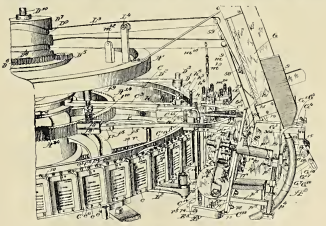


Fig. 7.

thus enabling it to operate upon the matrices before they are carried to another part of the machine. After leaving the lower cleaning brush the matrices are separately shifted into position to be caught, and carried along, by an endless carrier chain, which conducts each matrix between two horizontally disposed, rotating cleaning brushes, arranged above the table, which clean the opposite sides of the

matrices. The matrices are next advanced by the carrier chain into contact with a stationary, but removable, horizontally disposed brush, projecting into the path of movement of the matrices. This brush subserves the double function of assisting in cleaning one side of the matrices and of preventing the latter from being thrown forward in advance of the carrier chain by the rotary action of the adjacent cleaning brushes. The matrices are next carried by the chain

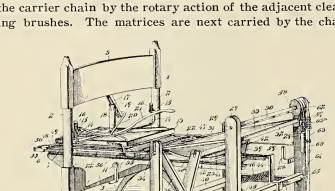


FIG. 8.

into a guide hood, communicating with a deflecting chute, leading to a galley box, in which latter the matrices are deposited as they fall from the chain. They are thus assembled and ready for being placed in the linotype machine.

The printing press shown in Fig. 6 involves improvements covered by a patent to Charles G. Harris, of Niles, and John F. McNutt, of Warren, Ohio — McNutt having assigned to Harris. The press is particularly intended to print cards and envelopes. Among the objects of the invention are the provision of means for clamping type forms on the type-carrying cylinder; to so mount the impression cylinder that the position thereof can be readily and easily adjusted; to provide a simple tripping device for engaging the cards or envelopes as they are fed to the press, so that in the event of any irregularity or interruption in the feed, the press may be stopped and the impression cylinder lowered; and to provide a feeder for one card at a time from the bottom of a stack. Other means are provided for controlling the passage of the cards to the press; for directing the discharge of cards improperly printed into a separate compartment, and to improve the operating mechanism of the ink-distributing roll. The figure is a perspective view of the press, some of the parts being omitted and other parts broken away for better illustration.

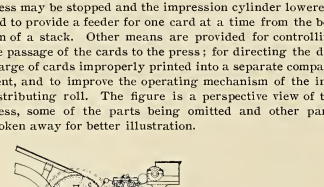


FIG. 9.

The printing press shown in Fig. 7 is the invention of Henry H. Cummings, of Malden, Massachusetts, who has assigned to the New Multiple Press Company, of Boston, Massachusetts. The figure shows a portion of the press in perspective, particularly illustrating the rotary form bed, supply box and adjacent coöperating parts. The press is more especially adapted for printing matter which is to be automatically collated in regular order, said press being useful in printing envelopes for weekly offerings, calendars, cards for games, etc., and has means whereby the envelopes being printed may be numbered to designate the order of arrangement in packages. The envelope is taken automatically from a pile in a supply box, is fed to a multi-sided platen, which, besides being moved to and from the form, is also rotated to thereby enable one side of the platen to be supplied with a sheet while another sheet held at another side of the platen is being numbered, and another sheet at another side of the platen is being printed. The numbered and printed sheet taken from the platen is automatically transferred into a receiving box. In order that the work may be done expeditiously and practically, a number of forms are employed, which are arranged in the proper order about a movable bed of circular outline, each form or type being held in a proper block, or chase, said blocks being connected to the bed, which is given rotary motion. During the time the sheet carried by the platen is held in printing contact with the form which is revolving on the bed, the said platen and bed are locked together, so that they travel in unison for a short distance. Combined with the platen is a numbering mechanism having inking devices, the same being an "auxiliary printing mechanism" which prints the numbers on the sheets while held by the platen, and is automatically ratcheted along to increase the number, one for each rotation of the bed. The inking rolls are supplied at the proper time with ink by means of a ductor roll. The sheets to be printed are arranged in a pile in the supply box, and the pile will be so laid that the main part of the weight of the mass resting on the bottom plate of the supply box will fall upon the outer ends of the lowermost sheets, leaving the inner ends under but little weight, in order that a separating device may readily detach the end of said sheet from the sheet above it, so that its ends may be engaged by the carrier which is to take the sheet from the pile and transfer it to the holding mechanism of the platen. The separating device is a suction working continually to cause the inner end of the lowermost envelope of the pile to adhere to it.

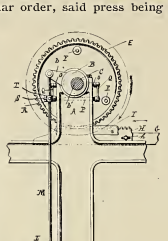


FIG. 10.

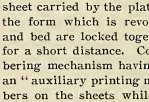


FIG. 11.

Elmer Curnutt, of Colony, Kansas, has invented the press show in Fig. 8, the structure of which is intended to simplify and improve the ink-distributing mechanism, to provide an automatic grip for holding the sheets of paper upon the form, and to furnish simple and efficient mechanism for actuating the fly so that its movement will be timed to correspond with the movements of the other parts of the press. The press is hand operated, and the type bed is reciprocated in the frame alternately beneath the press platen and paper table. The platen is depressed by a hand-operated, toggle-lever mechanism. The ink plate is arranged horizontally upon a vertical pivot and is held from longitudinal movement relative to the type bed. The reciprocation of the type bed causes an intermittent rotation of the ink plate, resulting in the presentation of a new ink

surface to the roller in each reciprocation of the bed. The vibrating paper table and rocking fly are supported in a supplemental frame located in front of the main frame. As the inking roller moves toward the platen, its actuating mechanism operates upon the paper table to raise the same to allow the roller to pass. The type bed is provided with gripping fingers for holding the paper. As the bed begins to move from under the platen, the advance edge of the paper is directed upon the fly, and upon completion of the travel of the bed, the gripping fingers are released and the fly takes the printed sheet and throws it upon a receiving table. The action of the fly is caused by contact of the bed with tripping mechanism.

The printing machine shown in Fig. 9 is covered by patent to Wilhelm M. Rockstroh, of Plauen, Germany. The cylinder is mounted in unadjustable, stationary bearings. The form is adjustable parallel to its bed and consequently to the cylinder. In order to prevent any yielding of the cylinder, it is provided with a number of internal arms or cross-shaped frames, and also with helical ribs that cross one another, thus producing a rigid cylinder surface which will not yield at any point. The usual carriage, supported in the manner of ordinary vehicles, is supplemented by a second way or track disposed between the wheels of the

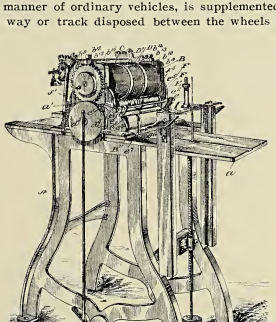


Fig. 12.

first way or track. This increases the support of the form. Prismatic guides are disposed between adjustable rollers to prevent lateral and upward shifting of the form. Other improvements relate to blanket clamping devices, and the distributing rollers coöperating with the ink cylinder.

Figs. 10 and 11 show registering mechanism for printing presses, each covered by a patent to Winfield S. Huson, of Taunton, Massachusetts, who has assigned both patents to the Campbell Printing Press & Manufacturing Company, of New York City. The aim of the inventions is to provide means for securing absolute and perfect register between the impression cylinder and reciprocating bed of the press. The impression cylinder is carried by a shaft also carrying loosely a gear which coöperates with a rack carried by the reciprocating bed. The cylinder is made to actuate the gear by connecting pins, permitting said gear to slide laterally on the actuating shaft. In Fig. 10 the loose gear is caused to slide laterally relative to the rack and cylinder, the rack and gear coöperating when the bed is making its printing stroke, and the rack passing beyond the gear when said stroke is completed, the cylinder then being raised and the gear being shifted to permit the retrograde movement of the bed and rack. Fig. 11 shows a form wherein the rack of the bed is laterally shiftable, while the gear is fixed to the impression cylinder. This shifting movement may be given in a right line, as shown, or in the arc of a circle, by pivoting the rack.

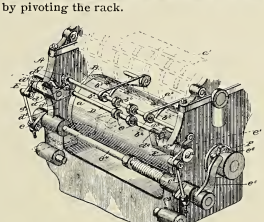


Fig. 13.

Charles G. Harris, of Niles, Ohio, has invented the improvement in paper-feeding apparatus for printing presses shown in Fig. 12. The type and impression cylinders are supported one above the other in the frame, the impression cylinder being driven by suitable mechanism and imparting its movement, by gearing, to the type cylinder. Means are employed for adjusting the cylinders relatively, and also to permit the same to work freely and prevent all jarring and unevenness of movement. Suitable mechanism is provided for positioning a sheet of paper to be printed, the same being given an accelerated movement—that is, caused to travel at a speed greater than that of the rotation of the impression cylinder—thus feeding the paper against stop pins on said cylinder in advance of the contact of the printing plate.

Fig. 13 shows an improvement in the same line of invention as the preceding figure, also granted to Charles G. Harris, who has assigned, in this instance, to the Harris Automatic Press Company, of Niles, Ohio. The impression cylinder has stops or rigid devices, and in operation has a given speed. The feeding mechanism consists of two rotating shafts driven at the same speed, which is greater than that of the cylinder. The lower shaft has also a movement to and from the other, but not sufficient to disengage their driving connections. Each carries a pair of feeding rings which carry the paper forward to engage with the stops on the impression cylinder. The type cylinder is shown in dotted lines.

The printing press shown in Fig. 14 also embodies an improvement of Charles G. Harris, of Niles, Ohio. He has

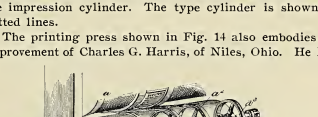


Fig. 14.

found that in rapidly operated presses the printed sheets become charged with frictional electricity which causes said sheets to curl and coil back upon the cylinder and press wheels, causing loss of time by interference with the operation of the press. To prevent this a roll is located in

juxtaposition to the discharging point of the press. The body of this roll may be composed of felt, cloth, soft paper, or other absorbent material capable of being maintained in a moistened state. The motion given the roll is faster than that of the printed sheet, the discharge of which is thus accelerated, and the centrifugal force of the roll will tend to maintain the moisture at the surface and keep it uniformly dampened. The location of the roll is such as to prevent the tendency of the sheet to coil and the latter falls directly to the receiving table, and the moisture serves to effectively remove and conduct away the electricity with which said sheet may be charged.

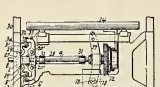


FIG. 15.

George P. Fenner, of New London, Connecticut, has invented the driving mechanism for printing presses shown in Fig. 15. The driving shaft, a section only being shown, is connected to the rotating and oscillating shaft which actuates the type bed, by a universal joint. This joint consists of four links, two of which are jointed to a head on the driving shaft and two to a similar head on the driven shaft. The links of one shaft are connected to respective links of the other shaft by ball-and-socket joints. The sockets are removable, and likewise the balls, so as to be replaced in case of wear.

The printer's leader shown in Fig. 16 is the invention of John J. Mosher, of Rochester, New York, who has assigned one-half to Augustus W. Crittenden, of Washington, D. C. The leader consists of a strip of hard, durable material, as brass rule, of the height of the complete article, but not of type width, combined with a body of cheaper material, as lead or type metal, permanently united to the said strip. The two thicknesses make the leader the desired type width and cause the face of the rule to line with the face of the type.

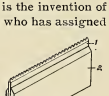


FIG. 16.

The typesetting appliance shown in Fig. 17 is the invention of Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned to the Alden Type Machine Company, of New York City. The invention is a setter case of the form wherein are employed a series of interchangeable channel holders which fit into or upon a common table or support. The holder is adapted to receive and support various widths of type channels, so as to render the holder universal in adaptation, a single case or series of holders answering for all the fonts used in ordinary composition.

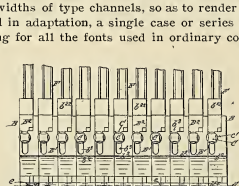


FIG. 17.

The body of the holder is made in two parts, one piece fitting upon the table and being formed with the type and channel platform; and the other piece being adjustable vertically upon the first to gauge the number of types to be removed from the channel, and being formed with a guiding groove for the upper type, and with an opening through which the upper type may be grasped for removal. By this construction any holder in a series may be quickly removed from or inserted into position on the common support without interfering with or disturbing those next adjoining.

Fig. 18 shows a paper-feeding machine, invented by Edward Dummer, of Newton, Massachusetts, who has assigned to the Dummer Paper Feeder Company, of Portland, Maine. This machine includes means for allowing one sheet to lap over another, between the mechanism for separating the sheets from a pile and the place where they are to be seized or operated upon, as in a printing or folding machine. Means are also provided for stopping the printing machine when the separator or other mechanism fails to carry or seize a sheet as required; also for detecting and indicating the passage of more than the desired number of sheets, and when this happens, to stop the feeder, printing or other machine.

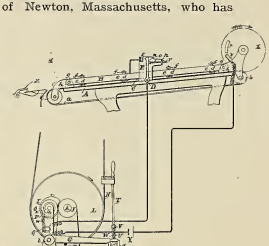
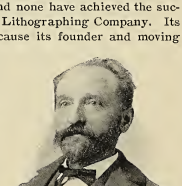


FIG. 18.

THE SCHMIDT LABEL & LITHOGRAPHING COMPANY, SAN FRANCISCO.

BY STYLUS.

ALTHOUGH not one of the oldest establishments in San Francisco, few of the printing firms have surmounted so many difficulties, and none have achieved the success of the Schmidt Label & Lithographing Company. Its success is more notable because its founder and moving spirit was not trained to the business, and it was one of those apparent accidents which led him into it.



MAX SCHMIDT.

Max Schmidt was born at the village of Schönbaum, near Dantzig, Germany, forty-six years ago. He came to San Francisco when about twenty, reaching that port December 9, 1871, as an able seaman on the bark Emily. The following three years were attended with the usual experiences of an energetic young man who was willing to engage in any honorable employment, and he tried various occupations—driving a baker's wagon, handling baggage as a porter, and working in a restaurant. One day he saw an advertisement in the *Daily Stock Report:* "Transferrer wanted; wages, $35 per week." Concluding that his knowledge of hauling baggage for a transfer company might have fitted him for the place, and very much desiring to earn $35 per week, he applied for the place. The late Mr. Hiester met him in the interview, and had a hearty laugh at the expense of the young German. However, he was pleased with the earnestness of the young man, and gave him work around the office, which led Mr. Schmidt to think of the business as one in which he might engage. At that time zincographing was yet in its infancy, and he applied himself to the mastery of its details.

In the early part of 1874 Mr. Schmidt opened business on his own account, at 535 Clay street, with a capital of $40.75

all told. He took orders for zincographs, did as much of the work himself as possible, and gradually enlarged his field by including lithographing and printing. For a time he gave considerable employment to Kane & Cook, printers, then located at 422 Commercial street, where Mr. Schmidt had taken a portion of the room, for which he was paying $25 per month rent, and with a lithographic hand press for transferring the drawings he was sending out lithographic presswork. Business prospered, he began to buy printing presses, and later made a specialty of labels of all kinds. One after another of the smaller concerns sold out their stock and good will in the label business, among them Chaigneau & Co., and Mercado & Shoaf.

The first decided impetus to his business was about 1880, when Pettit & Russ failed, and their well-equipped establishment came into his hands at the moderate price of $15,000. It was about this time that his business was incorporated, and all necessary capital was placed at his disposal. It now became necessary to seek more extensive premises, and two large floors were taken at 27 Main street. Printing and lithographic presses were added at a rapid rate, and the business flourished. The first reverse came in June, 1884, when the place was burned and the loss considered total. The presses were overhauled, new ones were bought, and business resumed at once. In August, 1886, came the second and equally destructive fire, when everything was again destroyed. A less ambitious man, endowed with less pluck and energy, must have sunk under this second disaster; but the business never stopped. While the fire was still smoldering, and a relay engine throwing a steady stream on the ruin, the label plant of the Bancroft Company, the chief competitor, was purchased, at a cost of $40,000, and the work went on with little interruption. Contracts were made with other printing and lithographing firms for such portions of the work as could not be delayed, the place was entirely rebuilt on a new plan, and the entire three floors and basement of the building, which is 137 by 137 feet, were taken.

The establishment is equipped primarily for label work, but all the collateral branches have been incorporated with it. There are 13 stop-cylinder presses, 4 small cylinder or pony presses, 7 platen jobbers, 10 large lithographic cylinders, 10 lithographic hand presses, 3 Colt's Armory presses for cutting and embossing, 7 steam cutters, and 4 bronzing machines. Besides the above there is a complete electrotype foundry, a bindery, and a folding paper-box plant. Probably the most ingenious of the labor-saving devices is the automatic drying apparatus in the glossing room. At first the Fernow apparatus was used, but it required a gang of operatives to take the sheets from the glossing machine and hang them on the wires. Mr. Rahsskopf, the superintendent, invented an automatic carrier which requires no attendants, and its movements are rapid and certain. It requires about one week for the sheets to dry thoroughly after glossing, before they are ready to cut and pack. As the glossing machines have a capacity of 30,000 sheets per day, there is thus constantly in the drying room about 200,000 full sheets.

The business of the establishment is not confined to California by any means. Large orders are booked annually from the salmon canneries in Alaska and British Columbia, from the starch and corn canneries in Iowa, Nebraska, and other Western States, and from fruit canneries in the East and South.

The directors of the Schmidt Label & Lithographing Company are as follows: Max Schmidt, who is president and manager; James Moffitt, E. L. Heuter, P. D. Cole, and A. W. Newbauer. The superintendent of the establishment, and the mechanical genius of the place, who is thoroughly familiar with every detail of the work, is Carl Rahsskopf, a native of Coblentz, on the Rhine, who came to America in 1865. Having learned the trade of mathematical instrument maker in his boyhood, he followed that occupation for four years in New York, when he came to San Francisco and began business for himself. In 1880, on the incorporation of the Schmidt Label & Lithographing Company, he sold out his business and took the superintendency. To his intelligent handling of the work is largely due the success of the business. The foreman of the composing room is Charles H. Dettmar, who has been in charge since 1884, and the foreman of the glossing department is John J. McMahon, another old employe.



"April Fool's Day."
Chicago *Record's* Want Ad. Illustrations.
Drawn by Fred Richardson.

CURIOSITIES OF THE CALENDAR.

Even our erratic friend the calendar has a few rules and regulations which are as firm as the laws of the Medes and Persians. One is that no century can begin on a Wednesday, Friday or Sunday. Another is that October commences always on the same day of the week as January, April on the same day as July, and December on the same day as September. February, March and November also begin on the same day. June and August alone do not consent to be matched in this manner. These rules do not hold good in leap years. The ordinary year always begins and ends on the same day of the week. And those who are of a frugal mind may be glad to know that the calendar repeats itself every twenty-eight years; so that if anyone preserves the calendar of 1896, he will be able to use it again in the year of grace 1924.—*Scottish Typographical Circular.*

The first meeting of the Associated Advertisers' Club of Chicago was held at the Palmer House recently. The aim of this club is to bring advertisers together and give them a place of meeting where topics of interest may be discussed and social pleasures enjoyed. Merchants who advertise, newspaper publishers, advertising agents, employing printers, artists and others in this class of work are eligible to membership, the limit of which is fixed at 250. Yearly dues are $30.



All rights reserved.

Photo by John H. Tarbell, Asheville, N. C.

A DEBATED QUESTION.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

SHE HELPS MR. ADDISON.

To the Editor: TORONTO, CANADA, February 20, 1897.

We have a young woman who holds copy for the proof-reader and who helps Mr. Addison do things. Besides this, she writes poetry. The inclosed is a sample.

A. W. LAW.

THE PRINTER'S PARADISE.

A story I've to tell you, and I'll put it into rhyme,
Of an office where the state of things just bordered on sublime.

The boss was just a paragon, and all things smoothly ran,
For everyone was satisfied—from devil up to man.

The hours were all could be desired, from half past 8 till 5,
On Saturdays they worked till 12, and so were bound to thrive.

That bane of printers—bronze—never came inside the place,
And none but strictly first-class work e'er was locked up in a chase.

The proofreader's task was a sinecure—he had little work to do,
For everyone knew how to spell, and so mistakes were few.

A picnic in the summer, and a sleigh-ride in the winter,
Relieved monotony and "set up" the spirits of each printer.

Wages were good—and—let me whisper in your ear,
A raise was given to every worker three times in each year.

No one ever thought of loafing, and work went on the same
When the boss' back was turned as when his eye was on each frame.

Swearing was an unknown thing, from boss to message boy;
Prayer meeting held at noon filled each printer's heart with joy.

And so I think you'll all agree with me when I insist
That a better state of things could really not exist.

Just here a voice rings out like a peal of well-toned chimes,
"Want to know the office, do you? It's *The Monetary Times.*"

So I looked around the office, and the thought then o'er me came,
How good 'twould be if every printing office were the same.

But, alas! the poet tells us "all things are not what they seem,"
And my heart was nigh to breaking when I woke from my dream.

When my earthly "chase" is over and grim death "locks up" my "form"
May "*Here rests an honest Printer*" be read by those who mourn.

—*Anon.*

LABOR-SAVING BORDERS FOR ADVERTISEMENTS.

To the Editor: SEDALIA, MO., March 1, 1897.

I think I am just on the point of immortalizing myself, and hasten to share the honor and glory with my fellow-craftsmen. The composition of ads. on daily papers has become a separate art. The use of borders has grown amazingly during the past few months, and the production of these borders in a labor-saving form is my theme. I would use 3-point borders, say, on the outer edge of a 6-point body, making right and left corner pieces. A font should contain five characters—right and left corner pieces, 6 by 36 points; center pieces 6 by 30 points; one piece 6 by 12 points, and one piece 6 by 6 points, in proper proportion. This putting the 3-point border on the outer edge of a 6-point body would give plenty of white between border and matter inclosed in a "box" six pica ems wide, the matter being set five ems pica wide. Two center pieces at top and bottom would fit the length of the "box" to suit the space. Two of these "boxes" would then go into a 13-em measure with a pica between, or four in a 26½-em measure with a 10-point between. Founders make scores of 3-point borders which could thus be treated for newspaper work, and the plan could be extended to 9 and 12 point borders as well, my object being to save justification for white between border and matter and to facilitate the work of "hurry" ads. on daily papers. The border would justify itself in the 6-pica size, the compositor using a stick set to 6, 5 or 13 ems pica.

G. A. COOK.

NOT PRACTICAL.

To the Editor: PROVIDENCE, R. I., Feb. 24, 1897.

I take great pleasure in the monthly visits of your handsome journal, especially in the display and criticism of job composition, and the handsome covers by Bradley, Bird, Leyendecker, Landers, and others. But I often wonder why it is you never give us any cover designs in type. With the material at your disposal, and the artists among your staff of comps., you might get up some "stunners," and I, for one, would like them very much, and have no doubt "there are others." Why not try us with them for just one volume?

S. J. K.

HONI SOIT QUI MAL Y PENSE.

To the Editor: COLORADO SPRINGS, Feb. 21, 1897.

I want to register my "kick" with that of "Decency," in his protest against the use of lewd pictures in your most (otherwise) splendid journal. If a woman, your wife, or best girl, as the case may be, for instance, were to expose herself, what would you do? The question does not need an answer, and yet I cannot, for the life of me, see much if any difference in showing the picture mentioned to one of my girls in the office, and in her showing me in the same manner the new pair of boots she has just bought, and which she thinks pretty fine. And I'll confess if she should so show me her new boots it would be pretty hard to keep my eyes fastened on the boots, and I am a church member in good standing, too. I do not expect better of others.

L. H. GOWDY.

IN REPLY TO "J. V.'S" QUERIES.

To the Editor: GIBSON CITY, ILL., March 15, 1897.

There is hardly any limit to the different answers that could be made to the queries of "J. V." in the March INLAND PRINTER. He would be foolish who would make an absolute answer without fully understanding all the conditions under which the enterprise is to be inaugurated.

For a seven-column folio daily and a six-column quarto weekly, it would be advisable to have a stock company capitalized for $10,000, at least fifty per cent being paid-up stock. More, however, depends upon the executive ability, energy and judgment of the business manager than upon the number of dollars at command—some men succeeding with $1,000, while another would fail with $10,000.

In regard to the other questions: Of the $5,000 raised, $2,500 to $3,500 would be required to fit up the composing and press rooms and the business office, the balance being required for working capital until returns can be reasonably expected from the business.

Probably six persons, not counting carriers, would be required for this style of daily and weekly—editor and manager, local editor and "general hustler," foreman, two compositors, boy.

The final query of "J. V." would require the acumen of a "Philadelphia lawyer" to satisfactorily answer.

The unpaid stock would be necessary for the reason that should the enterprise prove successful, more capital would be needed to introduce labor-saving devices into the composing and press rooms; or, in case of a failure, all bills could be met and the enterprise closed up without causing loss to others than the stockholders.

E. H. W.

CHICAGO ENGRAVERS AND PRINTERS.

To the Editor: CHICAGO, March 17, 1897.

Will you permit an admirer of western push and energy a little space in your publication, to reply to a letter from Mr. O. G. Formhals, the advertising manager of the Gormully & Jeffery Manufacturing Company, which appeared in the February issue of *Ad. Sense?* I see in the last number of that publication Mr. C. F. Whitmarsh, of the Henry O. Shepard Company, has answered the communication, but there are some things which were not covered in his letter.

There is one thing that I have admired in our western illustrators and engravers, and that is their up-to-date methods, and still here is a man who is paid a large salary by a large institution to prepare their advertising, as well as their catalogues, who must go east for his work. I wonder whether Mr. Formhals knows that some of the biggest advertisers come to Chicago for their advertising designs. I wonder whether Mr. Formhals knows that in two national competitions, which were placed a short time ago (in which over five hundred artists, not only from all parts of this country, but also from Europe, competed, including some of the best artists in the East), the first prize was won by western artists, or does this not count for anything? Furthermore, I wonder whether Mr. Formhals knows that another competition was won by western artists in competition with some of the best artists in this country, as well as abroad. I refer to the *Century* poster competition, which was won by Mr. Leyendecker, a Chicago boy to the backbone. Now here comes the strange part of Mr. Formhals' letter. He says "that those who employ artists admit that the high-grade artist cannot afford to stay in Chicago, and this statement is borne out by the fact of our artists leaving us as soon as they attract any national interest through their work — Bradley, Leyendecker, Henry Mayer, and others, as examples."



From Imperial Wheel Catalogue.

Very well, Mr. Formhals, for argument's sake, let us admit that this is so. Now, why is it that Mr. Bradley did leave Chicago and go east? Because such concerns as the Gormully & Jeffery Manufacturing Company, and other large manufacturers, who had illustrations to prepare for their catalogues, and advertising designs for advertising space, would not pay Mr. Bradley his price. Do you blame Mr. Bradley for going east, where people are willing to pay for a good design? Is it not strange that Mr. Formhals finds no fault with the prices they charge him in New York? When it comes to patronizing a Chicago artist of national reputation, who can do as good work as anyone who can be found in the East, that is another thing. Good artists cannot afford to stay in Chicago simply because the western manufacturers, such as the Gormully & Jeffery Manufacturing Company, will not pay for their work. Luckily, however, I happen to know of quite a number of artists employed by photo-engraving establishments, whose work you can find in the advertising pages of the magazines, and some of it is the best to be seen. I would like to have Mr. Formhals show me a cleverer bit of illustrating than that in Carson, Pirie, Scott & Co's monthly. This firm did not go to New York for illustrations; they did not go to New York for printing, but they paid a good price for their work. That is the difference. Then there is one of America's largest advertisers, whose advertisements we can see in all of the leading magazines and weeklies. I refer to Pabst. If there is anything more striking and stronger, when it comes to advertising designs, than these Pabst designs, I have not seen them. Pabst does not go to New York for his designs. He patronizes western industries. The past few months I have noticed another western engraver's work, in some advertising designs prepared for one of the largest bicycle advertisers in America, and he is not located in Chicago, but is an eastern institution. Now is it not strange that the largest bicycle advertiser in America should send to Chicago for his designs? Why do you think he does this? Surely for no other reason than that he can get better results in Chicago than he can get elsewhere, and here Mr. Formhals tries to make us believe that we cannot keep high-grade artists in Chicago.

Still this is not the only part of Mr. Formhals' letter in which he shows his ignorance. He refers, farther on in his letter, to having been informed by people in the business that "the higher-grade workman in half-toning cannot earn the wages which is due him, putting in his time only on the class of work which he is capable of doing, consequently he must find work east, and we, in Chicago, must content ourselves with fairly good work, but not the best." If Mr. Formhals were a little better acquainted in the photo-engraving business, I think he would soon find out that some of the best photo-engraving establishments in America are located right here in Chicago. I admit that there is more photo-engraving done in the city of New York in one week than there is in Chicago in one month, but there is a reason for this. New York is a publishing city. Almost all of the leading magazines are published there, whereas in Chicago we have no magazines of importance; but when it comes to photo-engraving establishments which are equipped for doing catalogue work and preparing engravings of all kinds, there are no better institutions anywhere than right here in the city of Chicago. I happen to be acquainted with the situation somewhat, and if Mr. Formhals would go the rounds here, he would soon find out that the best photo-engravers employed here in Chicago are men from the East. Now, if it is true that we cannot afford to keep high-grade photo-engravers employed here because we cannot afford to pay them enough, but that they get better pay in the East, is it not strange that the eastern photo-engravers should come to Chicago? Do you think they come here because they can get $20 a week, whereas in the East they can get $30? Not much. I know of several photo-engravers here (photographers and etchers) who are being paid as much as $35 and $45 a week for their services, whereas in the East they will receive less than this. I do not know who has been doing Mr. Formhals'

work in Chicago that he has received such an opinion of the Chicago engraver's ability, but I do know that a few months ago, in one of the eastern journals, a large publisher made the remark that the plates made in the West, referring to Chicago, had better printing qualities than those made in the East. What does Mr. Formhals say to this? Now, one word about the quality of printing. If the Gormully & Jeffery Company will pay the Chicago printers the same price per thousand for their catalogues that they pay Bartlett & Co. they can get the same class of work. Why should they not? We have the same presses in Chicago; we can buy the same stock from the same mills that Bartlett & Co. buy it from; we can buy ink from the same concerns that Bartlett & Co. buy theirs from; and as far as the pressmen are concerned, we have as good pressmen in the city of Chicago as there are in New York—there are not as many; but if everything is equal, and Gormully & Jeffery will pay the Chicago printers the same price they pay Bartlett & Co., which will enable the Chicago printers to take proper time and care in getting out their catalogues, I am sure they can get just as good work right here in Chicago as in New York. I do not wish, however, to make it appear that Bartlett & Co. are not doing good work. Everything that has their name on it is first-class; but why is this? Simply because Bartlett & Co. will not make an estimate on a job. If you want Bartlett & Co. to do your work, they will do it, and when it is done you will get your bill. I believe it was the "Rambler" catalogue of '95 that was figured on by two printers in Chicago, and the concern that got the job was $700 lower than the next bidder. The man who was the lowest got it. What was the result? In order to get out whole on it, they had to run their presses so fast that, I am told, they wore out four sets of plates, whereas if the catalogue had been run in the same manner that Bartlett & Co. would run a catalogue, one set of plates would have answered the purpose.

Now, why do not the Gormully & Jeffery people give the Chicago printers the same chance that they do the eastern printers? Does Mr. Formhals think that Bartlett & Co. could do such good printing if they had to bid against Tom, Dick and Harry? Not much, any more than Mr. Formhals could get a cheap artist to give him the same kind of a design as he could get from a high-grade artist—Bradley, Leyendecker, and others. Let Mr. Formhals pick up a copy of THE INLAND PRINTER, whether it is this month or last month, and go through the advertising pages and see whether it is the eastern or the western engraver who has the best designs. I do not need to tell him; he can see for himself. So why should he go to work and huddle up to the eastern artists and engravers as well as the eastern printers, when he can do his huddling much closer home and get the same results. But give our poor western printers a chance of living the same as Bartlett & Co. have. Give us a chance at pie three times a day, and not but once a month.

A WESTERN ENTHUSIAST.



TITLE-PAGE ILLUSTRATION.

From Catalogue of "The Imperial Wheel," The Ames & Frost Co., Chicago.

[The catalogue of the Ames & Frost Company, makers of the "Imperial" wheel, is a good example of what Chicago printers can do in the catalogue line. The illustrations were made by the Binner Engraving Company, and the printing done by The Henry O. Shepard Company. Two colors are used, black for the cuts and brown for the type matter. The cover is a facsimile of the name plate. Two of the illustrations, printed from electrotypes, are shown herewith.—EDITOR.]

CUT PRICES—A REPLY TO MR. SEEMAN.

To the Editor: WILMINGTON, DEL., January 15, 1897.

In answer to Henry E. Seeman's reply to my recent account of an experience in cut prices, I would like to state that the article referred to was not written to give an example of careful estimating, but to simply show to what an extent prices may be cut. I most heartily agree with him in the point he makes that the only accurate way to estimate is to find the absolute cost of each item and then to add for profit what per cent may be desired.

But on the other hand, I must say that I think his statement to the effect that after the absolute cost of *any* job is ascertained, twenty-five per cent must be added to represent the cost of management, power, insurance, taxes, rent and all other expenses, before any profit can be realized—this seems to me to be excessive, and thus to set a fixed per cent to represent the cost of these items seems to me to be impracticable. The different proportions of the cost of the items going into a job does not easily admit of a fixed rate to represent their shares in the expenses as above enumerated. It would be hardly safe, for instance, to add for such purposes twenty-five per cent to the price of an order for 5,000 postal cards; while the point which I wish to make is clearly shown in such an instance.

I fear that his statement concerning this point would in many cases need qualifying in order to meet with the approval of successful members of the craft throughout the country.

I join with the gentleman in desiring a further ventilation of the subject. ARTHUR K. TAYLOR.

FROM NEW ZEALAND.

To the Editor: WELLINGTON, Feb. 20, 1897.

I inclose specimens of photo-lithographic work done at the Government lithographing department, and the work of Mr. Ross, who, I might add, has closely watched the breaking-up and screen work as shown in THE INLAND PRINTER during the past six years. Mr. Ross is a subscriber to your journal, and speaks in the highest terms of praise of it as a guide to process work. All Mr. Ross' work is done upon the stone. The Christmas card is signed by the Hon. R. J. Seddon, whose party has just been returned to power by the people for the third successive term (ours is a triennial parliament), and this constitutes an Australasian record in length of reign. The card issued by the Land Department is the design of another great admirer of THE INLAND PRINTER, Mr. G. Sturtevant, an artist attached to the Government Survey Department. Perhaps your readers are not all aware of how far advanced Maoriland, or New Zealand, is in practical socialism. Our Cabinet comprises the premier, minister of lands, minister of public works, minister of railways, minister of marine, minister of mines, commissioner of customs and telegraphs, postmaster-general, attorney-general, minister of native affairs and minister of education. Fully ninety-five per cent of our railroads are owned and run by the State, there are no private telegraph lines or telephones, public buildings and roads are built on the coöperative system, the State thus largely doing away with contractors. Then in the matter of tenders called for by the State, the trade-union standard or minimum wage is quoted, below which no tenderer must go in the wage basis. The Government has its own railway workshops, carpenters' shops, printing office, stamp and railway-ticket-printing house, has bureaus for assisting men and women to obtain employment, is not selling any land, and keeps firm hold upon mineral lands.

I also inclose a bit of printing done at our Government printing office, to show the quality of the job printers there, half a dozen of whom are subscribers to THE INLAND PRINTER. The job inclosed is the composition of Mr. W. D. Haggett, who learned his trade in New Zealand and is the son of a London (England) printer. Mr. G. Loney, a Maoriland-born, is another tasty display hand in the job department of the Government printing office, the foreman of the room being Mr. G. Tattle. Mr. G. Burns, who is next in command under the Government printer (Mr. Mackay), has had some experience in New York book-printing houses. TOM L. MILLS.

[The specimens submitted are excellent pieces of work.—EDITOR THE INLAND PRINTER.]

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

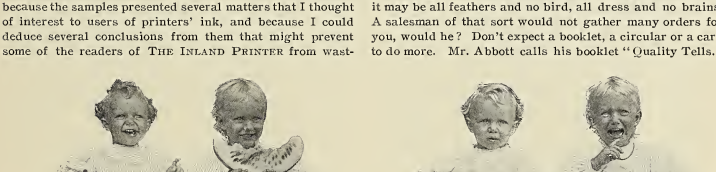
Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

A PRETTY calendar is pretty—and that may be all. If it is pretty it is pleasing, and therefore it fulfills one of the essentials of successful advertising. But there are many calendars that are like so many pretty women, lacking in individuality and distinction. When a calendar lacks distinction, individuality, it lacks force as an ad. Every calendar that lacks ad. force is a failure. I am led to make these remarks because calendars have been a very popular method of complimenting one's clients and prospective clients around the beginning of the year—I received seventy-three this year. The majority of them were the very pretty steel-engraved or photo-chromotype affairs. All but three of these calendars are in the wastebin now, and the three selected to remain in my offices are of the pad type. By this I would not say that the pad calendar is the only kind to issue. But if you cannot get some unusual design or catchy shape, put your money into something that will give you better returns.

I HAVE before me a calendar issued by the J. C. Blair Company, manufacturing stationers, Huntingdon, Pennsylvania. The design at the top represents a bookkeeper bending over a journal, intently adding up a column of figures. The legend beneath reads, "I am as Deaf as an Adder," and then "Don't Bother Me" appears at the side. The idea is good for a business office. It appeals to the clerk, cashier and bookkeeper, and they will hang it up where it can be read. It is sufficiently novel to be read by the visitor. But the design looks rather cheap, and the lettering is badly displayed. If the color block back of the legend, "I am as Deaf as an Adder," had been blue instead of red, the letters would have stood out with greater boldness. Red does not afford as much contrast as a background to white as white does to red. The reason is, red is a "tiring" color to the eye, and the red makes the impression, more or less blurring whatever else is a part of the design. The calendar leaves are printed on different colored paper, and each leaf is perforated—a good feature to insist on in a calendar. The same concern sends, also, a number of pamphlets. I have space to notice but one, "Good Words," in which is told the experience of a number of men of different professions and walks of life who have used the Blair pencils, pens and inks. The experiences and testimonials are put in the shape of letters, principally. Testimonials about medicines are all right if they come from hitherto unknown people. If a nostrum cures dyspepsia in A, B has good reason to suppose it will cure it in his case also, because dyspepsia is dyspepsia. But when you come to articles of merchandise, the meat of a testimonial to A is the fact that B found the article to meet the requirements of a case or business like his own. Therefore, a testimonial that simply says that B found the "Blackamoor" pencil of use to him in writing his MS. says nothing for the pencil itself, or why he did not use a Dixon or a Faber. But when, as in

the book before me, a testimonial says, "I have found in it something lacking in all other soft pencils I have ever tried, namely, firmness and strength," there is a good, business-bringing testimonial. It says something pertinent. There is another thing that the compiler of the pamphlet before me failed to do—to give the addresses of the people who said these nice things about the Blair products. In these days, when so many testimonials are manufactured, it is well to produce all the circumstance of truth. "Good Words" could have been made much more effective if the body of the book had been printed in red and dark brown. The yellow paper, with the black ink as the predominant tone, is a trying combination, which the substitution of brown ink would have softened considerably, because the red, yellow and brown would have harmonized. The cover should have been a rough, antique brown, then the Blair people would have produced a pleasing booklet. Typographically the book has distinction, although I question the good taste of using Bradley, Jenson and roman face on the same page.

I HAVE devoted so much space to one correspondent because the samples presented several matters that I thought of interest to users of printers' ink, and because I could deduce several conclusions from them that might prevent some of the readers of THE INLAND PRINTER from wasting money on ineffective printing, and to the printer present some ideas that might make his work more effective to his clients.



BEFORE AND AFTER THE FEAST.

HERE are four other booklets from printers, one from the Meyer-Rotier Printing Company, of Milwaukee, Wisconsin; one from the Trow Company, printers, New York City; one from Elmer C. Gross, 16 Arlington street, Boston, Massachusetts, and one from F. H. Abbott, 410 Sansome street, San Francisco, California. The Meyer-Rotier booklet is 7¼ by 4⅞ inches, printed on laid antique white paper, bound with a broad blue ribbon. On the cover page, set in Bradley and printed in three colors of ink—blue, brown and royal purple (I should have used two, and left out the ornamentations, except those on the center line)—is the legend "We Still Live." The composition inside is very pleasing and effective, the booklet being set throughout in Bradley, and the wide margins present a luxurious indifference to cost. The reading matter, on the other hand, does not live up to the expectations aroused by the pretty appearance of the booklet. The opening sentence is hardly "to the point," to use a lawyer's expression: "It is our pleasure to send this address to both 'just and unjust.'" I am sure the writer meant to say that it was his pleasure to send it to those who knew the value of good work and those who did not. If not, the opening sentence has nothing to do with what follows. The remainder of the booklet is a polite expression of a desire upon the part of the Meyer-Rotier people to serve old and prospective customers. Now, that sort of thing is as old as the hills. Everybody knows you would not say "I do not want your business, dear Public," therefore it creates no comment when you say you want what everybody knows you are after. When you go in to solicit work you do not say: "We're printers; we'd like to do your work," and then sit down and expect the business man to tumble orders into your lap. You go in, find out what he wants, and you tell him what you can do for him. If he likes your work and your prices, you get the job. Your booklets, Mr. Advertising Printer, must be constructed on the idea that a booklet is nothing but a salesman. He must be well dressed to produce the favorable first impression; he must come to the business man with a definite proposition; say something that the business man wants to know. Take catalogues, for instance. Write a booklet on catalogues; give an idea why and how you can give better work than the average printer; give some instances of prices; tell a man how to improve his catalogue, and do not be afraid to let him know that you can give him something in the way of brains that Jones, or Smith, or Brown cannot give him, by the simply doing in your booklets what Jones, Smith, and Brown have not brains enough to do in theirs. You may get up a handsome booklet, typographically, but it may be all feathers and no bird, all dress and no brains. A salesman of that sort would not gather many orders for you, would he? Don't expect a booklet, a circular or a card to do more. Mr. Abbott calls his booklet "Quality Tells." He says, in his little foreword: "This calendar is a gentle reminder, and will give some idea of the capabilities of my office. I aim that my work shall excel—shall average highest merit—shall bring prestige to my patrons—and that the conduct of my office shall inspire fullest confidence." That is good, straightforward, business-like talk. I felt I knew Mr. Abbott right away and almost concluded he was the man to do some of my printing. Then I looked through the booklet to get an idea of the "capabilities of his office." I saw a calendar, a few sage moral maxims, a poem about "They are Dead," a half-tone photo of a baby that is too gray, and another called "Sweet Moments," from an impressionistic picture, and at the end a pen-and-ink drawing called "Down in the Cornfield." Now, I do not see why Mr. Abbott did not tell us something about his printing shop. The man Mr. Abbott wishes to reach, first wants to know something about Mr. Abbott and Mr. Abbott's business. The little book tells that man nothing. If the man stops to think that the mechanical execution of the little book was possible in Mr. Abbott's office, as he may do one case in twenty, he will even then have but a muddled impression of bad half-tones, several colored inks and poems that should have been allowed to remain *in silentio mortis*. Mr. Abbott tries to cover too much in his booklet. He should have issued, say, seven, little folders, pages no larger than his books, and said something in each about his work in its different departments, then he would have had an impression each time. As it is now, the man who reads Mr. Abbott's booklet is like the man who skims through the dictionary, he takes away nothing. The moral,

Mr. Abbott, is this: Say little, but say it strong. And I would add, say that little often, but always change the topic. When you wish to send out a sample of half-tone work, never choose the photo of an impressionistic picture to make the cut from. It looks blurred and indistinct, as it really is in the picture, but the average man does not understand that, and blames you for poor work. You are talking every day to the average man.

Mr. Gross' booklet is quite clever. On the cover there is this advice: "Read these Q's and A's, then mind your P's and Q's. That is catchy.

1.

Q When you are sick and require the services of a physician, do you get estimates from several and engage the lowest bidder?

A Not much! You consider the most skillful as being none too good; you even think not of price, but engage him.

2.

Q When a friend dies in a distant city and you are to attend the funeral, do you take a train that stops at every pair of bars to arrive in time?

A No! The "Gilt Edge" express is none too swift and sure, if the fare IS a little more.

3.

Q When about to engage in a lawsuit, do you procure bids from various lawyers, disregard ability and price, and engage the lowest bidder!

A No! You trust your case only in the hands of one you are sure will render you immediate and valuable service.

4.

Q When you are seeking a good investment, do you select stocks and bonds for the least money with little or no regard for their value?

A No! Indeed; you act wisely, and invest only in such as are sure to produce the best return for the money.

5.

Q When you are having printing done, is your method consistent with the answers given to the four previous questions?

A No! You get prices from printers who do GOOD work, and from those who do INFERIOR work, and often accept the lowest bid.

AND RIGHT THERE is where you make your mistake. The best advertisement for your business is GOOD PRINTING, in all that the words imply. There is a harmony between type, paper, ink, and good workmanship that you should not disregard.

When you propose using printers' ink, let me furnish you fitting designs and estimates. No job too large, none too small. My prices are right; my printing "gilt-edge"; I give you valuable service, most for your money, and promptly, too.

My name comes LAST in this booklet, but I should be the FIRST to be consulted when you need printed matter. Mail me a postal and I will gladly call on you.

ELMER C. GROSS,
PRINTER—DESIGNER.
Canton Office, Washington St. Boston Office, 16 Arlington St.

Question No. 2 could have been made stronger by asking the man, "If a friend falls ill, do you," etc. Question No. 4 has meat in it and is apropos. I should have asked that one question and then drawn my analogies further, between stocks that we hold as an investment and the advertising we do as an investment whereby we gain the trade of desirable patrons. And in the last Mr. Gross does not make the most of his point. He fails to make it out that good printing costs more, just the same as a good doctor, a fast train, a good lawyer, or a good investment. He should have summed up and driven the nail home. The little book is eight pages, printed on heavy plate paper, stitched with white silk, and is 4¼ by 2¾ in size—a good size. The other samples, composed of circulars to professional men, societies and merchants, are in the main well displayed, but I should be very careful of red ink. Red ink is where so much printing, otherwise artistic, falls into the limbo of the circus. Red ink should be used sparingly at any time, but there are times when it should not be used at all. In combination with some darker color for overprinting on borders, catch lines, etc., it is sometimes very effective, but it is a dangerous thing to handle at best, and it should be considered only when something "screaming" is desired.

THE Crandall Press, of Rockford, Illinois, send me a booklet which they call "The Red Book." This is the introduction:

APOLOGY.

In England it is the custom, when matters of great importance are under discussion, to issue an official book containing all information on the subject. It is called the "Blue Book." We have a matter that we consider of great importance, and we present it to you in "The Red Book."

Manifestly this is meant to be informing and at the same time suggestive. But to anyone unfamiliar with the matter of which it speaks it tells nothing, and to anyone who does know, it says nothing that appears germane. It should have said, "In the English Parliament it is the custom," etc. On the other hand, the "apology" does not tell why the Crandall Press call their little book "The Red Book"—why not The Blue Book, if they have a matter of importance to present? The point I wish to make is this: In writing a booklet about your business, or anyone's business, always say just what you want to say, and never fail to drive your point home in an obvious fashion, that alone will give your reader an impression, and the deeper the impression the better you have realized your aim. There are several other things with which I want to find a little fault in this "Red Book." It says on one page:

Brain product has demonstrated two things:
1. PROGRESSION.
2. PROFIT.
Both are desirable in your business.
You can't make a locomotive go faster by greasing the track.

What does this mean? I suppose the writer meant to say that brains in business meant progression and profit. And you must have them in a business in order to make it a success, because a business without brains will soon fall behind and go to smash. The writer had the germ of a good point there, but he failed to drive it home. He wanted to be too epigrammatic and terse, and he took out all the necessary words. He knew what he wanted to say, but he did not say it—and that is a fault with a great many advertisers; they know their goods so well, they think everybody does. But what the writer of the above expression means I cannot see. He evidently wants to convey the idea that the Crandall Press supplies brains to business men in need of them, but I think that is a pretty risky proposition to make so bluntly to the average business man; and by the last line I gather that the writer would warn business men misapplying their energies, but the connection between the first and last lines I confess is beyond me. The other portions of the booklet are sometimes a little lacking in grammatical construction, but unless very marked, such slips do not materially detract from an advertisement, except that it may be contended that a good printer should have a good proofreader—a contention with which I am not disposed to quarrel. The press-work on the booklet is not good, the ink is badly distributed, the pages being too gray for good effect.

I NOTICE in the mass of commercial work that lies before me scores of "rule arrangements," the whole letter or bill head in many instances being taken up by experiments in rulework. For one I do not like it. Rulework is effective when simple effects are aimed at. But the very mechanical difficulties in rulework are against grace in complicated

designs. A piece of printing should be like a well-planned, or, as the artist calls it, "composed," picture—it should "hang" together—that is, its parts should make a symmetrical whole. All the border should not be in one corner, with nothing, like an illustration or a design, to balance it, on the other side. These points about display are all comprehended within my remark about the pleasing impression. Your compositor who understands that what may be a difficult feat in rule display may not be pleasing to the sense of artistic display, is more valuable to your business than the man who can design you a speaking likeness of the office cat in brass rule. I think Mr. Gross has broken this rule of display in his circular "Good Work and Right Prices." But Mr. Gross uses what he recommends others to use, lots of printers' ink, and with a little more care in the way he solicits he'll score a hit.

HERE is what I consider a good business producer:

> I hand you herewith a late specimen of the Trow Company's work. It speaks for itself, and does not need any fulsome praise to indicate its merits as a typographical production. I once again wish to call your attention to this Company's ability to turn out work which is of the very best character, and also to my willingness to offer services in the way of suggestion and advice. I can very often crystallize the ideas of those who wish to have printed matter of a unique and special character, and who do not know just how to put those ideas into intelligible form for reproduction. Such advice and suggestion are yours for the asking, without charge. All I wish is an opportunity to make you an estimate on printing you may have in prospect—books, catalogues, pamphlets, or circulars, whether in quantities of five hundred or one million. The plant of the Trow Company is large enough and well enough equipped to undertake and execute with satisfaction an order of any size or character. I await your favors,
>
> WILL C. TURNER.

Mr. Turner is connected with the Trow Print, New York. The booklet he speaks of is just what he says it is. It is an exceedingly handsome affair, and is issued by The Plant System to advertise their train service between New York and Florida. The cover is a new rough-surfaced fiber paper in olive green, with the title printed in gold, and the body of the booklet is printed in terra cotta on heavy enameled golden yellow book, with Jenson type, illustrations in dark green. The effect is most charming, the illustrations are well executed, and the presswork is irreproachable. The booklet is tied with golden yellow silk thread. This specimen is one of the most pleasing I have seen in a long time.

MESSRS. CHARLES D. BROWN & CO., 156-158 Congress street, Boston, Massachusetts, United States agents, have sent me a copy of a booklet they recently issued, entitled "Alton Mill, the Home of Handmade Paper." The booklet is bound in buff laid handmade paper, a sample of Alton Mill's output. The type arrangement of the cover is modest and in the best of taste. The impression is rather uneven, however. The body of the booklet is printed on enameled book—I should have used Alton Mills all through, even if I had been compelled to use line instead of half-tone illustrations; the ad. would have been materially strengthened. The reading matter is set entirely in French Old Style, with italic sidenotes. The illustrations are from indifferent photographs, full of reflected lights. The reading matter of the book tells all about the Alton Mills, and how the paper is made, how it is put up, and what it sells for. The booklet should prove an effective method of advertising the Alton Mill's product.

I WISH readers of this department would send me for review, next month, examples of folder and catalogue work. Remember, this department is to be of use to every printer and advertiser in the country. Any questions that you have to ask relative to publicity matters in which printers' ink is concerned, ask them, and we'll talk about them.

A GOOD MAKE-UP.

Anyone in need of a good make-up is confidently referred to Mr. Blank, an evidence of whose skill is shown herewith. The following impromptu verses were prepared by an admirer of THE INLAND PRINTER when he first saw the gentleman's impersonation. It is suggestive that he has signed his verses "Zero." Perhaps he found it was a cold day. Eh?



PORTRAIT OF MR. BLANK AS AN IMPERSONATOR OF MISS BLANK.

THE COQUETTE.

When I saw your beauty bright
'Neath the glow
Of the incandescent light
At the ball, that witching night,
Do you know
That the charms of your arms
And your smile
Seemed a glimpse of Paradise;
Yet your dimples and your smiles
Were all guile.

Ah, I thought that moment blest—
The perfume
Of the blossoms on your breast,
As it heaved and sank to rest,
Made the room
Like a bower; and your power,
Sweet and strong,
Drew me swiftly to your side,
As I stemmed the swelling tide
Of the throng.

But, unfairest of the fair,
Cold as stone,
Thou didst leave me standing there
In a frenzy of despair,
All alone.
Ah, the wiles of your smiles
Broke my heart;
So adieu, dear, cruel belle;
Take thy victim's fond farewell,
We must part.

"ZERO."

THE INLAND PRINTER is delightful, and "knocks" anything we have in printers' journals on this side of the horse pond.—*William Hackel, Observer Office, Peterhead, Scotland.*

A WESTERN ARTIST—THOMAS H. GUPTILL.

BY F. PENN.

THE subject of this sketch, Mr. Thomas H. Guptill, furnishes an example of what can be accomplished, without skilled instruction, by observing the methods of the best illustrators of today as seen in the daily press of Chicago, New York and San Francisco, and the weekly and monthly illustrated publications of this country. Mr. Guptill was born in Maine in 1868, and went to the State of Washington with his parents in 1884. As a boy he evinced considerable talent with the pencil, and the master of the public school which he attended, perceiving the boy's bent, allowed him to devote two hours each week to drawing. The birds, dogs and pigs created at those times were varied and fearful to look upon, but the work served to direct the boy's thoughts to matters of art. After going to Puget Sound, however, he began active life in a sawmill, followed by a number of years' service as clerk in the mill company's store, during which time drawing was entirely neglected and young Guptill came to look upon artists as emaciated creatures who worked in musty garrets and subsisted on dry crusts or, at best, a diet of beer and sandwiches. Coming to Seattle in 1892, he acted as bookkeeper for different firms and devoted his evenings to work at the Olympic Sketch Club, an organization formed among young men of the city who were desirous of improving their talent for drawing. Mr. Guptill's improvement, under this practice, was so rapid that he decided to follow art as a profession, and in the summer of 1894 he formed a partnership with Mr. Edward Curtis and up to January of this year conducted a photo-engraving business, when he retired from the firm in order to pursue his studies at the Mark Hopkins Institute of Art, at San Francisco. During the past two and one-half years Mr. Guptill has done much creditable designing and illustrating, and we present a number of his pen sketches in connection with this article. One who can accomplish so much by his own efforts and observation may fairly be expected to produce meritorious work under proper instruction.



DRAWN BY THOMAS H. GUPTILL.

DON'T WORRY ABOUT THE EDITOR—HE'LL GET ON.

It takes money to run a newspaper.—*Saint John (Kan.) News.*

What an exaggeration; what a whopper. It has been disproved a thousand times; it is a clear case of airy fancy. It doesn't take money to run a newspaper. It can run without money. It is not a business venture. It is a charitable institution, a begging concern, a highway robber. A newspaper is the child of the air, a creature of a dream. It can go on and on, and any other concern would be in the hands of a receiver and wound up with cobwebs in the windows.

It takes wind to run a newspaper; it takes gall to run a newspaper. It takes a scintillating, acrobatic imagination and a half dozen white shirts, and a railroad pass to run a newspaper. But money—heavens to Betsy and six hands round, who ever needed money in conducting a newspaper! Kind words are the medium of exchange that do the business for the editor—kind words and church social tickets. When you see an editor with money, watch him. He'll be paying his bill and disgracing his profession. Never give money to an editor. Make him trade it out. He likes to swap.

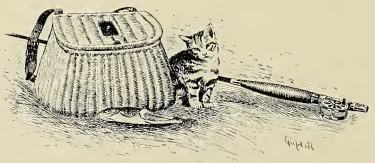
Then when you die, after having stood around for years and sneered at the editor and his little jim-crow paper, be sure and have your wife send in for three extra copies by one of your weeping children, and when she reads the generous and touching notice about you, forewarn her to neglect to send 15 cents to the editor. It would overwhelm him. Money is a corrupting thing. The editor knows it, and what he wants is your heartfelt thanks. Then he can thank the printers and they can thank their grocers.



DRAWN BY THOMAS H. GUPTILL.

Take your jobwork to the job office, and then come and ask for half rates for the church notices. Get your lodge letter-heads and stationery printed out of town, and then flood the editor with beautiful thoughts in resolutions of respect and cards of thanks. They make such spicy reading, and when you pick it up filled with these glowing and vivid mortuary articles, you are so proud of your little local paper.

But money—scorn the filthy thing. Don't let the pure, innocent editor know anything about it. Keep that for sordid tradespeople who charge for their wares. The editor gives his bounty away. The Lord loves a cheerful giver. He'll take care of the editor. Don't worry about the editor. He has a charter from the State to act as doormat for the company. He will get the paper out somehow; and stand up for the town and whoop it up for you when you run for office, and lie about your pigeontoed daughter's tacky wedding, and blow about your big-footed sons when they get a four-dollar-a-week job, and weep over your shriveled soul when it is released from your grasping body, and smile at your giddy wife's second marriage. Don't worry about the editor—he'll get on. The Lord knows how—but somehow.—*Emporia Gazette.*



DRAWN BY THOMAS H. GUPTILL.

THE KELMSCOTT PRESS AND MORRIS REVIVAL.

Publishers and printers have shown a desire to return to simpler and earlier standards of taste, and in the choice and arrangement of the type to take a leaf out of the book of some of the early professors of the craft. There has been a passion for tall copies and handmade paper; for delicate bindings, and first editions. . . The last six or seven years have been remarkable for a pronounced revival of activity and interest in the art of the printer and the decorative illustrator, the papermaker, the binder, and all the crafts connected with the production of tasteful and ornate books.

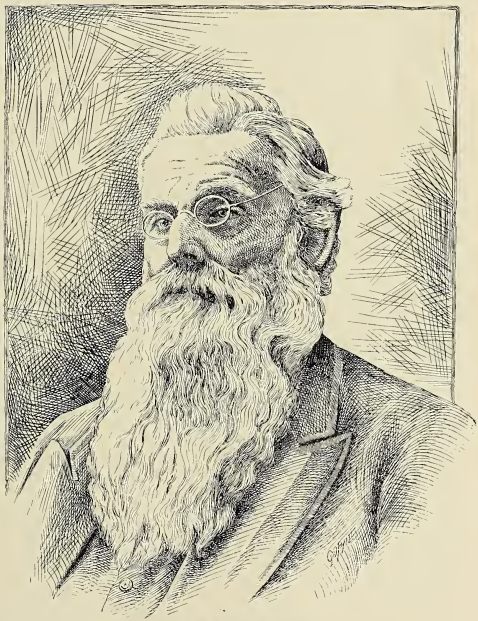


DRAWN BY THOMAS H. GUPTILL.

In the dark ages, between the mid-nineteenth century and the early eighties, one or two printers or publishers of taste have from time to time attempted to restrain the wild excesses of the trade-printer, with his terribly monotonous novelties in fonts of type alternately shouting or whispering, anon in the crushing and aggressive heaviness of block capitals, and now in the attenuated droop of italics. Sad havoc has been played with the decorative dignity of the page, indeed, as well as with the form and breed of roman and gothic letters; one might have imagined that some mischievous printer's devil had thrown the apple of discord among the letters of the alphabet, so ingeniously ugly were so many modern so-called "fancy" types. . . . There have been printers such as Mr. Daniel, at Oxford, and De Vinne, at New York, who have from different points of view brought care and selection to the choice of type and the printing of books, and have adapted or designed type.

But the field for extensive artistic experiment in these directions was tolerably clear when Mr. William Morris turned his attention to printing, and, in 1891, founded the Kelmscott Press. . . So far as I am aware, he has been the first to approach the craft of practical printing from the point of view of the artist. A long and distinguished practice as a designer in other matters of decorative art brought him to the nice questions of type design, its place upon the page, and its relation to printed ornament and illustration, peculiarly well equipped.

The Kelmscott roman type ("golden") perhaps rather suggests that it was designed to anticipate and provide against the demand of readers or book fanciers who could stand nothing else than roman, while the heart of the printer really hankered after black letter. But compare this "golden" type with most modern lower-case fonts, up to the date of its use, and its advantages both in form and substance are remarkable. Modern type, obeying, I suppose, a resistless law of evolution, had reached, especially with American printers, the last stage of attenuation. The type of the Kelmscott Press is an emphatic and practical protest against this attenuation; just as its bold black and white ornaments and decorative wood cuts in open line are protests against the undue thinness, atmospheric effect, and diaphanous vignetting by photographic process and tone-block of much modern illustration, which may, indeed, *illustrate*, but does not *ornament*, a book. The paper, too, handmade, rough-surfaced and tough, is in equally strong contrast to the shiny, hot-pressed, machine-made paper, hitherto so much in vogue for the finer kinds of printing, and by which it alone became possible. The two kinds—the two ideals of printing—are as far apart as the poles. Those who like the smooth and thin will not like the bold and rough; but it looks as if the Kelmscott standard had marked the turn of the tide, and that, judging from the signs of its influence upon printers and publishers generally, the feeling is running strongly in that direction. This is the more remarkable since the Kelmscott books are not issued at "popular prices," are limited in number, and for the most part are hardly for the general reader.—*From "The Decorative Illustration of Books," by Walter Crane.*



DRAWN BY THOMAS H. GUPTILL.

FOREIGN NOTES.

THE linotype goes "marching on." Eight machines have just been placed in the London *Echo*, an evening daily.

THE London *Chronicle* has its own papermaking plant, and obtains its pulp and sulphides in the forests of Norway.

A TECHNICAL typographic school at Milan, Italy, gives courses of instruction for compositors, pressmen and bookbinders.

THE Imperial or Government Printing Office, of Berlin, employs 1,400 persons, of which only 169 are compositors and proofreaders.

AN article entitled "The Illustrating Industries in America" appeared in a recent number of the *Revue des Arts Graphiques*, of Paris.

THE Russian and French lithographers celebrated the centenary of Senefelder's invention to the extent of exchanging congratulatory telegrams of a cordial and fraternal character.

THE *Typographische Jahrbücher*, of Leipsic, describes in its last number the new process of photo-etching called "Isotypie," mentioned under "Process Engraving Notes" in the March issue.

THE French government, through its Minister of Commerce and Industry, bestows each month a certain number of prize medals to workmen. Several printers, compositors and pressmen are usually among the recipients.

THE *Bulletin de L'Imprimerie*, of Paris, is a sheet of four pages with cover, issued monthly and filled with interesting bits of information and current news. A recent supplement gives an excellent specimen of French photochromatic work in three colors, made by the Lyons Society of Photo-Chromo-Gravure.

THE city of Paris has established at the Estienne Municipal School a free technical course of instruction for the benefit of workmen and apprentices in the bookmaking industries. Some of the subjects treated are "stereotyping and electrotyping, presswork—typographic and lithographic, bookbinding and gilding, the history of books," etc.

THE Royal Academy of Fine Arts and Industrial Art School, at Leipsic, offers extended courses in the fine arts of bookmaking and illustration, in typographic drawing for printers, in book ornamentation, in the preparation of illustrations according to the principles of art and technic, in lithography, xylography, etching and photo-mechanical processes.

MR. G. WALKER, Wakefield, England, has patented a new arrangement for the users of large-size wooden type for printing posters, etc. It consists in making the types in sections, which, when put together, form the complete types. Some of the sections are common to a number of types. By this arrangement a printer may have a line as long or as condensed as he pleases.

THE governors of the St. Bride Foundation Institute announce a number of special prizes (in addition to the prizes in money, silver and bronze medals, and certificates of merit offered by the City and Guilds of London Institute), which are to be given to compositors, machine and press men, lithographers, collotypists, and for freehand drawing. —*London Stationery World.*

WILLIAM MORRIS left a personal estate valued at $275,000, the bulk of which is bequeathed to his relatives, by a will bearing date September 9, 1896. His wife, Mrs. Jane Morris, Mr. Sydney Carlyle, and Mr. F. S. Ellis, are appointed executors. The manuscripts of his already published works are left to Mr. Ellis, with a provision that the copyrights may be disposed of by the trustees.

THE International Congress of Editors, which met in Paris for the first time last June, will hold its second session at Brussels during the exposition of 1897. The Belgian Publishers' Association, whose president is an eminent editor and also, by the way, an alderman of Brussels, will receive the visiting editors. The programme is now being prepared and will treat all of the technical questions; also literary and artistic copyright and newspaper management.

A SERIES of illustrated articles on the origin and history of the book is running in the current numbers of *L'Imprimerie*. The author, M. Charles Gravier, shows the development of alphabets from the ancient hieroglyphs, and in succeeding chapters takes up the book before printing, the invention of printing, book illustration, binding, etc. The articles give a valuable historical résumé in which printers and book lovers will be interested.

A NEW type case has been devised by a typefounder in Madrid. It is larger and contains considerably more compartments than the ordinary form of case, for besides the letters, there are logotypes for all ordinary combinations in regular use. It is claimed for this case that the compositor can do one-third more work with it than with an ordinary case—effecting, of course, a considerable saving.—*Paper Digest and Progressive Printer.*

ALUMINUM plates, according to the *Journal des Arts*, are replacing stone as a lithographic material in Germany, Austria and America. "Algraphie," as the new process is called, is a new invention by M. Josef Scholz, of Mayence. It has been a great success in Germany, where the painter Hans Thoma is persuading the artists on stone to adopt aluminum. In Holland, the aquafortist Carel Storm van S'Gravesande has issued the last series of his lithographs of Hamburg by algraphy.

THE administration of the International Exposition of Brussels, 1897, offers a series of prizes ranging from $50 to $100 for manuscripts or exhibits treating of technical and artistic questions of printing and bookmaking. Some of the subjects offered for contest are: "The best practical method of producing photo-relief blocks for printing in black or in colors"; "The cheapest and most rapid process for newspaper illustration"; "The manufacture of colored inks not altered by exposure"; "Is the typesetting machine advantageous from a typographic point of view, and for this purpose what is the best machine?"; "A manual of typography, simple, practical and at a low price, enabling both workman and apprentice to inform himself in the elements of his trade"; "To show by a collection of de luxe bindings the progress achieved in bookbinding, both by copying of early models and by the creation of modern styles"; and other questions of interest to the printer and publisher.

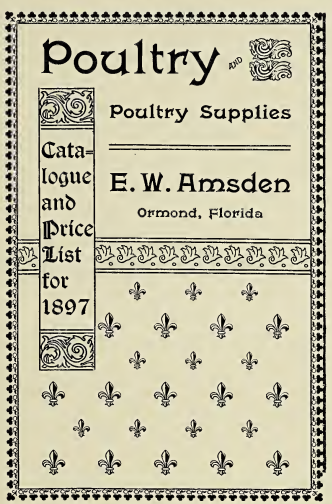
THE "Imprimerie Nationale," or Government Printing Office of France, was founded February 2, 1620, by Louis XIII., at the instigation of Cardinal de Richelieu. The office was installed in the Louvre, and issued all the edicts, decrees, letters patent, etc., of the king, as well as many religious and literary works. The official printers were made paid officers of his household, with hereditary rights, so that in 1687 a widow of the chief printer was placed in charge, and later other women became superintendents. In 1692, upon the order of Louis XIV., Greek and Roman fonts were made for the establishment, and in 1722 the Duke of Orleans added a complete font of Chinese and Hebrew characters. A few years later the punches and matrices of Syrian and Samaritan alphabets were acquired. In 1773 a set of vignettes, costing 100,000 livres, was purchased and remained in use until 1820, when they were replaced by more modern ones. During the troublous times of the Revolution, the office led a nomadic existence, first setting up in one public building and then another. In 1793 it was domiciled in the Bank of France, under the title "Imprimerie de la Republique." In 1808 it was transferred to the former palace of the Cardinal Rohan.—*L'Imprimerie.*

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

W. S. OSBORN, secretary and manager Hill Printing Company, Eustis, Florida, whose work we have commented on before in this department, sends a pamphlet cover, No. 1, for criticism. The design is tasty and artistic, but it has



No. 1.

this fault: "Poultry Supplies" is a trifle weak. The *fleurs de lis* are out of place on a catalogue cover of this class. Be careful of your ornamentations and do not use them unless they are appropriate. Herein lies a grave problem, and we give you this pointer in order that it may put you on the right track.

THE INLAND PRESS, Ann Arbor, Michigan, sends its business card, which was done in five printings, for criticism. The card is delicate and artistic both in composition and presswork.

W. W. WHETSTONE, with the *Republican*, Cherryville, Kansas, sends a business card, designed by him, for criticism. It is an artistic creation, and has its good and bad features. To have made the card what it should be, the following changes are necessary: Place the words "All who try the 'Red Cross' like it," in the upper left-hand corner; drop firm name and balance of wording down nearer center. The customer should by all means have had the cross worked in red. This is all that lays the card open to criticism. The reason for this is that the wording does not "group" properly with the word "Cigars."

R. H. DUPPY, with the Thomson Printing Company, Philadelphia, sends an interesting package of specimens for review. The blotters are very artistic, and the color schemes good. Too much work on page ad. of Lehigh Valley Railroad. On the page ad. of H. Muhr's Sons the composition is excellent, but the color scheme kills the ad. The title-page of the Ideal Combination Bookcase is good, as is also the title-page of "An Allegory and Three Essays." Another artistic piece of composition is the cover-page "Instructions for Knitting Bicycle and Golf Stockings."

FRED H. CAMP, Manly, Iowa, says this department is of much interest to him, and sends six samples of commercial work, which he set in one day, and also made the jobs ready on press. We consider this a good day's work. The work is very good, indeed, and shows originality. In our opinion, it is bad form to ornament a script.

WINTHROP GRANT, of the Charlesbank Press, Newton, Massachusetts, incloses his business card for criticism. To improve the composition, set the matter thus: In the upper left-hand corner place, in very small type, the two names. In the center of the card place "Charlesbank Press" in type same size as that now employed; directly underneath this line place "The Times" in very small type; then in 12-point type of medium heavy face put the words "Job Printing"; in lower right-hand corner put "Newton, Massachusetts," in about 8-point.

A. E. PATTON, with the Woodbine (Iowa) *Chronicle*, says: "I take the liberty of submitting for your criticism a few samples of jobwork done by me in the various offices in which I have worked. Should, in your opinion, 'a rubber stamp be artistic in comparison,' I should be better pleased to know it than go on thinking they are very good. I have had the pleasure of reading THE INLAND PRINTER only a short time, and I find it almost indispensable, and I will not be without it again. Its criticisms are so honest and candid, its advice to young printers better than any I have ever seen. In fact, it is so far ahead of these '$5 per annum' publications that it seems strange that they have any subscribers at all, after one has once seen THE INLAND PRINTER." Your work is not of the "rubber stamp" variety, and it compares very favorably with the commercial printing of today.

F. B. ESTABROOK, printer, Marlboro, Massachusetts, says he enjoys studying this department, and sends some samples for criticism, and also asks for suggestions to improve his own stationery—a bill-head and a note-head. The "Bicycle Inn" bill-head could be improved very much if you would construct it upon these lines: Let the top portion, including name, remain as it now is; make "To" and "Dr." much smaller. Take the two lines, "Bicycles to let and for sale" and "All kinds of repairing promptly done," and set them in 10-point Jenson caps immediately in the center under "Bicycle Inn," which last line you should move to the center of the heading. Now, in very small-faced type, at the extreme right side of measure, in about three lines, set the matter relating to the French teacher. To balance this, place at the left side the words "Orders left here for teaching" and "Telephone Connections." It will pay you to reset this job on these lines, if for nothing more than practice, because you will then demonstrate, in a practical way, the lesson here intended, and you will not be likely to miss an opportunity for a nicely constructed and evenly balanced job again. The way the job is now, it is all crowded, even proper leading being excluded, presumably for want of space. The plan suggested will leave you plenty of room. Now for your bill-head: We do not fancy the style of making either the firm name flush to the right or the business flush to the right, or vice versa, because it makes the heading look lop-sided. It would be better to let the top portion of your bill-head remain as it is, moving the firm name to center of space. Underneath the name, in direct center, set "Steam Book and Job Printing" in two lines, taking the first three words for the first line, and the last

two for the second line, setting them, say, in 14-point Jenson caps; now, in 8-point Jenson place the words "Ball and Society Printing" flush to the left, and your street address set in same type, flush to the right. It would not be a bad plan to work the two lines underneath your name in red at the same time that you print the cut. This would improve it very much. Take out the second mention of "bookwork" and substitute something else in its stead. One mention of it is sufficient. Your note-head is peculiar and has a number of bad points. We think it would look well set after this style: Move the cut down to center of heading; under this, in about 12-point Jenson, one word just under the other, place "Artistic Printing." Now in light-face small type group the other reading matter in panels, so as to make a perfect balance. Set the date line much smaller, as it is now the most prominent part of the heading. The employment of the pointers above and below one of the panels, as you now have it, is bad. Don't use borders around the panels when you reconstruct the note-head. An appropriate ornament or two would be all right, especially if worked in a nice tint. Avoid extra-condensed letters. Your presswork is excellent, and some of your composition is very good.

STANDARD PRINTING COMPANY, Frankfort, Kentucky: We consider your No. 3 blank note the best specimen of composition, although the wording is not what it should be in that case. The words "Value received" should be in the next line after "dollars." Make this change, dropping the rest of the matter down about twelve points, and move the words "of Frankfort, Kentucky," to the center of middle line, and you will have good form and an excellent job.

PATTERSON, Progressive Printer, Benton Harbor, Michigan, sends us some samples which show conclusively that he is all his title implies. His work is certainly progressive and of no ordinary kind. Worthy of particular mention are the cards of Dunbar & Reich and the pamphlet cover of Benton Harbor Nurseries. We have no suggestions to offer Mr. Patterson.

A. A. STEWART, Salem, Massachusetts, sends a bill-head, No. 2, for criticism. We consider this a good bill-head, of original design. In work designed and set on this plan, it letter-head, while the Tudor Black design is the more artistic of the two, yet the one set in Elandkay is the more practical. Both are very neat. We would not advise the use of such heavy ornaments as you employ on some of your commercial stationery, as is evidenced on the Science Association letter-head. Your work has a good balance and shows a proper attention to details.

LOUIS HIRSH, Book and Job Printer, Chillicothe, Missouri, sends for criticism a reset double-column advertisement, which was reconstructed by him. Mr. Hirsh has this to say: "I think THE INLAND PRINTER is doing lots of good to printers generally through its columns of criticism, and I am willing to take a 'roast' if I deserve it. I am satisfied that THE INLAND PRINTER will not 'roast' anyone if they do not deserve it; and if they do deserve it, it will do them good, as it shows them wherein their work is faulty." We appreciate these good words, and the spirit especially in which they were written. The copy from which Mr. Hirsch set his ad. was anything but good, and the compositor who originally set it used too many faces of type, his body type was too large, and effective "whiting out" was ignored. Then, too, we think there was a misconception of the proper display of the "telling" or "trade-getting" wording. We see that you have avoided the errors spoken of above and we regard your ad. as the correct interpretation of what the advertiser intended to convey.

WOOD B. PEMBERTON, Columbia, Missouri, with E. W. Stephens, sends us a parcel of newspaper ads. set by him. The ads. are mostly page size, but in the collection are many smaller ones. There isn't a poor ad. in the lot. They are all first-class, up-to-date examples, and Mr. Stephens is most fortunate in having so capable a man as Mr. Pemberton. The ads. are mostly set in French Old Style, with plenty of white space, which throws out the display in a most satisfactory manner.

O. D. HANSELL, Lennox, South Dakota, sends two samples of cards for criticism. The card of J. W. Dunn is extremely neat, well-balanced and harmonious. We cannot say your color card is good. The scheme is bad, inharmonious and looks very amateurish. This is not said to wound

Salem, Mass., ... 189.....

M .....

FURNITURE,
UPHOLSTERY,
AND CHILDREN'S CARRIAGES.

BOUGHT OF J. L. LOUGEE,

259-263 ESSEX STREET,
COR. BARTON SQUARE.

No. 2.

is, in our opinion, advisable to omit the punctuation marks. In this instance we would have omitted commas after J. L. Lougee, street, furniture and upholstery; also periods after carriages and square.

MELVIN Z. REMSBURGH, with the University Courier Press, University, post office, Los Angeles, California, has many good things to say of THE INLAND PRINTER, and incidentally mentions that he is studying drawing and designing at the University near where he resides. This will do you an immense amount of good. Mr. Remsburgh submits samples of his work which are excellent and show that he has artistic talent. In regard to the Stabler & Mort your feelings, but to put you on the right track. Color schemes should not be attempted by anyone without they have something to do it with, and not then unless they have a good idea of it. Simplicity is the one thing essential to good work on this line. Elaboration, as a rule, should be shunned. The trouble with most printers in color work is that they try how many loud colors they can use. Get a knowledge of colors before using them.

MYRTEN T. SMITH, with L. Pease & Co., Hartford, Connecticut, says he is much pleased with this department and sends some of his samples for criticism. The best job in the lot is the card of J. E. Leitz, which, considering the

amount of matter on it, is very tasty. The Mahl note-head is not good. You should have placed the first two lines in the center of heading, and then constructed the other reading matter in panels or sections at either side at top or bottom, with the exception of street address and telephone, which could have been placed in the center under second line. Be careful not to give your work a top-heavy appearance. You should not be afraid to deviate from the exact arrangement of your customers' copy.

A. R. ANDREWS, foreman *Daily News* Job Department, Batavia, New York, sends a large and varied package of his commercial work for criticism and review. The specimens were neatly and conveniently arranged and assorted. This was a very interesting collection and comprised almost everything in the commercial line. Conspicuous in the



No. 3.

sample is the advertising matter of the *Daily News*, containing some of the best prepared and most judicious advertising of a newspaper that we have ever seen, and it shows very clearly that the gentleman who handles the business helm of the *News* understands his work thoroughly, and also that he has a very able assistant, who gets out his printing in a manner which cannot fail to bring in results. We regret that most of this work was in colors, otherwise we would have reproduced some of it. However, we will reproduce the firm's bill-head, No. 3. It was worked in two colors, red and black, and made an exceedingly good effect, with a small amount of labor. The heavy ornament, together with the matter inside the border, was in red, all the rest in black. The *News*' New Year's address is very artistic. This firm has a very modern equipment in all respects and the material is handled in a most creditable manner.

JOHN W. SCOTT, with the Pioneer Publishing Company, Mandan, North Dakota, sends sample of statement-head for criticism. While the plan of this heading is good, it is too "blocky" or square, caused by making nearly every line flush. We think it would have helped the heading much to have set the name of publication in the center of line and placed the matter pertaining to job printing in a neat panel at upper left-hand corner of heading.

G. A. FOX, foreman of the printing department of Milton Bradley & Co., Springfield, Massachusetts, sends a few samples of work for criticism. The specimens are all neat and well balanced. We do not fancy the color scheme on the red and green folder.

FRANK LUSH, with The Examiner Printing Company, Peterborough, Ontario, sends a package of his everyday work for criticism, and says he is much pleased with the new department and wonders that it was not started before. The best constructed note-head is that of A. McDonald. We do not think the crowding evidenced on the Le Gros bill-head and the Foot & McWhinnie statement good. In the Le Gros bill-head "bought of" and "wholesale and retail" should be smaller, also the last two lines on this heading. Your advertisements are excellent and show that you thoroughly understand up-to-date methods in the composition of ads.

J. W. BLACKFORD, Cheboygan, Michigan.—The ink you have used on the S. L. Fishel card is an ordinary grade of ultramarine blue, and has the appearance of being "coarse" and thin. The trouble you had in making it a "clear" blue was undoubtedly due to this fact, coupled with an improperly washed press and rollers. After black ink has been used, it is necessary to have a very clean press in order to get correct shades in colors. One washing is not sufficient. After the colored ink is on the press it is sometimes necessary to "wash up" two and three times. A little ordinary corn starch thoroughly mixed with this ink would undoubtedly have helped it. The white ink is very hard to get satisfactory results with, and should be of a special grade, but a quantity of corn starch would have made it "lift" better. If the ink is very stiff, use a thin varnish to reduce it and then add the corn starch, mixing it thoroughly with an ink knife on an ink slab. Your composition is very good, as a whole. Your Oscar Lunden card is faulty. The "pointer" before the word "with" is a very clumsy looking affair, the large "O" and "L" are entirely too prominent, and the body type used on the card is much too large.

H. A. BARNES, New York City, sends a large assortment of commercial work for criticism, and says: "I have been in the printing business for fourteen years, and can still say that my best ideas are obtained from THE INLAND PRINTER and from the masterly manner in which you treat specimens sent you." There is not a bad job in the whole of this large collection. The only criticism we have to make is the use of ornamentation. On church work mural ornaments should be the rule. Study this feature of the art. You have used these ornaments correctly in the large folder of the Fifth Avenue Baptist Church.

CARLTON K. SMEED, with D. H. Arnold, Three Rivers, Michigan, sends some samples of commercial and general work for criticism and review. The Jenson blotter is an exceedingly neat job, as is also the application blank of Three Rivers Commandery, Knights Templar. The announcement of Sheffield Car Company is neat and artistic. Your work is all good and up-to-date. We must here remind you that samples for reproduction must be clear proofs in black ink on white paper.

CHARLES N. OATMAN, Massillon, Ohio, says he "wants to be criticised as much as possible—it will do me good." Bill-head of Ridgeway Burton Company is too black: should be lightened by the judicious use of light-face type. This plan would strengthen the main lines and help the job, which has a very heavy effect. Bill-head of Massillon City

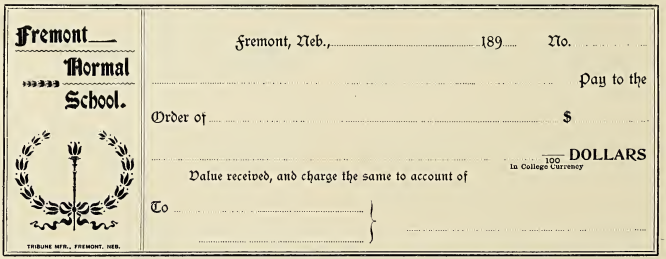
Mills is too crowded — that is it is too "bunchy." "Choice Winter Wheat" is too far away from the word "Flour" with which it was intended to be associated. Bill-head of Phil. J. Bernower is excellent. The other work is very good. A much lighter tint on your firm's business card would help it and strengthen parts that now appear weak.

E. A. G., Laconia, New Hampshire.—The Echo Cycle Club membership ticket is artistic and well done, both as to presswork and composition. Same may be said of *News* and *Critic* letter-head. As a rule you use too much border and fancy work on your stationery. In the George Tetreau bill-head you make a mistake by setting "Standard Fashion Co." too prominent. This is a side issue to his business, which is that of a dry goods merchant. We observe that you did this to balance your job, but you must never sacrifice good form and a proper conception in order to balance any job.

F. M. Claflin, foreman of the *Tribune* Job Department, Fremont, Nebraska, says some very kind and encouraging things of The Inland Printer, and sends a very large package of commercial printing for review and criticism. The year book of the Fremont Woman's Club, printed on fine deckle-edge stock, is very neat and artistic. The same Plenty of white space is more to be desired than a crowded or a too "black" job. No. 39, for nine impressions, the result was anything but satisfactory. It is overdone. Two good contrast colors, with composition much simplified, would be a decided improvement. Do not spread your type all over the stock, as you did in this case. You need to adopt different plans for your work. Simplify them. No. 7, "In account with" too large, too much space between "dealer in" and line above and below; last line crowded too near the bottom of heading and top line too close to top. Nos. 23, 35, 38 and 40 are very good. Set jobs from time to time and submit them in less bulky packages, say two or three at one time, and we will gladly criticise them any time. This will help you, we know. You will derive more benefit from it.

The Tribune Company, Warren, Ohio, sends samples for criticism and review. Your work is all of more than ordinary merit and shows artistic treatment in all departments. Your blotter and envelope are especially artistic.

Will Ennis, Marshalltown, Iowa, with the *Reflector*, submits samples of his ad. composition. Among the best country weekly ads. we have ever seen. Would do credit to any city daily. Paper is an eight-page weekly. Make-up



No. 4.

can also be said of the programme of the annual banquet of the High School Alumni Association. Your "Guide" cover is very good and well done. The ads. in the programme of the Nebraska Photographers' Association are excellent. Your work is all good and up-to-date. We reproduce one of your blank checks, No. 4, because it is neat, conventional, and at the same time out of the ordinary. Messrs. Rarrick and Nehrbas deserve credit for their excellent presswork.

L. M. Wood, with the *Wayne County Press*, Fairfield, Illinois, says The Inland Printer is his instructor, and that this department contains the greatest amount of practical teaching he has as yet read. The work is all good, well balanced, neat and effective. Worthy of especial mention are: The card of Fairfield Lumber Company and letter-head of G. E. Daniels & Co. You deserve credit for your excellent presswork as well as composition.

Ed N. Cuneo, Upper Sandusky, Ohio, sends forty specimens of his work for criticism and review. Thanks for your kind remarks. These samples are consecutively numbered. We will refer to them as numbered, for your convenience. Sorry that space forbids reviewing all the samples, because we could point out many things that would help your work. Your brother's designing is quite clever and shows that he has good conceptions of art. Most of your work is too "loud." You use too much large type. Do not try and take up the entire space of a heading. neatness itself, and shows that it has a splendid patronage from the advertisers, who undoubtedly realize that it pays to advertise in a paper where the ad. man uses his head as well as his hands.

J. C. Harlan, manager Cambridge *Kaleidoscope*, Cambridge, Nebraska, asks us to pass judgment on his business card and letter-head. Business card could be improved by setting the words "Cambridge, Nebraska," in smaller type and taking out one lead between the two main lines. The letter-head is very good, indeed, for that class of work.

F. L. Johnson, Corunna, Michigan, sends a large parcel of his commercial work for criticism and review, accompanying it with a portrait of himself and a friend printer, whose name is unknown to us, because no communication accompanied the package. These two printers are studying the pages of the February Inland Printer. Thanks for the remembrance. The best piece of composition in the lot is the card of Charles Jackson, insurance, and this would have been much better had the border been left off from around the upper right-hand panel. We consider this an excellent specimen of forcible display, especially so in view of the vast amount of matter thereon. The Fourth of July menu card is quite unique. It has a firecracker tied to one corner with pieces of red, white and blue silk twist. The reception and banquet programme of Corunna Commandery is very good. One thing we see in your statement-

heads that we believe to be original, is the practice of setting "in account with" in the center of the line above the firm name, in three lines, each word in the center directly beneath the other. This is a good idea, especially so when there is but very little matter on the heading. Your school blanks are also good. We do not like the use you make of an extra condensed letter, especially as the main line in a statement, bill-head or letter-head; for instance the statement of "The Corunna Journal." The line was so short that flourishes had to be used on each end to make the line of proper length. This is a bad practice, and has spoiled an otherwise good job. There is another feature of your work that we wish to point out. Take the Mason & Fox letter-head and the D. R. Salisbury bill-head, and compare them. They are exactly the reverse as to treatment. In one the "Mason & Fox Furniture Co." is set in 24-point regular De Vinne, and their line of goods—"medium and low-priced bedroom suites"—in 12-point condensed. This is bad. The firm name is all right as it is, but the next line should be "brought out" more. The individual names of the company should be much less prominent. The Salisbury bill-head is the reverse of this. D. R. Salisbury should be more prominent, and the line of goods not so strong. "Office of" and "manufacturer of" should be less prominent. If you will follow these suggestions you will see your work improve. There is a reason, or at least should be, for everything you do in this class of work, and in stationery the rule to follow is to make the firm name the prominent thing, and the line of goods handled secondary in importance, but there should be a distinction, though not so great a one as noted.

PETER HOFMAN, ad. man on the Big Tri-Weeklies, Clinton, Iowa, sends a number of ads. set by him for criticism. We have only words of commendation for Mr. Hofman's work. Strictly first-class, sensible newspaper ads. that cannot help but appeal to intelligent buyer and advertiser alike.

ASA FORREST, JR., printer and binder, Canton, South Dakota, thinks THE INLAND PRINTER is the biggest and best $2 investment a printer can make. Your work is very neat and shows good presswork. Balance and finish good. Be careful of your color combinations. You need to study this point.

HAL MARCHBANKS & CO., printers, Ennis, Texas, submit an artistically designed and embossed stock menu card, which they have converted to the use of advertising their business, enumerating in menu style everything they print. They accompany this menu card with an invitation printed in script type to partake of these enumerated specialties as occasion may demand. The work is well done, but the idea is not new.

IRA HALL, with the *Pekin Valley News*, Brownwood, Texas. Your work is very creditable as a whole, and shows that you have a good conception of effective printing. It is not a good plan to use a script letter and a shaded letter together for the main lines. It will be a good idea for you to study up on color work, judging from the bill-head of your firm. Your composition is all well balanced and finished.

FROM Lord & Thomas, newspaper advertising agents, Chicago, Illinois, six samples of advertisement composition. Three are for the Weir Plow Company, advertising Kingman implements. With the exception of the one set in Bradley, they are first-class, and the only fault with this one is that the word "Kingman" is too small. Two sizes larger for the name with a 36-point "K" as a starter, and this would have been perfection. The other ads. are fine and show that Lord & Thomas have an ad. compositor who understands his business.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WANTS RECIPE FOR MAKING ROLLERS.—J. L., of Pittsburg, Pennsylvania, asks us for a formula for making roller composition. *Answer.*— See THE INLAND PRINTER for January, page 437.

HIS FIRST ATTEMPT AT MAKING HIS OWN EMBOSSING DIES.—D. P. C., of Virden, Illinois, writes: "I send you a specimen of embossing done on a Gordon press. I used cardboard in making the overcast (female), and the letters that were cut from this cast (male) I pasted onto the platen of the press. I then fed the paper in the usual way, right over the letters, and when the overcast came down it raised the letters in embossed form. This is my first trial. Please let me know of any improvement you can suggest." *Answer.*—Your first attempt is creditable; but use a *thicker* cardboard in future, and also even up the strength of your impression, so that all parts will show a uniformly embossed surface.

WHAT'S THE MATTER WITH THE CUTS.—"Nix," of Nashville, Tennessee, has sent us six pages of a small monthly which contains five half-tone illustrations, regarding which he says: "I want to ask the same question that J. H., of Baltimore, Maryland, asked in the December number, i. e., Please let me know why the plates don't show up? I contend that it is bum work for a first-class office. The fault is not in the cuts—at least, I don't think so. The press the sheet was printed on is new." *Answer.*—Of the five cuts shown only two have been properly etched; the others have been overetched, and thereby divested of their tones and reliefs. The cuts shown on pages 162 and 169 are simply bad—the former, vile. The letterpress on type and the two good plates is commendable, and fully indorses our opinion, that the man who printed these could have produced a better result if he had had well-made cuts instead of those shown.

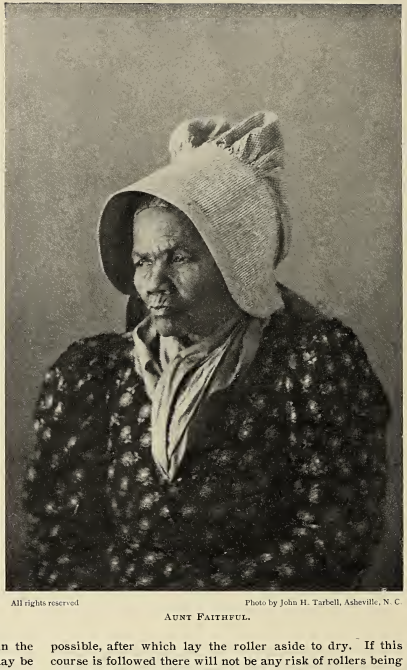
WANTS A REMEDY FOR TYPE WORKING OFF ITS FEET.—J. M. K., of Nashua, Iowa, asks: "Can you tell me a remedy for type working off its feet? I am working an improved country Prouty press which we have had for a year. I was bothered some at first with this difficulty, but it suddenly disappeared, from no cause apparently, until last fall, when it has been worse than ever. We have worked the press with a heavy impression, and with a light impression, and have had the bed drop both hard and easy; but all to no purpose." *Answer.*—In the absence of a copy of your paper, it is difficult to say what is probably wrong. Possibly you have added a new blanket to the cylinder, or else increased its diameter by additional tympan, in which case you may have so overadded to its circumference that it is traveling at a different rate of speed than the bed will permit of. Look into this matter. If the bed is not rigidly supported, or is, in its construction, insufficiently strong to withstand the pressure necessary to do the work, then there must be some mechanical defect in the machine. Too thick a felt blanket on such machines has a tendency to spring the cylinder and bed when not nicely adjusted to type-height. Sometimes the lock-up, or the way the column rules meet the cylinder under impression, have much to do with type working off its feet. Let us hear from you again.

CLEANING OFF BRONZE AND PRINTING ON ENVELOPES.—J. W., of Clarksville, Tennessee, writes: I want a remedy for cleaning off bronze applied to satin ribbon with a piece of cotton. I find that the bronze invariably adheres to the unprinted part of the ribbon and leaves a smeared look. I have used both black ink and gold sizing, but the result is

the same. How can I remedy this? I have no bronzing pad, only got cotton to apply and clean off bronze with. Also give me information about printing envelopes, with cut, on platen press. I have used blotter boards, also newspaper tympan rubbed down to a feather edge, but the cut prints with a streak through it, and have also tried overlaying with feather-edge overlay." *Answer.*—Do not take up too much bronze, *at a time*, on the cotton pad; use a little coarser bronze—but of good color—and dust off with clean wads of cotton or an old silk handkerchief. Shake out the pads and handkerchief to get rid of the accumulation of bronze. To print on envelopes, use a thin rubber blanket close to the iron face of the platen of press, or a medium thick piece of cloth goods, and draw over the blanket two or three sheets of soft book paper. An overlay to conform to the *single-sheet portion* of the back of the envelope overlap, a stationary gauge, and perfect feeding to this gauge, will be found advantageous.

India Rubber Shavings for Roller Composition.—A. W., of Lexington, Kentucky, writes: "In the January issue of The Inland Printer you publish various roller composition recipes. In one of them you advise the use of purified india rubber shavings. Will you kindly state where they can be procured, and by what process they are to be liquefied?" *Answer.*—India rubber, properly called caoutchouc, is an elastic gum obtained from the milky juice of certain trees of tropical lands. The constituent of the juice hardens and darkens on exposure to the air. It is impermeable to water, tenacious, elastic, and, when fully seasoned, is unalterable by exposure to air. This is what is meant by purified rubber, in which condition it is capable of being melted at 150 degrees; it is also soluble in ether, rectified spirits of turpentine, oil of coal tar, or essential oils. By the addition of a small quantity of ammonia the milk can be preserved in its liquid condition. There is a decided difference in what is here meant as *pure* india rubber and manufactured, or vulcanized, india rubber. The latter cannot be used in the connection indicated. Pure caoutchouc, or rubber, may be had at the leading painters' supply shops, rubber manufacturers, or wholesale druggists. It is sold in lump, by the pound, and can be cut up in thin strips for melting.

To Remove Copying Ink from Rollers.—T. P., of Atlanta, Georgia, writes: "I would like to know the best way to remove copying ink from the face of composition rollers. I find water clogs them, and oil don't seem to mix; and as you know that water is injurious to the roller, I am desirous of knowing the best thing to use in washing them free from the ink." *Answer.*—As copying ink is usually made from aniline colors, glycerin, etc., it is well to become familiar with what will successfully operate as a remover and cleanser in such cases. Anilines and glycerin combined reasonably resist the action of oil, benzine, turpentine, etc.; it is therefore necessary to make use of a liquid which will act on them and be at the same time harmless when judiciously employed. Any of the articles just mentioned will tend to soften and liquefy the ink, which should be rubbed off the roller with a rag or soft waste paper; then moisten a sponge in a *weak lye* and rub off the face of the roller quite rapidly, so that the lye may not have time to affect the surface of the composition of the roller. When this has been done, wash out the sponge, so that it will be as clean as possible; then lightly and quickly sponge off the roller, using as little water at the time as possible, after which lay the roller aside to dry. If this course is followed there will not be any risk of rollers being injured. The injury occurs by reason of *too much water* being applied in the cleaning-off operation.



All rights reserved

Photo by John H. Tarbell, Asheville, N. C.

Aunt Faithful.

Cause of Rollers Tearing Off the Stocks.—G. Bros., of Newark, New Jersey, after acknowledging that The Inland Printer has helped them out of many other difficulties, add: "Would you kindly inform us how to remedy the following trouble: We have had this experience every winter for a number of years, that our rollers tear—that is, melt—off the stocks and wind around the next roller, in this way completely destroying the rollers. The form rollers are 3 by 46 inches. We have set them in different ways, but have experienced no relief. Our presses, at highest speed, run about fifteen hundred an hour. The tear begins about three or four inches from the end of the roller; the composition is the usual glue, molasses, etc. We have thought the trouble came from the hot-water pipes, which run around the side of the building in front of the press, but the last accident happened when the room was quite cool. How should we have set our rollers, and could you recommend a better composition?" *Answer.*—The cause of roller composition tearing off the stocks is threefold, i. e., bad composition—that is, composition recast too often; allowing ink to dry on the face of the rollers, whereby a gummy surface is left on their face, which sticks to the vibratory ones and gradually demolishes them, and also chiefly by

reason of bad setting up to the form and metal vibratory rollers. (See "Presswork," pages 76 and 77, on this essential point.) The condition and set of all composition rollers is all-important when it comes to proper wear and printed results. It therefore occurs to us that the trouble you complain of arises from either setting your rollers *too hard* to the regular surfaces of form and metal roller, or that, if not thus set, the socket ends are irregular in distance, so that the roller does not touch *evenly from end to end.*

About Home-Made Rollers.—W. A. D., of Mechanicsville, Iowa, has had much trouble in making his own rollers, judging from what he writes us. He says: "We cast our own press rollers — we are having trouble and cannot get a roller. This is our recipe: five pounds glue, soaked half an hour and thoroughly melted — we use a good ground glue; one gallon New Orleans molasses, heated and added, half-pint glycerin; the whole heated in water bath one hour. This was too soft; so we added two pounds more glue and two ounces balsam of fir. Still the composition was too soft; and after standing ten hours in the molds, the core pulls out, leaving the composition in the mold. The composition is as soft as half-cooled candy. Where is the trouble? Is it the glue, the short cooling, the molasses, or where? We will be obliged for a good roller composition that can be made by the average country printer. Since the above was written, we have received a copy of The Inland Printer with the recipes for making press rollers. We tried No. 5. The oil we used to oil the molds with was lard oil; something was wrong, since the roller would not let go the mold and come out without tearing. What kind of oil is best? We are trying it again, using sperm oil — such as is used for sewing machines — as pure as we can get it. What is the method for removing rollers from molds? Can New Orleans molasses be substituted for sugar-house molasses in your recipe? Is there any particular difference between Cooper's glue and ribbon glue?" *Answer.*— Our correspondent has evidently overlooked the fact that he did not "cook" his composition ingredients as required in the first place; nor did he use such glue as was best adapted for his purpose, for ground glue is far from being the proper shape for making rollers, as it holds too much of the moisture left by soaking in water, and water is what *must be avoided* in the making of a good roller composition. These mistakes caused the failure of your composition; and that the core pulled out and left the mixture in the mold was but natural. As you now have before you several good recipes to choose from, let us remind you that the glue, and other admixtures put into it, must be *properly incorporated by slow boiling;* the glue should be *well melted first,* and all deleterious matter skimmed off the top, before adding the other ingredients. New Orleans molasses is the same as sugar-house or sugar-cane molasses. Syrups which contain water are not suitable. Glue that will break off *short* and *snappy* — like glass — should be selected, irrespective of the name it is known by. The cakes of glue should be transparent and free from dirt; avoid glue that bends too much before snapping. A mixture of lard oil and ordinary sperm oil — say, half-and half — will be found sufficiently good for oiling up the mold with; *but* the mold must be from fairly warm to hot, when being oiled up before the composition is poured in, and before the roller is attempted to be withdrawn from it. The mold should be suspended a short distance from the floor, to allow the roller to "start" out. Sometimes it is necessary to assist the "start" of the roller by pressure on the end of the roller stock. If the roller mold is thoroughly and smoothly oiled, and kept warm until the composition has been poured in, and then uniformly warmed up before drawing the roller, there should be no trouble in getting a perfect cast, other details having been correctly followed. This applies chiefly to rollers made in cold weather.

THE CAMPBELL COMPANY'S ADVERTISING POLICY.

The Printer-Laureate contest, the closing announcement of which appeared last month, has been but one of the many methods employed by the new management of the Campbell Printing Press & Manufacturing Company to bring its new type of press, the "Century," prominently before the printing trade. It has served to bring the "Century" press and the Campbell Company to the attention of many more than the 20,000 printers and publishers who have voted; it has served also to bring these voters in close touch with each other, and to arouse a feeling of kinship among them and throughout the trade generally which has been heretofore unknown. In addition to the long-headed and broad business policy of this concern's new management, a liberality has been shown which has resulted in the presentation of a $1,700 "Century" pony to the winner of the Printer Laureateship, the which is an earnest of the belief that "What is worth doing at all is worth doing well."

For the last year and a half every reader of The Inland Printer and of other trade journals must have noticed the new hand in the Campbell Company's management. Just previous to that time the "Century" press had appeared on the market, the first visible evidence to the world that the Campbell Company had been born again. This was clinched by the revelation of the possibility of applying up-to-date advertising methods to the sale of printing machinery. It is beyond question a fact that no other printing press house has ever before aroused the interest of the trade by such convincing, aggressive and logical statements and fast following fulfillments as to the capabilities of its machine as has this company.

And yet the general manager of the Campbell Company states that their advertising is as yet in its infancy. "We are constantly planning for its future development and increased efficiency," he says. "So with every department of our business. It is our aim to have not only the best machinery that money and brains can produce, but the best advertising department to be found anywhere; the best selling organization; the best financial management; and the most expert mechanical skill it is possible for us to obtain. Our competitors can prepare for an attack all along the line; we are after the best and highest-class business of this country, and we are going to get it; first, because we have got and are going to continue to have newer, more efficient and more modern machinery than other concerns; second, because we will advertise it as no printing press has ever been advertised, and what is better still, we will substantiate every statement we make; third, because we will have a selling organization which will be invincible in its knowledge of men, machinery and conditions, and, fourth, because we have a business management which never sleeps, and which will so harmonize and concentrate the work of each department into one irresistible business-producing organization that the printers of this country will naturally look to us for all that is modern and efficient, not because what we have is cheap, for it is not, but because our machinery and business methods more perfectly meet the demand of the times than do those of any of our competitors."

The printers of this country will do well to keep in close touch with any concern whose constant tendency is toward such radical improvement in both method and mechanism.

HIGH VALUE PLACED UPON THE INLAND PRINTER.

We consider your publication just the thing for the up-to-date printer; and we value it just as highly as any piece of machinery in our office. We look for it every month, for we are sure of finding something of great value to us in it.—*William & Robert H. Maar, Poughkeepsie, New York.*

NEWSPAPER ILLUSTRATORS—FRANK GARVIN.

BY F. PENN.

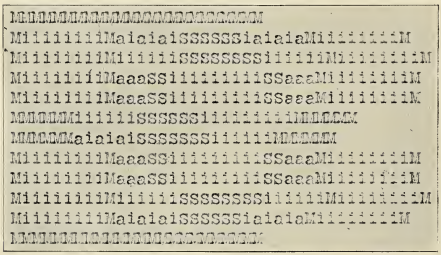
SEVERAL examples of newspaper illustration by Frank Garvin, of the Pittsburg *Dispatch*, are shown on opposite page. Mr. Garvin is a native of Pittsburg, having been born in that city in 1869. He started to learn lithography, but was induced to leave that calling and take up newspaper work, doing his first drawing for the *Commercial Gazette*. He afterward left that paper and went to the *Dispatch*, with which publication he is now connected. Although Mr. Garvin has never received an art education, his work shows considerable originality and correctness in handling. His entire attention is not devoted to cartoons, but he does general newspaper work of every kind. As most of his work is by the chalk process, we are able to show but few of his drawings.



FRANK GARVIN.

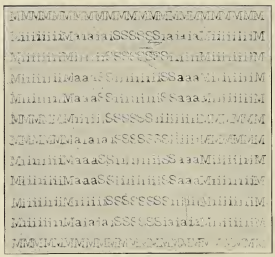
THE SEARS TYPO-MATRIX MACHINE AND THE DIFFERENTIAL FEED TYPEWRITER.

THERE have appeared in these pages within the past few years a number of announcements in connection with the typo-matrix machine patents, the invention of Mr. Charles Sears, of Cleveland, Ohio. It was anticipated by the inventor and so announced that his device would be on the market before the present time, and in a recent letter of explanation in this regard he offers many reasons for the delay, the most powerful being that important improvements have been suggested at various times, and the consequent remodeling has taken much time. The entire system has, however, now been completed and the suggested improvements put beyond experiment, and all the plans are almost completed for the model machine, which, it is anticipated, will be perfected at an early date. The casting mechanism is working satisfactorily, no difficulty being found in casting regularly forty line slugs a minute, and although sixty slugs per minute has not been tried, there is no mechanical difficulty in the way of that being attained.



FEED IN COMMON USE ON TYPEWRITERS.

In an interview with Mr. Sears he said: "There are two valuable features identified with my invention that stamp it with the impress of merit, value and success: inasmuch as we have succeeded in possessing a material for the operation of a matrix machine where all other attempts have failed; we have also accomplished what all efforts hitherto have never succeeded in doing, a 'differential feed in a typewriter.' You know that notwithstanding the objections urged against the typewriter from the beginning, that the small letters had to be extended to the width of the medium, and the large letters contracted to the space occupied by medium letters, presented an incongruous assembling that did not represent 'type' and in reality made the typewriter a misnomer; still its rapidity of operation made it acceptable to the user; but though a quarter of a century has elapsed since its invention, we have the original feed, simply



DIFFERENTIAL FEED APPLIED TO AN ORDINARY TYPEWRITER.

because the mechanical difficulties to be overcome in giving a 'differential feed' were too great to inspire any invention in this direction, so long as the public purchased the other. I do not say that attempts have not been made, but the difficulties presented have so far prevented such a typewriter from being brought into use. A 'differential feed typewriter' will be a part of my system. Its advantages connected with the operation of machine composition are evident. The present typewriter has been brought largely into use by those having machine composition in operation, because it meant rapidity of production and legibility—both important factors in rendering aid to the operator in obtaining results commensurate with the expense and effort connected with it; but the value of this aid is greatly enhanced when the copy presented to him not only has rapidity and legibility, but is prepared exactly as it is to be set up by him on the machine line by line, just as if from 'reprint copy.' . . . . I had long recognized that the introduction of machine composition would also bring the typewriter into use in the preparation of copy, and had typewriters from their inception had a differential feed printers would have used them extensively in connection with their business, and machine composition would have greatly benefited thereby; but introduction of my invention will see the copy prepared with a differential feed typewriter, thus enabling the operator to have the free use of his ability without distraction. Copy prepared on my typewriter will mean that it can be cut in lines and come out even; it means that any article can be set up on the typewriter the width of newspaper column or page of book, go to the proofreader for correction, be revised and rewritten and come to the operator on the machine correct, having served all the purpose of a regular proofsheet, without the expense of same being incurred; and in my system no mistakes could be made by the operator without being

instantly detected by him, after such copy was placed before him."

The illustrations herewith show the differential feed compared with the feed in common use today, the matter and size of type in each being the same.

BILL NYE AND THE RAILWAY.

Whatever may be the popular impression, not all that Bill Nye ever wrote has been printed. Once, at least, he wrote to a railway company for a pass, and the correspondence connected therewith has been unpublished. E. O. McCormick, of Cincinnati, passenger traffic manager of the "Big Four" road, was the depositary of Nye's philosophic reflections. Under date of April, 1894, he wrote:

"I am not in the habit of unjustly roasting anybody. In fact, with decent treatment, lots of times I do not roast those who deserve it. I am perhaps more ready to tell unpleasant truths of those who are not courteous to me. We are all that way some. Kind words can never die, and it's a good deal the same way with the other variety. I am not a vindictive man, but I do not enjoy putting an insult into my pocket and keeping it there along with my rheumatic buckeye. These sentiments toward the world are cherished in



WEYLER'S "PACIFICATION POLICY."
Drawn by Frank Garvin.

a Christian spirit, and set forth as personal characteristics of use to my enemies and naturally of interest to my friends. As to your road in particular, I have repeatedly gone over it, and sent my family over it, and it generally made me a better man."

To this the railway man replied:

"Your very kind favor of July 18 received. Am obliged to you for the sentiment it contains. I trust that the money saved by you in hair cuts may be used to purchase stock in the 'Big Four' road, and thereby make you a side partner."

Nye's answer was as follows:

"My Dear Mr. McCormick: I am quite liable to call on you for something in the way of introduction to your conductors in case I go to Chicago. Quite a number of the leading roads have sent me what they call an annual for myself and wife, as I find them of great service, but, of course, this may not be the custom of the 'Big Four' road. In any event, I shall be glad to count myself as your friend, and would be only too glad, when work on the farm does not prevent it, to watch a bridge or protect a roundhouse, armed to the teeth, and would cheerfully guard a dividend all night in case it should be threatened by a mob."

The request for the "note of introduction" McCormick acknowledged in this fashion:

"You write like a real nice man, and you draw beautifully. I think I will learn to like you, and you can't help



TWINS THEN, STRANGERS NOW.
Drawn by Frank Garvin.

liking me. I spent yesterday at Oakland, near Detroit, on the St. Clair River, and in consideration of your kindly interest in me must advise you that Howard Saxby was there. He claims he taught you all you know, and lectures there tonight—if people will stay. Whether you ever heard of Saxby or not I am not informed, but Eugene Field, Paul Hull, Stanley Waterloo and other members of the Chicago



READY FOR BUSINESS.
Drawn by Frank Garvin.

Press Club are acquainted with him. They have made the offensive statement to Saxby that his chief stock in trade is his slight facial, physical, and, I might say, hirsute resemblance to you. I do not believe that Saxby thinks there is any resemblance so far as mental qualifications are concerned. In fact, I do not think Saxby thinks at all. Saxby thinks he thinks. Anyway, he is posing as the man who gave you points, and I don't think it is at all right, and possibly you should challenge him to a joint lecture."

With the pass, when it arrived, was inclosed an advertising contract. This drew from Nye this letter, and from Mr. McCormick the explanation following:

"I have in my syndicate 253 papers through which I make Sabbath remarks. If you insist upon the execution of the contract I shall have to return the transportation, but with kindly feelings, of course, such as I experience most all the time anyway.

"Speaking of Saxby, I think he is one of the vast army of people to whom I am indebted for the serene comfort of being what I am as a lecturer, a throbber and thriller. Yet, privately — do not allow this statement to meet even the eye of your typewriter machine — I cannot at this moment recall Saxby without the use of stimulants.

"I inclose a nice picture of myself, taken a year ago, when I was feeling peculiarly kindly and joyous — not unnaturally so, but just joyous enough."

From Mr. McCormick: "I did not know that a contract had been inclosed with the transportation, but such is the custom of the genii of the mileage books. In this case the slave failed to discriminate between a common, ordinary, everyday hobo newspaper man and a 'throbber and thriller.' I received the nice picture of yourself, to which you so touchingly refer, and you seem to me, as Debs says, like a man who had a thirst which permeated his system three times over, and which thirst had been satisfied."— *Chicago Record.*

NOTES AND QUERIES ON ELECTROYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

DAMAGE TO TYPE IN STEREOTYPING.— A correspondent in the East writes: "A printer in this city sent me a 650-page book to stereotype and claims I ruined a whole font of type in the stereotyping and wants me to stand it and I object. What I want to know is, Is there any general rule as to whether the stereotyper is responsible for damaged type or not in stereotyping, and whether, in your opinion, a new font of type could be damaged to any extent by the usage referred to above? I stereotype by the papier-maché process." *Answer.*— The question of responsibility in this case is a delicate one and can probably be definitely determined only by the courts. There is certainly no general rule which would apply. Printers generally recognize the fact that stereotyping involves heating the type, and that some kinds are liable to be injuriously affected thereby, and most job printers prefer to pay the extra cost of electrotypes rather than take the chance of having their type injured. Probably no stereotyper would guarantee that type would not be injured unless he had previously had experience with the same kind of type, for while there are some kinds which with proper care may be stereotyped a thousand times or more without being appreciably affected, there are others (probably made of softer metal), which are not so durable. Printers who have their forms stereotyped are generally aware of the fact that there is some danger connected with the process, but take their chances rather than pay the extra cost of electrotyping. If, as we believe, this is the general understanding, it would appear that unless guaranteed against damage it would be difficult to collect from the stereotyper provided proper precaution had been observed by him in handling the type. While there is always some chance of injuring type in stereotyping, this danger may be reduced to a minimum by observing due care in preparing the forms. Full information concerning the subject may be found in Chapter III of Partridge's "Stereotyping," which may be procured of The Inland Printer Company; price, $1.50.

TERM OF APPRENTICESHIP.—F. W. B. wants to know how many years' apprenticeship are necessary in order to become a first class all-round electrotyper? *Answer.*— An "all-round electrotyper" we presume to mean a man competent both as a molder and finisher. These two branches of the trade are practically two trades and are evidently so regarded by the Electrotypers' Union, as their rules provide for a separate apprenticeship. As a natural consequence very few men can be found who pretend to be skilled in both branches. The by-laws of the union provide that an apprentice must serve four years under instruction before he can qualify as a journeyman finisher, and the same rules apply in the molding department. The rules also provide that any and all apprentices must have previously been employed at least two years in the foundry. As a matter of fact most boys are obliged to wait much longer than two years for an opportunity to begin their apprenticeship, but under the most favorable conditions six years' service in the foundry is required before a boy can be admitted to the union as a journeyman, and then he will have learned but one branch of the trade. Should he then desire to learn the other branch, another four years' apprenticeship would be required. The outlook, therefore, for the boy who wants to learn it all is not cheerful, and naturally very few attempt it. The electrotypers in Chicago who are thoroughly skilled in both molding and finishing can probably be counted on the fingers of one hand.

NEW BOOK PLATE STANDARD.— The electrotypers of Chicago, at a recent meeting, resolved to adopt small pica (11 points) as a uniform standard for the height of book plates. It has been claimed that there is a lack of uniformity among the different foundries in the city which results in considerable annoyance to book publishers. Investigation brought out the fact that some of the electrotypers have been using pica (12 points) as a standard, others shave their plates to small pica, and still others make their plates a bastard thickness between pica and small pica. As before stated, this lack of uniformity is a source of no little annoyance to the pressmen, and it becomes a positive nuisance when, as sometimes occurs, plates from two or three foundries are worked in the same book. At the meeting to which reference is made, instances were quoted where plates originally made pica in height had been returned to the electrotyper with the request that they be shaved down to small pica, because another portion of the book had been electrotyped in a foundry using the small pica standard. After a thorough discussion of the subject it was decided by the electrotypers present to adopt small pica as a standard for book plates, and to further assure absolute uniformity, it was proposed to distribute among the electrotypers a number of steel gauges or master pieces of exactly eleven points in thickness. This action on the part of the electrotypers will no doubt be hailed with joy by the book printers and should work to the advantage of all concerned.

NEWSPAPER PRINTING FROM HALF-TONES.—Mr. Charles Neander, stereotyper of the Denver *Times*, writes us describing his method for utilizing half-tones in newspaper printing. It is generally known that the papier-maché

process of stereotyping is not well adapted to the reproduction of half-tone or fine line engravings for the reason that papier-maché is not a plastic molding material in the sense that wax or clay is plastic. No amount of soaking in water or paste will destroy the fiber of the paper or make it sufficiently formative to take an accurate impression of the minute lines of a half-tone. Moreover, stereotype metal shrinks somewhat in cooling, which has the effect of further obscuring the detail of an engraving. Mr. Neander's



A Recent Poster.

plan for overcoming this difficulty is available for newspapers employing but one press. It would, of course, be impracticable where duplication of plates is required unless an electrotype of the engraving could be provided for each duplicate plate. Mr. Neander describes his method as follows: "The copper or zinc engraving is first molded in the form in the usual way, and then removed from its base and curved by hand to fit the casting box. I then place on the back of the half-tone strips of soft pine wood at intervals of about one inch, which occupy a little more than the space between the cover and the copper plate, so that the cover when closed will press the plate into the pocket of the matrix. Then fill the box with metal in the usual way." The *Observer*, of Bradford, England, has for over fifteen years employed a somewhat similar, and in some respects superior, method for accomplishing the same purpose. The stereotyper removes the engraving from its block or base before molding the form. After the matrix has been beaten or rolled into the form, the depression in the back of the matrix over the base is filled with strawboard of exactly the same thickness as the etching, which, of course, causes a depression in the cast plate of corresponding depth. After the plate has been cast and finished, the etching is curved and tacked on the plate in the depression formed to receive it. The *Observer* method is better than the one described by Mr. Neander in the respect that it is safer, inasmuch as there would seem to be danger of injuring the engraving by accidental displacement in the casting box. Another merit which might be claimed for the *Observer* method is that the etching is not destroyed, but may be removed from the plate after printing, straightened and preserved for future use. Again, if the first plate cast happens to be chilled or imperfect in any way another plate may be made, whereas by Mr. Neander's method the engraving or etching would be imbedded in the plate and could not well be recast. We understand that several papers in this country make use of one of the above methods, or some modification thereof. We would be glad to hear from anyone who may be able to suggest improvements along this line.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

"Evening" and "Eve."—C. C. H., Philadelphia, sends a card with the date-line "Tuesday Eve., February 9, 1897," and asks: "Will you publish the correction (if any) in date-line of card inclosed? I claim that 'eve.' is abbreviated correctly, while another claims that he would be justified in calling this Monday night." *Answer.*—While "eve." is not the best shortening of "evening," the period undoubtedly fixes it as an abbreviation, and so there is no justification for misunderstanding the date as meaning Monday night. The line is correct as it stands, but it would be better with "evening" in full, as it could have been with the month abbreviated, or with the contraction "eve'g."

Quotations.—C. W. D., Jamestown, New York, writes: "Kindly tell me what authority the *Century Magazine* has for using the peculiar kind of 'quotes' noticed in their reading-matter, while the ordinary 'quotes' are used in their advertisements. Do you think their appearance is as good as those in common use?" *Answer.*—It may properly be supposed that the magazine publishers are not bound to have any authority for such practice but their own will. Are there to be no inventors in the world? No pioneers? But, as a matter of fact, the outlandish quotation-marks used in the *Century* are not an invention, being merely the ordinary French marks. I suppose their use was proposed by Mr. De Vinne, who prints the magazine, and adopted by the publishers just as any typographical suggestion from him probably would be. I see no beauty in these marks, and no advantage, economical or otherwise, in their use. But I am at odds in many such matters with those who make such innovations, and would not expect my opinion to have much weight with them. In speaking in this way of innovations I mean changes for which I can find no reason but a love of novelty. I am very conservative in this way, and many people nowadays are not so. Anyone has a right to make any such change in his own work without what is called authority. The reason for the difference noted must be that it is not thought worth while to have special matrices made for the job-type used in the advertisements, which would be very expensive. Probably the practice was started in the reading-matter with the hope that it would become common, and then the new marks would be used throughout; but this does not seem likely to happen.

Questions about Capitalizing.—R. E. B., Altadena, California, writes: "(1.) Will you please give me a reason why, in such a sentence as 'My father, mother, and James went,' the words father and mother should not be capitalized? In such a case, when your own father and mother are referred to, and they only, do the words not possess the requirements of a proper noun? (2.) Another in the same

category: Why should not sun, meaning the center of our solar system, be begun with a capital? Does it not refer to one thing only? I know that 'usage' will undoubtedly be the answer, but isn't usage — even usage — sometimes in the wrong? (3.) In such sentences as 'All nature smiles,' 'The works of nature are everywhere manifest,' should not nature be capitalized? Many writers do not capitalize it, but should it not be, if for no other reason than to distinguish it from 'human nature,' 'forgiving nature,' or 'a kindly nature'?" *Answer.*—(1.) The reason is that the words are common nouns, and do not possess the requirements of a proper noun. Although only one of each is spoken of, the words are still used in the same way that any other common noun is used in when singling out one of a class, as in "my brother," "my pen." The reasoning that would lead to the use of capitals in such a case would leave no limit to the practice. We may capitalize the words mentioned in our private writing if we choose to do so, but it is much more reasonable to use small letters even there. (2.) "Usage" seems a very definite word, but often that which it names is indefinite. Many people have a positive feeling in certain matters that what they are accustomed to is prescribed by usage, while others are equally positive that usage favors some other practice. No one can be said to know usage in full. In the matter of our question, however, usage is determinate, and it is right. The sun is not a proper name, neither is the earth, the moon, or the solar system, the north pole, the middle ages, or anything else like one of these. "Sol" is a proper name for the sun, "Luna" for the moon; but the other kind of names are clearly common nouns. (3.) "Nature" should be capitalized only when clearly personified. The distinction suggested is not needed; context always shows what is meant.

BEST BOOKS FOR PROOFREADERS.—W. M. G., Grand Junction, Michigan, sends something of a poser in the following: "Will you please publish a short select list of the best reference works (aside from dictionaries) for proofreaders, especially works on punctuation, capitalization, and compounding of words? I would like to know your own first choice of authorities on these subjects. In giving list please state where and by whom published, and price. I would also like to have the same information regarding your two books on the compounding of words. Which of the latter is the more comprehensive and useful for a proofreader, if he is to have but the one? or do they cover widely different grounds? Have you any published work on punctuation?" *Answer.*—The greatest difficulty is that the one of whom the list is requested has no decided first choice of authorities on these subjects, not knowing a book treating any or all of them that does not contain enough absurdity to make him distrustful of everything in them until subjected to the test of reason and personal research. This does not mean that there are no good books, but only that there are no perfect ones. With this understanding, some books may be named as being, in the writer's opinion, the best. "The Vest-Pocket Manual," published by the Inland Printer Company, price 50 cents, is the very best on punctuation, as far as it goes, but its wide range of subjects treated in little space makes it rather better for printers in general than for proofreaders. As merely a reference-book for proofreaders, Bigelow's "Handbook of Punctuation" is excellent, though not nearly infallible. It is published by Lee & Shepard, Boston, and costs 50 cents. Its system is almost identical with that of Wilson's "Treatise on Punctuation," which latter work is the most widely known of its kind, larger than any other, and full of useful examples. Wilson's book costs more than the others — I do not know just how much, nor who are the present publishers; it is an old work, but I suppose it is still on the market, and that any bookseller can procure it. It is good for the proofreader to have a book on grammar at hand, and Goold Brown's "Grammar of English Grammars" is as good as any, and more nearly exhaustive than any other. This, however, is a very large book, and not every proofreader would care to buy it, especially as all who are fit to be proofreaders must be pretty well up in grammar. "The Verbalist," by Alfred Ayres, is a useful book dealing with right and wrong uses of words. Mr. Ayres is very sensible on most points, but a special warning against making too much of what he says about "that" and "which" seems necessary. He would hardly have "which" used as a relative pronoun at all. His book is published by D. Appleton & Co., and its price is $1.25. As books of other kinds are useful to proofreaders mainly when engaged on special work — as on chemistry, medicine, botany, etc.— it seems hardly necessary to specify any of them here. Every special subject has its own vocabulary, apart from the common language, and it is well for the proofreader to know as much as possible of all of them. This he may do by inquiring of any bookseller for the book or a book containing the fullest list or glossary of words peculiar to the subject, if he cares to do so much studying as this would involve. If our correspondent wishes more particular information as to scientific reference-books, it will be gladly furnished in response to another request. I know of no other books treating of compounding so fully as my own do, and that is why they were made. "English Compound Words and Phrases," published by the Funk & Wagnalls Company, 30 Lafayette Place, New York, price $2.50, is a list of forty thousand words, with rules and exemplifications, and is better for mere reference than the other book. It has the appearance of hyphenizing a superabundance of words, but the practice recommended is the only way discoverable to secure real simplification, and the pages of ordinary print would not show nearly as many hyphens if the list is followed as one would suppose from seeing its words all brought together. "The Compounding of English Words," sold by The Inland Printer Company, for $1.25, is an exhaustive treatise on the principles involved, with much criticism, necessary for showing how its conclusions were reached. It is a book for study, and a real student will undoubtedly find in it much that he can find nowhere else. I have not yet published a work on punctuation, but am now preparing one.

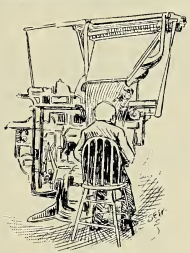
PRIZE NEWSPAPER EXHIBITION.

Prize newspaper exhibitions are the latest feature. The Northwest Missouri Press Association held a prize competition not long since on the typography and editorial management of the newspapers in that region. The Maryville *Tribune* won first prize on typographical excellence. Jenson Old Style is used for its large and small heads, Quentell for the subheads. Considerable ingenuity and artistic skill are used in the arrangement of its first head. The *Democrat-Lever*, of Plattsburg, won the second prize. For best specimens of job printing, the first award was given to the Tarkio *Avalanche* and the Maryville *Tribune* jointly, and the second award to the Albany *Advocate*. The Trenton *Tribune* was adjudged the ablest edited sheet, and the Hopkins *Journal* the best local paper. The proprietor of the Tarkio *Avalanche*, Mr. T. T. Wilson, lets out some of the secrets of his success, saying: "A custom that I have made a rule in the office, and have observed closely, is to have every job of whatever character submitted to me for proofreading and approval. This is done on all occasions, unless special instructions are given to go ahead without such approval. I believe that much of our success has been the result of this painstaking care with the work. Taking an individual job, it is somewhat questionable if it pays to take so much trouble, but on the whole I am satisfied that it does. I find that it pays to use good paper and good ink."

THE PASSING OF THE OLD-TIME PRINTER.

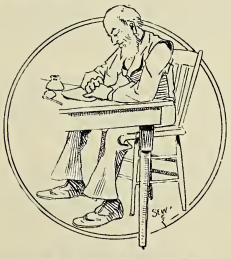
I've been thinking, dear Al, of the very great change
That has come to our old, old trade—
Of benefits sought, of sad havoc wrought
By fortune, that fickle jade.
'Tis a great revolution and one which we thought
Was many long years away;
But it's here at last and what's more, old pal,
I'm afraid it has come to stay.

The old time "print" is a thing of the past,
A tool that is cast aside,
An uncouth idea of primitive days
Whom up-to-date men may deride.
But ah, dear boy, in your mind and mine
His memory will ever be dear,
For he wore his heart on his ragged old sleeve—
It's my pipe that causes this tear!



No more does he enter the "shop" with a smile
And a bright look of hope on his face,
For the busy click of hand-set type
Is heard no more in the place.
No more does he sit on the old window sill,
His mind kept busy with dreams
Of "strings" on the "hook"—for alas, dear boy,
The composing room's full of machines!

Like Othello, his occupation is gone:
And on this weary footstool
There seems no place for the old-time "print,"
With his "card" and his rusty rule.
Out on the corner he takes his stand
With a careworn look in his eye;
And his gaze ever roves to the office above
And he fetches a heartfelt sigh.



"Dutch" still shows up for a day on "ads."—
He wouldn't take a machine—
And so do Lucas and Billy Lown,
The "Major" and "Willie" Green.
The rest? Ah, ask of the summer winds
That gently fan your brow,
From whence they come and whither they go—
That's where the gang is now.

And the past with its measure of sorrow and joy
Is gone with its jokes on machines—
For we work, dear Al, in the same old room,
Full of the past and its scenes—
Forever they're gone: the jig is up
For the old-time printer boy,
But I pray that God will bless his life
And make it full of joy.

And when at last his old heart is still
And the last weary day is done,
When the Foreman above, with a look of love
Shall tell him that "thirty is on,"
Ah then, dear Al, may the old-time "print"
Start in on a long, steady job
Of eternal happiness, joy and bliss
Is the wish of your old friend,
BOB.

—*Bob Clarke in Printers' Edition of the Minneapolis Journal.*

NEW STYLES IN STATIONERY.

Fashion has decreed several new shapes in note and letter paper that printers should make a note of. *Geyer's Stationer* informs us that the latest sizes of both measure one-fourth of an inch more in width than in length. The size used for notes is five and one-fourth inches across, and only five inches up and down. That used for letters is a trifle longer, but of the same shape. The extra width gives the paper rather a "land of the wooden shoe" look, which, however, disappears when it is folded and placed in the long, narrow envelope, with its square-cut flap; then when your note finally makes its appearance in public it has quite a slender, well-bred air. As for color, delicate tints of bluish tone are the favorites.

As to the monogram, it is to be small and dainty, inclosed in a circle, or other device, and placed in the center of the sheet, half an inch from the upper edge. If the residence address is also desired, the monogram is moved to the left and the address stamped at the right, but rather lower down on the sheet. It is, of course, embossed and then bronzed or otherwise colored, the ground color being laid on by hand. An effective style is to use a "blue du roi" paper and silver bronze monogram, or a "sapphire" colored paper, with the device in Pompeian red and lettering of silver.

For men's stationery the designs are much bolder and are not inclosed. The paper is more conservative in form. The note size measures six inches in length and four and a half inches in width. It will readily be seen that envelopes for this paper will be nearer square in shape, as it is allowable to fold paper but once. They have either a square flap or one very sharply pointed. The envelopes in all cases remain unstamped with the monogram, although the residence address may appear thereon without seriously compromising you.

For visiting cards the latest text used is the Roman; in shape they remain unchanged.

LONDON ASSOCIATION OF CORRECTORS OF THE PRESS.—The feature of the March meeting of this society was an address on "The Limits of the Reader's Function," by Lewis Sergeant, Esq., B. A. Deep sorrow was expressed on the announcement of the death, February 5, of the Rev. Francis Jacox, who had established a number of pension endowments, for readers and compositors, to the amount of about $30,000. A sum of upward of $3,000 was also given by this gentleman to endow two houses in the Printer's Almshouses, besides a liberal contribution to the fund for establishing the First Readers' Pension. The annual dinner of the society took place March 6, Lord Glenesk presiding. The annual report of the society shows a membership of over four hundred. The average age of the members who have died since the institution of the death allowance is 54.7 years, with a membership of 13.8 years.

The Border used in this Panel is Combination Border Series 95, Third Section. Price, $5.00 per font

60 Point Bradley... A New Size

3 A. 5 a. $8 50

No Printing Office should be without Bradley. This is a popular type style.

60 Point Ihlenburg... A New Size

3 A. 5 a. $9 65

Alles Nützliche für Drucker zu haben in unsern Filialen.

The Border used in this Panel is Combination Border Series 95, First Section. Price, $5.00 per font

Originated by American Type Founders Co. For Sale at all its Branches

McCULLAGH SERIES

5 to

5A 8a 42 Point $6.00

Where Lie Those Happier Times
OUR GUARDIAN OF TRUTH

10A 14a 18 Point $3.25

CHARMING COMPANIONSHIP

That of the Man without Pretensions

to Oppressive Greatness

8A 12a 24 Point $4.00

LITERARY MARTYRS

The World Knows Nothing of

its Greatest Minds

20A 26a 10 Point $2.75

THE BREVITY OF LIFE.

Swift as the arrow cuts its way
Through the soft yielding air;
Or as the sun's more subtle ray,
Or lightning's sudden glare;

Or as an eagle to the prey,
Or shuttle through the loom—
So haste our fleeting lives away
So pass we to the tomb.



LATE EDITOR GLOBE-DEMOCRAT, ST. LOUIS, MO.

16A 20a 12 Point $3.00

IMMORTALITY.

Beyond this vale of tears,
There is a life above,
Unmeasured by the flight of years;
And all that life is love.

Here would we end our quest;
Alone are found in Thee
The life of perfect love—the rest
Of immortality.

7A 10a 30 Point $4.25

Grand Army of Letters

ROYAL MEMBER

6A 9a 36 Point $5.50

Modern Language

GRAND RACE

4A 7a 48 Point $6.50

Death all Fetters Doth Unbind
MOTIVE POWER OF LIFE

60 Point and 72 Point Sizes in Preparation.

Manufactured by the **AMERICAN TYPE FOUNDERS' CO.** Branches in Eighteen Cities.

Borders Nos. 634 and 636 Register Accurately for Two Color Work

Note Our New Place

CONDENSED STUDLEY

PATENT PENDING

60 FINER location

48 Notice of REMOVAL

36 From OLIVE to PINE Street

30 REMEMBER new address 217-219

24 Thoughtful Printers DEMAND BEAUTIFUL

18 CONDENSED SERIES cast on Standard Line System

14 First Display of this Novel Face SHOWS THE COMPLETE SERIES

12 COMPLETE STANDARD LINE TYPE OUTFITS now possible for every printing office

10 We have in Casting Standard Line Type Faces REACHED THE PINNACLE OF PERFECTION

8 OUR NEW QUARTERS ON PINE STREET ENABLE US TO more fully display every variety of Printers' Supplies

6 Forget not this Reiterated Statement that we manufacture exclusively STANDARD LINE TYPE AND GUARANTEE SATISFACTION TO ALL PRINTERS

Sizes and Prices:

60-Point..... 6 a 4 A, $9.50
48-Point..... 8 a 5 A, $7.25
36-Point..... 9 a 6 A, $5.00
30-Point..... 10 a 7 A, $4.30
24-Point..... 12 a 9 A, $3.50
18-Point..... 15 a 12 A, $3.20
14-Point..... 24 a 16 A, $3.00
12-Point..... 30 a 20 A, $2.50
10-Point..... 34 a 22 A, $2.50
8-Point..... 36 a 25 A, $2.25
6-Point..... 48 a 30 A, $2.00

217 219 Pine Street

6-Point Border No. 636 Fonts 36 Inches, $1.50

Originated and Cast only by STANDARD LINE TYPE

INLAND TYPE FOUNDRY

217-219 Pine Street ST. LOUIS, MO.

6-Point Border No. 634 Fonts 36 Inches, each, $1.50

Barnhart Bros. & Spindler



Artistic Letter Founders

183 to 187 Monroe Street

Chicago

Yourself and Lady are cordially invited by

The Lambchop Club

to attend a dinner to be given at the

Oak Club House

Friday evening, February the twelfth, 1897

at six thirty o'clock.

BANK SCRIPT.
18 Point, 9 A 25 a $7 00
24 Point, 7 A 20 a 8 90
36 Point, 5 A 15 a 10 80
48 Point, 4 A 10 a 13 15

No. Burlington, Ill., 189

The Great Eastern Bank

Pay to the order of _____

_____ Dollars

$ _____

Mr. & Mrs. Wesley Thompson

announce the marriage of their daughter

Theresa Lenora

to

Mr. Lester W. Livingston

Wednesday morning September the seventh

eighteen hundred and ninety-six

Chicago

Mrs. Lester W. Livingston

At Home

Thursday, October the thirty-second

from four until six o'clock

414 Madison Avenue

PLATE SCRIPT.

14 Point, 9 A	30 a	$5 00
18 Point, 9 A	25 a	6 00
24 Point, 7 A	20 a	7 25
36 Point, 5 A	15 a	8 50
48 Point, 4 A	10 a	10 00

Horace B. Lee, President
Albert Long, Vice-President
George Dearborn, Treasurer
Edwin T. Clark, Secretary

Branch Houses
187 Liberty St., Toledo, Ohio.
232 Ontario Street, New York.
569 Lake Ave., San Francisco.

Horace Lee Printing Company

Manufacturers of

Blank Books and Anderson's Celebrated Printed Index

Telephone 225. *Chicago, Ill.,* _____ *189*

Barnhart Brothers & Spindler

Artistic Letter Founders

Wish to call the attention of their printer friends to the great demand for their Plate Script. No series of type ever received so cordial a reception from printers all over the world as the Plate. This is undoubtedly the handsomest series of script ever produced.

Soliciting your orders

Very respectfully yours

Barnhart Bros. & Spindler

183 to 187 Monroe Street
Chicago, Illinois.

Two impressions are made in printing the two lower cards.



COVER DESIGN BY JOHN SLOAN.



INTRODUCTORY DESIGN BY A. DONALD RAHN.



One Hundred Years

TYPEMAKING, like printing, has a venerable history. The span of four hundred years of typefounding from Gutenberg to MacKellar has been marked by wonderful achievements in the typographic art, and by an even more marvelous diffusion of knowledge directly traceable to the development of type and press. That an existing type foundry has for one of these four centuries played an important part in this history is a fact as interesting as it is new. The centennial of this event is fittingly memorialized by a sumptuous souvenir volume—a *chef d'œuvre* of the printers' art—recently issued by the MacKellar, Smiths & Jordan branch of the American Type Founders' Company. The crude beginnings of the infant industry with which the name of this firm must always be honorably associated are here vividly set forth in choice text and illustration, and the intelligent, industrious and resolute character of the pioneer artisans who laid the foundations for after success finds fitting delineation and tribute. History opens at a new page.

Liberty Bell had been stilled but a few years when a young printer and type founder of Edinburgh, Archibald Binny, essaying to try his fortune in the new world, landed in the Quaker City and settled near the shadow of Independence Hall. He came at an opportune time. The printers were importing their type from England, as the home industry, which had boasted but two type foundries, had become extinct. The scanty remains of these two pioneer establishments are represented by two sets of matrices carefully treasured to this day in the vaults of the MacKellar, Smiths & Jordan Company, whose predecessors acquired them by purchase long, long years ago. One package, marked 1764, of great primer, is a relic of the Christopher Saur foundry, established at Germantown, Pennsylvania, as early as 1735, the first one in the United States. The tools of Adam G. Mappa, a Dutch founder, who cast many unique alphabets, are the fragments of the second foundry. This was carried on in New York City for a few years after 1787, but without financial success.

Binny was a practical founder, and had his tools, his punches, his stock of metal, but no other capital. It is related that an intimacy growing out of a chance meeting in a Philadelphia alehouse led Binny to associate himself with James Ronaldson, also a native of Edinburgh, and an active young man of business, with some means. It is the formation of this partnership, November 1, 1796, in the closing year of Washington's last presidency, that the souvenir "One Hundred Years" is intended to celebrate.

In a reading of this book nothing comes out in such strong relief as the thorough practical knowledge and conspicuous business ability which have been combined so felicitously in all the long series of partnerships. Binny's inventive genius was demonstrated in the modification, patented by him in 1811, of the old mold, greatly increasing the rapidity of casting. Our picture represents him at work before the melting pot with mold in hand as he cast type in the first years of the young firm. He also endeavored to construct a machine for rubbing type, but in this was not successful. Ronaldson's keen business instinct is manifested in the energetic promptitude with which he avails himself of the offer of a loan of the matrices of Benjamin Franklin by Mr. Duane, a relative of the philosopher. We see him going at once to Mr. Duane's house and trundling home in a wheelbarrow, on a hot midsummer day, the superior tools which Franklin had bought in France and brought home for his own convenience in casting sorts. It would indeed have been surprising had men of such dexterous skill, of such far-sighted intelligence and persistence of purpose not succeeded.



BINNY MOLDING BY HAND.

The subsequent history of the firm in all its ups and downs is faithfully related, as well as many incidents entertaining to the printer. The biographies of Johnson and the Smiths—father and sons—strikingly exemplify the success that is founded on thorough practical training in the mechanics of the profession. Their histories furnish several

inspiring and interesting chapters which the printer, young and old, will enjoy reading.

Of absorbing interest is the story of the career of one young man who was selected as a business associate purely on his merits as a thorough workman—Thomas MacKellar—than whom the history of type and printing in America has no more illustrious character. MacKellar, like Binny and Johnson, brought into the firm years of technical knowledge. Born in 1812 in New York, he found his way at the early age of fourteen years into a weekly newspaper office and learned the case the first day. He soon became a peer of the best workmen, and all the work requiring ingenuity, taste and skill was assigned to him. In 1833 he went to Philadelphia and entered the employ of L. Johnson, who speedily recognized his ability and raised him to the position of foreman of the entire mechanical department, including the composing rooms and stereotype foundry. In 1845 he was taken into the firm, but did not cease his efforts to bring its work up to the highest stage of excellence, often manipulating the type himself, and studying out the artistic display and combinations which entered into the specimen books of which he was the editor. When the *Typographic Advertiser* was established, one page of the first number of which is here illustrated, Mr. MacKellar was made editor, and the popularity it received among printers is due very largely to his care in filling it with valuable ideas on type composition and ornament. Mr. MacKellar was at one time president of the Philadelphia Book Trade Association, and also of the American Type Founders' Association of the United States, but is now living in retirement at Germantown. In 1883, on the occasion of the fiftieth anniversary of his connection with the foundry, a beautiful Etruscan vase of solid silver was presented to him, of their own accord, by the employes. It is twenty inches high, is ornamented with designs symbolic of the art of typemaking and printing, and bears a vignette of the recipient. His "American Printer" is used as a work of reference in every office, but outside of his art his interest in books and life has led him to contribute to literature several volumes of poetry and prose. In recognition of this, and of his eminent service to the arts and crafts, Wooster College conferred upon him the degree of Doctor of Philosophy. The life of such a man is an inspiration to the ambitious youth and craftsman who would be assured that industry, excellence in work and integrity of character are the sure forerunners of reward and honor. It is refreshing in these times of hothouse successes to read the career of a man who put his main reliance on hard work and good work.



Arranging the Partnership.

Again was the practical side of the firm supplemented by the equally essential qualities of the mercantile manager when John F. Smith and later Peter A. Jordan, who had been promoted from bookkeeper to cashier, were added to the firm. These gentlemen, having an intimate acquaintance with business requirements and methods, the extension of credits and wide commercial relations—in short, the entire financial and business organization of the house—greatly strengthened its standing. Mr. Richard Smith was for a long time in charge of the manufacturing department and did much to promote its advancement.

The sons of MacKellar and Jordan who are now in charge of the business have, thanks to the foresight and wisdom of their parents, the advantage of a combined mechanical and mercantile education. Both have served their apprenticeship in the foundry and in the office. Mr. William B. MacKellar is now editor of the *Typographic Advertiser*, as well as of the specimen books, and performs the complicated and extensive secretarial duties. Mr. G. Frederick Jordan is manager of the manufacturing department, into which he has introduced many of the improvements in machinery and methods that are described at length in the second part of this comprehensive work.



Borrowing Franklin's Matrices.

The description of the foundry, in all its departments, is no less interesting than the historical section. All of the processes involved in cuttting the punch, in fashioning the matrix, in making the mold, and in casting the type, are accurately and clearly explained, and at the same time lavishly illustrated with pictures of the men in the midst of their work, and of the shops nervously alive with busy hands and wheels. The full-page illustrations are supplemented by small cuts that carry along the story from one operation to the next. One can pass from the manager's office, in the center of this hive of industry, through the entire plant, and see every step in type founding and electrotyping with as much satisfaction as if the visit were made in person.



The MacKellar Vase.

Through it all, the dominant impression conveyed is orderliness. What stress is laid upon this cardinal principle is apparent from the following reference to the arrangement of the foundry stock room:

"The world is not so very old, compared with what it may be, and yet it is a great step from the receptacles of the

baked-clay records of the Chaldeans, the most venerable of preserved characters, to a modern foundry stockroom, fitted with every convenience and labor-saving device, including a system of arrangement that is the outcome of a whole century of practical experience.

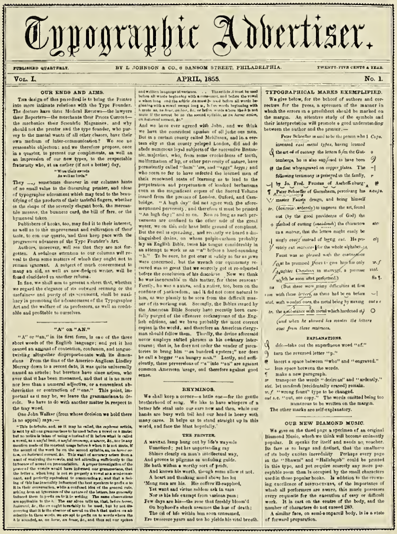
"Portions of the papyri of early Egypt are still preserved as sacredly as the mummies in the sarcophagi; but in present living interest they do not compare in importance with stacks of pica and tiers of nonpareil that blink and wink in mute eloquence from the thousands of shelves of the main type repository, dumb as oysters, but waiting the hour when, in answer to the click of the compositor's stick and the roll of the press, they will speak to readers yet unborn.

"It was said of Darius, the great Persian king and commander, that he knew the name and identity of every man in his immense army; and similarly there is not one servitor in the metal-clad legion of this gigantic typographical army but is known and can be identified at a moment's notice. System prevails everywhere; not the ordinary system of a lawyer's office, nor of some miscellaneous store, but a system like that of a carefully-conducted bank, where every coin and note and piece of value has its own place, according to its denomination and relation."

Every now and then there are bits of equally well worded information that greatly heighten interest in the narrative. Under the description of type sizes, for example, a valuable summary is given of the origin and development of these sizes, and their nomenclature. We learn that they were probably named at first by the early printers according to the works on which they were used. In England no definite scale was adopted until the 16th century, and in France not until a public decree, in 1725, regulated both the scale of bodies and the standard weight of the type as well. The italic letter is popularly understood to be an imitation of the handwriting of the famous Italian poet, Petrarch. Likewise the subject of music type, which is made only by this foundry in the United States, is accompanied by many facts new alike to musicians and printers, about the early printing of music.

In the chapters on Specimen Printing, considerable space is given to the description of the department for the publication of the voluminous specimen books issued by the company. Full-page half-tones illustrate the press and composing rooms, undoubtedly the "best equipped" job-room in the country, for in the cases and on the shelves are stored away, carefully numbered, thousands of pounds of type, comprising every one of the hundreds of sizes and styles made by the foundry.

The best artistic and literary talent has been employed to produce this exquisite memorial volume. It is bound in white buckram, stamped in gold, with a symbolic design upon the side, typifying the genius of type founding. This is by the artist, John Sloan. The inside cover paper is a unique design made up from the idea of type scattered over a flat surface. The ninety-six pages of printed matter,



Typographic Advertiser.

PUBLISHED QUARTERLY. BY L. JOHNSON & CO., 6 SANSOM STREET, PHILADELPHIA. TWENTY-FIVE CENTS A YEAR.

VOL. I. APRIL, 1855. No. 1.

OUR ENDS AND AIMS.

The design of this periodical is to bring the Printer into more intimate relations with the Type Founder. The doctors have their Medical Reviews—the lawyers their Reporters—the merchants their Prices Current—the mechanics their Scientific Magazines, and why should not the printer and the type founder, who purvey to the mental wants of all other classes, have their own medium of inter-communication? We see no reasonable objection; and we therefore propose, once in a quarter, to present our compliments, as well as an impression of our new types, to the respectable fraternity who, at an earlier (if not a better) day,

"Were their swords
As well as lords."

They may sometimes discover in our columns hints of no small value to the discerning printer, and ideas of typographic adornment which may tend to the beautifying of the products of their tasteful fingers, whether in the shape of the severely elegant book, the mercantile missive, the business card, the bill of fare, or the hymeneal token.

Publishers of books, too, may find it to their interest, as well as to the improvement and cultivation of their taste, to con our quarto, and thus keep pace with the progressive advances of the Type Founder's Art.

Authors, moreover, will see that they are not forgotten. A sedulous attention to our columns will reveal to them some matters of which they ought not to remain ignorant. A subject of much concernment to many an old, as well as new-fledged writer, will be found elucidated in another column.

In fine, we shall aim to present a sheet that, whether we regard the elegance of its outward seeming or the usefulness and purity of its sentiment, shall be auxiliary in promoting the advancement of the Typographic Art and the welfare of its professors, as well as creditable and profitable to ourselves.

"A" OR "AN."

"A" or "an," in its first form, is one of the three short words of the English language; and yet it has caused an amount of contention, confusion, and tongue-twisting altogether disproportionate with its dimensions. From the time of the Americo-Anglican Lindley Murray down to a recent date, it was quite universally named an article; but heretics have since arisen, who aver that it has been misnamed, and that it is no more nor less than a numeral adjective, or a convenient abbreviation or contraction of "one." This point, important as it may be, we leave the grammarians to decide. We have to do with another matter in respect to the tiny word.

One John Walker (from whose decision we hold there is no appeal) says:—

"This indefinite, and, as it may be called, the *euphonic* article, is said by all our grammarians to be used before a vowel or *h* mute; but no notice is taken of using *a* instead of it before what is called a vowel, as a *useful book, a useful ceremony, a usurer, &c.*, nor is any mention made of its constant usage before *h* when it is not mute, if the accent of the word be on the second syllable, as, *an heroic action, an historical account, &c.* This want of accuracy arises from a want of analyzing the vowels, and not attending sufficiently to the influence of accent on pronunciation. A proper investigation of the power of the vowels would have informed our grammarians, that the letter *u*, when long, is not so properly a vowel as a semi-consonant, and perfectly equivalent to commencing *y*, and that a feeling of this has insensibly influenced the best speakers to prefix *a* to it in their conversation, while a confused idea of the general rule, arising from an ignorance of the nature of the letters, has generally induced them to prefix *an* to it in writing. The same observations are applicable to the *h*. The ear alone tells us, that, before *heroic, historical, &c.*, the *an* ought invariably to be used, but by not discovering that it is the absence of accent on the *h* that makes *an* admissible in these words, we are apt to prefix *an* to words where the *h* is sounded, as, *an horse, an house, &c.*, and thus set our spoken and written language at variance. . . The article *A* must be used before all words beginning with a consonant, and before the vowel *u* when long; and the article *An* must be used before all words beginning with a vowel except long *u*, before words beginning with *h* mute as, *an hour, an heir, &c.* or before words where the *h* is not mute if the accent be on the second syllable, as *an heroic action, an historical account, &c.*"

And we have ever agreed with John, and we think we have the coincident opinion of all judicious men. But in a certain county called Middlesex, and in a certain city in that county yeleped London, did and do abide numerous loyal subjects of the successive Britannic majesties, who, from some crookedness of tooth, malformation of lip, or other perversity of nature, have persistently called "ham" 'am, and "eggs" *heggs*; and who seem so far to have infected the learned men of their renowned seats of learning as to lead to the perpetration and perpetuation of kindred barbarisms even in the magnificent copies of the Sacred Volume issued from the presses of London, Oxford, and Cambridge. "A high day" did not agree with the aforementioned perversity, and therefore it must be printed "An high day;" and so on. Now so long as such perversions are confined to the other side of the great water, we on this side have little ground of complaint. But the evil is spreading, and recently we heard a distinguished divine, on whose pulpit-cushion probably lay an English Bible, twist his tongue considerably in an attempt to work in an "n" before a hard-sounding "h." To be sure, he got over it safely so far as jaws were concerned, but the wrench our equanimity received was so great that we scarcely got it re-adjusted before the conclusion of his discourse. Now we think he was inexcusable in this matter, for these reasons: Firstly, he was a native, and a native, too, born on the confines of yankeedom, and it did not come natural to him, as was plainly to be seen from the difficult manner of its working out. Secondly, the Bibles issued by the American Bible Society have recently been carefully purged of the offensive cockneyisms of the English editions, and we have probably the most correct copies in the world, and therefore an American clergyman should follow them. Thirdly, the divine aforesaid never employs stilted phrases in his ordinary intercourse; that is, he does not order the vender of piscatories to bring him "*an* hundred oysters;" nor does he call a beggar "*an* hungry man." Lastly, and sufficiently, these perversions of "a" into "an" are against common American usage, and therefore against good sense.

RHYMINGS.

We shall keep a corner—a little one—for the gentle brotherhood of song. We like to have whispers of a better life steal into our ears now and then, while our hands are busy with toil and our head is heavy with many cares. It helps us to stand straight up in this world, and face the blast hopefully.

THE PRINTER.

A MENTAL lamp hung out by life's wayside
Unnoticed; yet his unpretending ray
Shines clearly on man's intellectual way,
And proves to pilgrims an unfailing guide.
He hath within a worthy sort of pride,
And knows his worth, though some allow it not.
A heart and thinking mind above his lot
'Mong men are his. His coffers ill-supplied,
Yet want and virtue seldom ask in vain
Nor is his life exempt from various pain:
Few days are his—the rose that freshly bloom'd
On boyhood's cheek assumes the hue of death;
The oil of life within him soon consumed,
Ere twoscore years and ten he yields his vital breath.

TYPOGRAPHICAL MARKS EXEMPLIFIED.

We give below, for the behoof of authors and correctors for the press, a specimen of the manner in which the errors in a proofsheet should be marked on the margin. An attentive study of the symbols and their interpretation will promote a good understanding between the author and the printer.—

Peter Schoeffer is said to be the person who | Caps.
invented *cast metal types*, having learned
the art of of *cutting* the letters from the Gut-
tembergs he is also supposed to have been
the first whoengraved on copper plates. The
following testimony is preserved in the family,
by Jo. Fred. Faustus of Ascheffenburg.
Peter Schoeffer of Gernsheim, perceiving his
master Fausts design, and being himself
(desirous ardently) to improve the art, found
out (by the good providence of God) the
method of cutting (*incidendi*) the characters
in a *matrix*, that the letters might easily be
singly *cast*, instead of being *cut*. He pri-
vately cut *matrices* for the whole alphabet.
Faust was so pleased with the contrivance
that he promised Peter to give him his only
daughter Christina in marriage, a promise
which he soon after performed.)
(But there were many difficulties at first
with these letters, as there had been before
with wooden ones, the metal being by mixing
the substance with metal which hardened it)
(and when he showed his master the letters
cast from these matrices.

EXPLANATIONS.

dele—take out the superfluous word "of."
turn the reversed letter "p."
insert a space between "who" and "engraved."
less space between the words.
make a new paragraph.
tr transpose the words "desirous" and "ardently."
stet. let *incidendi* (accidentally erased) remain.
w. f "wrong fount" type to be changed.
out s. c. "out, see copy." The words omitted being too numerous to be written on the margin.

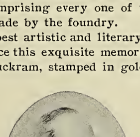
The other marks are self-explanatory.

OUR NEW DIAMOND MUSIC.

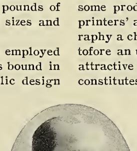
We give on the third page a specimen of an original Diamond Music, which we think will become eminently popular. It speaks for itself and needs no voucher. Its face is so large and distinct, that the smallness of its body excites incredulity. Perhaps every page in the "Shawm" and "Hallelujah" could be printed in this type, and yet require scarcely any more perceptible room than is occupied by the small characters used in those popular books. In addition to the crowning excellence of DISTINCTNESS, of the importance of which all performers are aware, this music possesses every requisite for the execution of easy or difficult work. It is cast on the centre of the body, and the number of characters do not exceed 280.

A similar face, on semi-nonpareil body, is in a state of forward preparation.

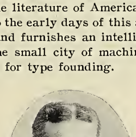
set up and arranged under the direction of Jacob Rupertus, are in 15-point Ronaldson Old Style, especially cut for the purpose. The designs, printed in a delicate shade of brown, are remarkably well executed in half-tone by the Electro-Tint Engraving Company, who prepared and arranged the entire artistic and illustrative work. The binding is by the Murphy-Parker Company. Mr. W. B. MacKellar, the editor, has occasion to be proud of this unique and handsome production, which is a distinct contribution to the printers' art. It adds to the literature of American typography a charming vista into the early days of this art, heretofore an unwritten page, and furnishes an intelligent and attractive description of the small city of machinery that constitutes a modern plant for type founding.



THOMAS MACKELLAR.



WILLIAM B. MACKELLAR.



G. FREDERICK JORDAN.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

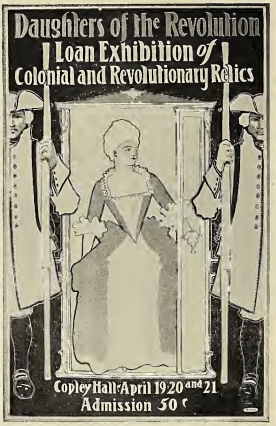
HALF-TONES IN THE MAGAZINES.—A prominent magazine writer told me recently that now "illustrations are the thing. The text is merely written to make frames for the pictures." What a change! It is only a few years since engravings were an expensive luxury, considered valuable only in brightening up an article here and there. Now the demand for pictures is so great that the articles are often written merely to carry the illustrations, and the magazines or publications with the most illustrations succeed the best, apparently. This should be a harvest-time for photo-engravers, but their work must be of the highest order.

THE THEORY OF HALF-TONE.—E. N. S., Newark, New Jersey, wants an explanation of why it is the checkerboard pattern in a half-tone negative is horizontal and vertical, while in the screen the squares run diagonal? *Answer.*—To answer this question would involve going over the whole theory of the formation of the half-tone dot, which is still only a theory and the subject of much dispute. It has been very thoroughly investigated by Mr. Max Levy and Mr. Fred E. Ives, of Philadelphia; by Dr. Eder, in Germany; by several British workers, and now by Count Victor Turati, of Milan, Italy. The question is still unanswered, satisfactorily, and it is so scientifically complex that the practical man need not bother his head about it but keep on "sawing wood."

MIXING ASPHALT AND BICHROMATE OF POTASH.—J. T. C., Akron, Ohio, writes: "Is there not a process for mixing asphalt and bichromate of potash for sensitizing zinc or copper plates? If so, please publish the formula." *Answer.*—This is a fascinating problem still unsolved by process experimenters. Asphaltum, or bitumen, makes such a satisfactory acid resist, but is so exasperatingly slow in being acted upon by light that it has occurred to many that its insensitiveness might be increased by the addition of bichromate of potash. How to bring about the mixture is the question. The solvents for asphaltum will not dissolve bichromate, and thus far no method of bringing them together in solution has been discovered.

REMOVING SILVER STAINS FROM FINGERS.—Q. I. A., Boston, Massachusetts, asks for some safe way of removing the black nitrate of silver stains from fingers. *Answer.*—The common way is to paint the nitrate of silver stains with tincture of iodine and then rub the stain with a lump of wet cyanide. As this poisons when there is even a scratch on the fingers, a safer method is to add concentrated aqua ammonia to an ounce or so of tincture of iodine, until the solution is clear, and paint the stains with it. Some operators use the "cutting" solution used on half-tone negatives. Others, again, employ a piece of pumice and grind off the skin containing the stain. In my own case I handle the sensitized wet plates in such a way that only the tips of two fingers and the thumb on each hand are stained with silver. To remove this, and all the other chemical and ink stains that will accumulate during a day's work, I use plenty of soap, a little benzine and a hand brush with powdered pumice stone. This takes away the stains and probably the skin, but nature provides a new epidermis by the next day.

ACETYLENE LIGHT FOR PHOTO-ENGRAVING.—"Process," Seattle, writes: "I see so much in the photographic journals about acetylene gas for photographing by that I wonder why you do not mention it, for photo-engravers are looking for some such thing to take the place of electric light," etc. *Answer.*—Much has been published about the wonderful cheapness of production and brightness of the light from acetylene gas. It is also said that much of this exploiting of acetylene has been "inspired" with the purpose of "bearing" gas stocks. The facts are that acetylene gas is easily made. By simply putting a brick of calcic carbide in a vessel of water, gas is evolved; this gas being collected and carried to a gas burner burns with a very bright flame but only with an illuminating value, at most, of from 15 to 20 times greater than ordinary coal gas. If "Process" has ever tried to photograph by ordinary gas light he will appreciate how weak that is for our purposes. Of course, the burners can be improved and multiplied so that likely copying can be done by it. There are several manufacturers of light apparatus experimenting with it constantly, and soon as they have anything practical you may rest assured they will advertise it in THE INLAND PRINTER.



POSTER BY E. B. BIRD.

Designed especially for the Massachusetts State Society of the Daughters of the Revolution. The exhibit of loaned articles is for a patriotic cause. Duplicates of this poster, which is printed in three colors, buff, dark and light blue, can be obtained of Mrs. Robert Swan, Bird street, Roxbury, Massachusetts, at 50 cents each.

IMPROVEMENT IN HALF-TONE.—"P. R. O. Cessman," Philadelphia, writes a very complimentary letter containing this very comprehensive question: "Where can we look for further improvement in half-tone?" *Answer.*—Not being a prophet, nor even related to a prophet, this query is a puzzler. It has been asked before, and is naturally foremost in progressive men's minds. It would seem as if the lenses, screens, chemicals, cameras, light and photographic apparatus can scarcely be improved. Our processes undoubtedly will be—in fact, are being—improved gradually. A radical change will only come with a new discovery. The ink, paper and presswork appear also to have reached perfection in this journal, and here also can we study the direction improvement is taking. See the insert of Charles Eneu Johnson & Co., printed in green and black inks, from the same half-tone plate, opposite page 704 in the March INLAND PRINTER. There is an improvement with great possibilities. Note, also, the increasing excellence

in the hand engraving on the plates printed in these pages. The three-color exhibit of the Photo-Chromotype Engraving Company, of Philadelphia, is a study in itself of the variety of tints that can be obtained by the three-color process. One direction in which a more general change must come is in the preparation of the copy sent to the photo-engravers, and the latter must have an artist trained to touch up and prepare copy to give the best results. At present it is too often the case that a customer thinks "any old thing" will do to make half-tones from.

PROTECTION FOR AMERICAN ARTISTS.—From New York artists comes the request that this department notice the efforts they are making to have a specific duty imposed upon the foreign trash that is now flooding the country, under the guise of art. The object being to protect the younger American artists and notably American illustrators. A petition is being circulated among the studios and is receiving the signatures of many who regret that four years ago they favored the present law. The petition is as follows: "The undersigned artists believe that the best interest of art and artists in America demand that a specific duty be imposed upon works of art imported into the country, and they hereby pledge themselves to support any measure looking to that end." The artists claim that "an enormous amount of trash has been imported of late years, and it generally finds a better market than equally bad work produced in this country, for the average American is said to be peculiarly anti-patriotic in the matter of art, and, if incapable of judging of pictures himself, takes it for granted that a work painted in Paris must of necessity be better than one painted in New York." American process men are deeply interested in the success of American artists and illustrators and will be glad to aid them in any way. American artists could protect themselves best, however, if, when the revision of the copyright law comes before Congress, they would join us in urging that only the engraving and process work executed in this country be entitled to the protection of our copyright law. Publishers would then employ American artists and illustrators, instead of doing as is the case at present, when much of our book and other illustration is drawn and engraved abroad and receives the same copyright protection as if drawn and engraved here.

DETAIL IN SHADOWS OF HALF-TONES.—"Publisher," Springfield, Massachusetts, sends proofs of two half-tone plates, and the photograph from which the former were made. The subject was a photograph of silverware arranged on a cloth-covered table, with a piece of dark drapery for a background. In one proof the shadows of the ware and the background are almost solid black, while in the proof from the other there is what he calls "detail" in the shadows. He says of them: "These proofs are two selected from the results sent us by several photo-engraving firms to whom we forwarded copies of the same photograph as a sort of competitive trial of the quality and cost of their product. What we would like to know is how to account for the detail in the shadows in one case and their silhouette appearance in the other?" *Answer.*—What you term "detail" in the shadows might more properly be termed "graying" the shadows—that is, in one case the shadows will print solid black, in the other they will print gray. Both blocks have their value, but for different kinds of printing. The graying of the shadows is one of the tricks of half-tone work, not known to all process men. It is done by simply putting a very small stop in the lens and covering the copy being photo-engraved with a sheet of white paper or cardboard, and exposing the negative for a short time to the bright light reflected from this white paper. This preliminary exposure produces an even tint of very small dots over every portion of the negative, graying the shadows in the finished result without affecting the half-tones or high lights. It is not without its advantages with some subjects and for certain kinds of printing. If the paper on which the job is to be printed is not highly finished, then the block possessing the gray shadows will give the pressman less trouble and print deeper shadows than if the latter were solid. This is a peculiarity which printers will appreciate. Some of the British process men use this method of graying the shadows to an undue extent, for it destroys the strong contrasts, which should be exaggerated instead of reduced in half-tone block making.

PHOTOGRAPHY IN NATURAL COLORS.—An opinion is asked regarding the reliability of the reports appearing in the newspapers that the photographing of colors is a fact. These newspaper stories are chiefly sensational, but there is one discovery that possesses some promise, and that is by M. Villedien Chassagne, of Paris. M. Chassagne recently demonstrated his process in the laboratory of King's College, London, in the presence of several scientific gentlemen, among them being Capt. W. de W. Abney, probably the greatest living authority on photographic matters. Captain Abney describes what he saw in brief: A negative was taken on a specially prepared gelatin plate, and developed in the ordinary way. From this negative a photograph was made on paper specially prepared. This photograph shows no trace of color, but on being washed over with three dyes in solution—a crimson red, a grass green and a very good blue—the photograph takes them up, selecting these three colors with almost a perfect approach to accuracy so as to reproduce the colors of the original. Captain Abney is still skeptical as to the honesty of the process, and will be until he is acquainted with the composition of the chemicals used, which are, for the present, kept secret. It would appear, though, as if a new principle were discovered by M. Chassagne, and as soon as his methods are



Photo by Mrs. L. Condon, Atlanta, Ga.
EASTER BLOSSOMS.

known there will be a greater rage for experiments in color photography than there is now with X-rays. What interests process men most is how this will affect their business. This discovery of a method of making photographs in color will necessitate the printing of illustrations in colors. The present system of photography which reduces all shades of color to monotone has trained us to accept different tints of the same color to represent the various colors of nature. For instance, in a landscape photograph the white sky represents to us the dark blue sky of nature; the green foliage

is black, or nearly so, in the photograph; the yellow field of grain is also black, and we accept it; but once let these colors be reproduced as they really are in nature, then the process man must produce color blocks and the printer handle colored inks for book, magazine and even newspaper illustrations. The writer has spent much time and means in experimenting and investigating the various color processes, and he is of the opinion that it is not likely the present three-color process will be superseded for color printing, for it is entirely correct in principle, and, it might be added, is at present carried to the highest perfection in the city of Chicago.

NEWSPAPER GOSSIP.

"SHEAR STEAL" is the unique title of the exchange columns of the Cincinnati (Ohio) *Current Events*.

A NEW school journal called *Jubilee*, has just been established at Broadlands, Illinois, in the interests of education.

Profitable Advertising, Boston's sprightly monthly for advertisers and publishers, under the editorship of Kate E. Griswold, is improving with every issue. The last number is an especially attractive one.

THE largest number of linotypes in any one printing office is to be found in that of the New York *Herald*, which employs fifty-seven. The New York *World* has fifty-one and the London *Daily Telegraph* thirty.

THE Montpelier (Ohio) *Leader*, Tho. Donnellan, editor and proprietor, has been purchased by Whitzel & Reno, of Lawrence, Kansas. These young men are practical printers, and will continue the publication of the *Leader* on modern lines.

ANOTHER paper for public support is the *Hudson River Trade News*, published by the Union Publishing Company, Poughkeepsie, New York, in the interest of organized labor in the cities of Poughkeepsie, Newburgh and Kingston, and surrounding country. The first issue was on February 15.

THE publication of cartoons or portraits in newspapers and other publications without the consent of the subject is to be considered a misdemeanor, according to the bill recently introduced into the New York legislature, and is punishable by a fine of $1,000 and by imprisonment for not less than one year.

THE Marlborough (N. Y.) *Record* has recently donned a new dress, and is much improved. Egbert E. Carr, editor and proprietor, is one of the veteran printers, as he has been at the business continuously for over sixty years, and still sets a little type now and then as occasion requires, besides attending to editorial and business duties.

THE following officers of the National Editorial Association were elected at the recent convention held at Galveston, Texas: Louis Holtman, Brazil (Ind.) *Democrat*, president; J. C. Jenkins, Sterling (Ky.) *Bulletin*, first vice-president; J. M. Page, Jerseyville (Ill.) *Democrat*, corresponding secretary; J. G. Gibbs, Norwalk (Ohio) *Reflector*, treasurer.

THE Liggett & Myers Tobacco Company, of St. Louis, has deposited with the State Board of Agriculture $1,500, to be awarded to the twenty-six editors of country papers in the State of Missouri who will write and publish in the editorial columns of their respective publications the best twenty-six articles on the subject of "The Tobacco Industry in Missouri."

THE *Farm News*, of Springfield, Ohio, is attempting to solve that perplexing problem of the agricultural press—free reading notices. Each month some special article of use on the farm is taken up for discussion, and readers of the paper relate their actual experience in the use of advertised articles. For example, in the February issue, several pages are given to a discussion of "The Incubator of the Farm"; about a score of farmers and farmers' wives tell of their experience in learning to manage the incubator, giving the name of the incubator they use, and showing how much superior to the hen it is.

AN automatic matrix-cleaning machine for linotype matrices has been invented by Mr. Taylor, head machinist with the *World-Herald*, of Omaha, Nebraska. The device preserves the lubricity of the matrices, and thus avoids the adherence of particles of type metal and the consequent crushing of the matrice walls. A good deal of interest in the invention is said to be shown by newspaper proprietors.

NEWSPAPER managers find the petty details of the business office serious encroachers upon time. The simplification of some of these details has been attempted by the *Register-Gazette*, of Rockford, Illinois, which issues a monthly cartage ticket with numbers marked in the margin of 10 cents to 50 cents, and with the notification "Have this ticket punched at business office for every delivery, and present for payment at end of each month." The value of the plan is obvious.

THE entire ownership of the Terre Haute *Saturday Evening Mail* has passed to Mr. A. C. Duddleston, who bought the interest of his partner, Mr. Fred Piepenbrink, and will hereafter conduct the paper alone. Mr. Duddleston is a practical printer, was a member of Terre Haute Union, and has had considerable experience as reporter and editor. In 1887 he was elected city clerk and held the position two terms. Being active, enterprising, and very popular, Mr. Duddleston will no doubt be very successful.

A DISGUSTED newspaper man gives the following philosophical reasons for retiring from the business. "A child is born, the doctor in attendance gets $10, the editor notes it and gets 0; it is christened, the minister gets $4, the editor writes it up and gets 00; it marries, the minister gets another fee, the editor gets a piece of cake or 000; in course of time it dies, the doctor gets from $5 to $10, the minister gets another $4, the undertaker $25 to $40—the editor prints it and receives 0000—and then the privilege of running free of charge a card of thanks."—*Tifton Gazette*.

THE editors and newspaper men have decided that they want a National Editorial Home, something after the order of the Union Printers' Home. At their recent convention a plan was presented to provide a home that would "afford a place for the rest and recreation of members and supply a temporary or permanent abode at low rates, on partial payments or entirely free, as the circumstances, wants, disabilities or age of the members require." It is to be placed in charge of a board of control, elected from among the membership of the association. The funds are to be obtained by donations, endowments, and a membership fee of $1 from each member for three months. A collection for the home is to be taken up on Franklin's birthday each year.

AN interesting business meeting of the Iowa County Editorial Fraternity was held at Marengo, Iowa, February 20, it being the first of the kind ever held in the county. The best of feeling prevailed, and much was done to continue the prevailing harmony and establish uniformity among the papers. At the close of the meeting permanent officers of the Iowa County Editorial Association were elected as follows: M. A. Raney, president; Findley Duffield, secretary; T. T. Osborne, treasurer. There were present Charles Dinwiddie and wife, Ladora *Times*; Findley Duffield and wife, North English *Record*; C. L. Shipton and wife and M. T. Beem and wife, Marengo *Democrat*; M. A. Raney and wife and W. R. Prewitt, Marengo *Republican*; T. T. Osborne, Williamsburg *Journal*, and J. A. Dunn, Iowa County *Democrat*. A resolution was adopted calling for a meeting and organization of the Second District editors at Davenport some time in May. In the evening a banquet was given the association by Editors Shipton and Raney at the Ketcham Hotel.

ARTISTIC RAILROAD ADVERTISING.

The advertisement of today must be out of the ordinary, something besides commonplace, to attract attention and bring business. The stereotyped form of railroad advertisement in which the statement was made that a certain road was "the shortest and only line" between two points, and illustrated by a map, has had its day. Something a little more up-to-date is what roads have been compelled to adopt. No road has made more decided advancement in its advertising methods than the Chicago & Alton Railroad. The half-tone illustration shown herewith is one of its most recent productions, is being used in many of its ads., and has created marked attention. The picture was introduced



Copyright, 1897, by James Charlton.

MRS. EDNA WALLACE HOPPER.

first by James Charlton, General Passenger and Ticket Agent of the road, in the 1896-1897 Hot Springs advertising of the company. The illustration is copyrighted, and is reproduced by THE INLAND PRINTER by the special permission of Mr. Charlton. The lady is Mrs. Edna Wallace Hopper, wife of De Wolf Hopper, the celebrated comic opera star, the arrangement and design being by Dudley Walker, District Passenger Agent of the Chicago & Alton, who has charge of the advertising department. Mrs. Hopper accorded Mr. Walker a special sitting for the picture in one of the luxurious cars of the company. The engraving was made by Rand, McNally & Co., under the special direction of T. C. Haynes, secretary. The Chicago & Alton is certainly to be congratulated upon its success in securing public attention by means of such an artistic and original picture.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

GEORGE W. CABLE, the eminent novelist, has become editor of *Current Literature*.

THE *Studio*, London's art journal, now publishes an American edition, under the management of John Lane, of New York. The cover design is by Will H. Bradley, and the entire work is excellently done.

A NEW work, "Ex-Libris," by Charles Dexter Allen, gives the laurel wreath for artistic merit of book-plate to Charles H. Taylor, Jr., of Boston.

HERBERT S. STONE & Co., publishers of the *Chap Book*, are planning to issue, in book form, a series of short stories that have been running in their magazine, as well as several novels.

WILL H. LOW has an article in the April *McClure's* on the three greatest decorative painters of the present time. The article is illustrated with fine reproductions of celebrated mural paintings.

IT is stated that the Century Company, of New York, are to print a very swell edition of Queen Victoria's book. One hundred copies will be on Japanese paper at $50 per copy, and six hundred on fine handmade paper at $15 per copy.

THE Ways and Means Committee of Congress has decided to retain the same tariff rate as under the Wilson bill on printing paper suitable only for books and newspapers. This is fifteen per cent *ad valorem* on both classes, unsized and sized, or glued.

WHEN Stevenson wrote "The Master of Ballantrae" for *Scribner's*, he asked that his friend, William Hole, the well-known Scotch artist, be allowed to illustrate it. It is therefore very appropriate that Mr. Hole should have drawn the transformation scene from "Dr. Jekyll and Mr. Hyde," which is the special frontispiece of the April *Scribner's*.

PERCIVAL POLLARD, who has recently finished his dramatization of "The First Violin" for Mr. Mansfield, has published a little volume containing a number of the stories which he contributed to the early and now not-to-be-obtained numbers of the *Chap Book*, together with some which have not yet been given to the public. The stories by Mr. Pollard were no small factor in the success of the *Chap Book*, and it will be welcome news that they are preserved in book form. The book has an astonishing cover design by Nankivell, printed across the whole cover in the French manner. It is in three colors and gold and is a very artistic piece of work. The title of the book is "Dreams of Today." Orson Lowell draws a characteristic frontispiece.

THE following changes in the Loud bill were made by the Senate: Sample copies amounting in any fiscal year to 10 per cent more than the aggregate legitimate circulation for that year, or amounting to 100 per cent during the first year of the issue of a publication wholly new, are excluded from the mails as second-class matter. News agents are allowed to return to news agents or publishers, at the

pound rate, unsold publications as at present. Two or more newspapers or periodicals, each admissible as second-class matter, may be inclosed in one wrapper. Semi-monthly, monthly, bi-monthly, and quarterly publications, weighing not over two ounces each copy, for local delivery, as well as weeklies, are subject to the 1-cent per pound rate.

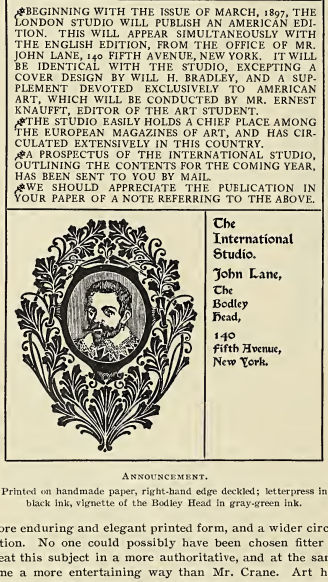
THE *International Magazine* has added a new feature to its interesting contents that will be appreciated in meeting the desires of the public in noting the movements of friends and well-known citizens. The notation of the arrival and departure of Atlantic and Pacific steamers, with lists of passengers, in the form of a register, gives this enterprise a value quite distinct from that of mere society news.

DECORATIVE ILLUSTRATION OF BOOKS, OLD AND NEW.—By Walter Crane. Ex-Libris Series, 8vo, 335 pages, 152 illustrations. London: George Bell & Sons. New York: The Macmillan Company. 1897. Price, $3.50, net.

Eight years ago Mr. Walter Crane delivered a series of (Cantor) lectures before the Society of Arts on book illustration. Those who read them in the journal of that society must have hoped that they would some day assume permanent book form. Such wide information on the history of books, and such refined and beautiful, indeed artistic, descriptions deserved, as they have now received, a more enduring and elegant printed form, and a wider circulation. No one could possibly have been chosen fitter to treat this subject in a more authoritative, and at the same time a more entertaining way than Mr. Crane. Art has been his food and substance for a lifetime. From his father, lithographic artist and secretary of the art academy of Chester, he undoubtedly inherited the bent that he has so peculiarly and richly gratified. Trained under the famous wood engraver, Linton, who discovered the ability of the boy, then fourteen years old, and an orphan, he engraved in Linton's studio upon the designs of Rosetti, Sandys, Leighton, and Ruskin. This training, and the schooling he gave himself in the art rooms of the South Kensington Museum, was calculated to give his genius a freedom and originality of expression impossible under any stereotyped system of education. Later came the delightful association with Burne-Jones, and especially with William Morris, that told mightily in developing his tastes in book decoration and ornamentation. The work before us, with its appreciative, enthusiastic words on the influence of Morris, and many illustrations of pages designed jointly by the two artists, and issued from the Kelmscott Press, is indeed a worthy and appropriate, though unconscious, memorial to the genius who has been well called the "Master Craftsman of England." The death of Morris occurred while the ink on the pages of "Decorative Illustration" was still fresh. The book, in Mr. Crane's eyes, stands in the Temple of Art by the side of the canvas and the marble as an object of careful artistic study, and reverent handling. He caresses it tenderly, and kins upon its pages now a becoming ornament, or graceful drapery, now makes a votive offering of more massive pictorial embellishments. In his first chapter he delves into the mediæval realm of art and printing to trace the ancestry of the "Illustrative and Decorative Impulse" in bookmaking, and introduces the reader to the scribe printer, illuminator and miniature painter who designed the inimitable productions of Gutenberg's time. The two chapters are devoted to the rise and decline of decorative feeling in book design, from the invention of printing to the "Modern Revival." These compare the magnificent illustrators of the early Italian and German schools, Bellini, Dürer, Holbein, with the decorators of the seventeenth, eighteenth and nineteenth centuries. And the remaining two chapters are devoted to a clear and delightful exposition of the most modern principles of designing, arranging, spacing, book illustrations, as exhibited in the work of Morris, Gere, New, Thomas, Beardsley, Pyle, and Bradley. Much attention is shown the recent American designers, who are given their full meed of praise. The effect of the American "new departure" process workers and type founders also comes in for interesting treatment. We shall from time to time print extracts that will exemplify the new movement in printing and ornamentation started on its way by both Morris and Crane, and set forth so attractively by this book. Among the illustrations, we are gratified to observe two of the covers of THE INLAND PRINTER, designed by Bradley—the July and November numbers of 1894.



TAPS.



ANNOUNCEMENT.

Printed on handmade paper, right-hand edge deckled; letterpress in black ink, vignette of the Bodley Head in gray-green ink.

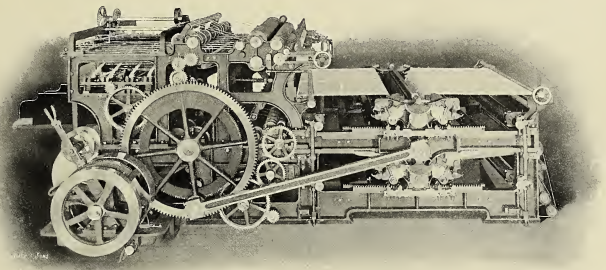
KEEPS SUBSCRIBERS POSTED ON TYPE STYLES.

Kindly let us know the name of inclosed type and maker. We are not direct subscribers, but receive THE INLAND PRINTER from the news company, being at first attracted by the beauty of the illustrations; then we found it to be of great help to our clerk who does our ad. work in our two daily papers, keeping us posted on type styles, which we buy ourselves.—*Eyrich & Co., Jackson, Mississippi.*

THE COX DUPLEX PRESS WINS.

THE United States Court of Appeals has dismissed the complaint of the Campbell Printing Press & Manufacturing Company against Marden & Rowell, users of a Duplex press, in Massachusetts. This is the case in which a decision in the lower court adverse to the users of the press was rendered in 1894. The opinion was handed down on March 9 by the United States Circuit Court of Appeals for the first circuit, sitting in Boston. The case has been fiercely contested, and the decision looked forward to with great interest, not only by the manufactuers of the respective presses, but by users of the Duplex press in all parts of the country. Speaking of this contest, the Battle Creek (Mich.) *Daily Journal* of March 10, says:

It is generally known that the Campbell Printing Press Company of New York brought suit in the United States Court in Massachusetts against the Duplex Printing Press Company of this city some four years ago, claiming infringements of patents on printing presses made by the Duplex Company. Its main reliance was an old patent, known as the Kidder patent, which it had bought presumably for the purpose of this litigation. The Campbell Company succeeded in obtaining a decree before Judge Carpenter, of the United States Court in Massachusetts, and through this decree obtained preliminary injunction against several users of the Cox Duplex Press. The Duplex Company promptly appealed from this decision to the United States Court of Appeals, where the matter has been pending for many weary months, and the Court of Appeals has just rendered its decision dismissing the bill of complaint of the Campbell Company. This dismissal takes out the whole foundation from under the Campbell Company's case in Massachusetts, for with this dismissal every decree and order heretofore made by the court is vacated and goes down with the case. In the meantime the Kidder patent has expired. The Duplex Company has carried on this fight in a most plucky manner, showing its determination to stand by its customers and protect them from every assault at whatever cost, and is to be heartily congratulated on the successful termination of the suit.



THE COX DUPLEX PRESS.

By the decree of the Court of Appeals, "the judgment heretofore entered is vacated, the decree of the Circuit Court is reversed, and the case is remanded to that court with directions to dismiss the bill." From this action of the Court of Appeals there is no further appeal, and this decision is a final settlement of this important Massachusetts case. The accompanying illustration was made from a recent photograph of the Duplex press as at present constructed, and will give readers of THE INLAND PRINTER an excellent idea of the machine as it is today. Users of the Duplex press have been considerably worked up during the last two or three years, although they have been guaranteed absolute protection by the Duplex Company, and will certainly breathe easier now that the decision regarding the press has been given.

OF INTEREST TO THE CRAFT.

WILL ENNIS, foreman in the office of the Marshalltown (Iowa) *Reflector*, was happily married on Inauguration Day. We extend congratulations.

JOHN D. STAYNER, for forty-seven years a compositor on the Boston *Saturday Evening Gazette*, has resigned his position to take a needed and well-earned rest.

THE marriage of George W. Davids, senior city editor of the *Daily Eagle*, Poughkeepsie, New York, to Miss M. E. Hof, of the same city, on February 10, was celebrated with great eclat.

THE Boston municipal printing office, to which we referred in our last issue, is now an assured fact. The plant of John Cashman & Co., 611 Washington street, has been purchased for $31,000.

CHARLES O. DUNWOODY, superintendent of the bookbindery of A. V. Haight, Poughkeepsie, New York, has accepted a like position with the Kingston Freeman Company, Kingston, New York.

STEREOTYPERS' UNION, No. 22, Cleveland, Ohio, gave its first annual ball, at Turn Hall, on Lorain street, on the evening of February 23. The attendance was large, and the members feel quite pleased over their success. Though the profits were not large, no money was lost on the enterprise.

KANSAS intends to establish a State printing office at a cost of $75,000 or $100,000, to publish uniform school textbooks that will be furnished to pupils at actual cost. It is stated that the bill will be fought by the book trust.

THE oldest printing press in America, north of Mexico, is said to be the wood and iron specimen now on exhibition in the museum of the Vermont State capitol building at Montpelier. It was brought from England in 1638 to print the *Freeman's Oath*. It was used for over one hundred and fifty years to print various papers in the New England States.

THE regular meeting of Cleveland Typographical Union, No. 53, was held Thursday evening, March 4, the following officers being elected for the coming year: J. Jackson Smith, president; James McGue, vice-president; A. W. Thomson, secretary; A. T. Proctor, treasurer, and Robert Duncan, sergeant-at-arms. Mr. Proctor has served the union as treasurer for the past five years, and for two years previous to that he had been president. Mr. Thomson has

been secretary for two years past, and Mr. Duncan now enters his second term. Mr. Smith is an old and active worker in No. 53, and though a younger man, Mr. McGue has done efficient service. The reports showed the organization to be in a prosperous condition.

ST. LOUIS is considering a new ordinance to establish a municipal paper, to be called the *Municipal Bulletin*. The subscription price is $3 in advance, and besides municipal advertising, it will print want ads. at so much per line. The ordinance also provides for the appointment of a city printer and requires that all work for the city be done by union workmen.

PRIVATE postal cards are at last assured. A bill has been passed in Congress, that goes into effect next June, permitting the printing and use of private mailing cards, with a one-cent stamp attached. This means a great increase of work for the printer, as business men will undoubtedly take advantage of the new rule to distribute a vast amount of special card literature.

AT a meeting of the Connecticut Typothetæ, held at Hartford, February 18, the following gentlemen were elected as officers for the ensuing term: President, C. S. Morehouse, New Haven; first vice-president, Leverett Brainard, Hartford; second vice-president, W. H. Marigold, Bridgeport; third vice-president, E. E. Smith, Meriden; secretary, G. M. Adkins, New Haven; treasurer, O. A. Dorman, New Haven.

SIXTY-FIVE years before the case in one office is the record claimed by Hiram Lukens, of the Doylestown *Intelligencer*, and he is still doing business at the same stand. The Philadelphia *Record* goes to work with its counting machine and finds that this amounts to 19,500 working days, which, at 8,000 ems per day, would credit him with a total of 156,000,000 ems, or 28,888 columns of common type. It is said that he has trained at least 150 apprentices.

AGED record-breakers are becoming numerous. The *Fourth Estate* gives the history of Thomas O'Flanagan, who worked as a printer from May 1, 1790, to August 23, 1866, a period of over seventy-six years. He was born in the year of American Independence, began his career at the age of fourteen in the office of the *Freeman's Journal*, in Dublin, and in his ninetieth year, the year of his death, was still working at his case on the *Nation*, the great Irish national paper.

A JOB printers' technical and social club has been organized in Chicago among the union job printers, for improvement of the membership technically and socially by the establishment of clubrooms in which members may meet for social intercourse, and to hear lectures, debates, entertainments, etc. Mr. H. E. Wier is the chairman of the society, and Mr. J. N. Wallace, secretary-treasurer. Donations of useful literature, furnishings, or cash to assist this enterprise are requested. The headquarters of the club are 190 Washington boulevard.

THE employes at the *Munsey's Magazine* pressrooms, New Haven, Connecticut, who went out on a strike on February 19, have issued a public statement, in which they take exceptions to the reasons given by Mr. Munsey as to the cause, and assert the strike is simply a question of unionism against non-unionism. They claim that Mr. Munsey transferred the business from New York to escape the unions, but since the plant has been established all the men employed have been organized in a union, which has caused him to feel aggrieved, and to act in a manner to bring about the clash.

WE have been regular subscribers to THE INLAND PRINTER since 1886, about ten years, and consider it an invaluable companion. Have saved many a dollar by a close perusal of its pages.—*Travers Brothers, Printers, South Gardner, Massachusetts.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

THE ARC ENGRAVING COMPANY, of Youngstown, Ohio, sends a sample sheet of half-tone and line work. All excellent samples of process work.

FROM Mr. Frank W. Pierson, Central Bureau of Engraving, 157 William street, New York: Business card of the bureau; a beautiful piece of work.

C. E. MILLS, Montevideo, Minnesota: Menu of a banquet on George Washington's birthday, printed on white satin. A very neat piece of work.

BUSINESS CARD, printed in colors and gold and handsomely embossed, by Lang & Bireley, Broadway, Los Angeles, California. Very artistic work.

A PACKAGE of varied commercial and society printing from G. A. Crowden, with the *Daily Public*, Clinton, Illinois. Composition and presswork of good quality.

SAMPLES of commercial and catalogue work from H. W. Fulton, Shenandoah, Iowa, of ordinary merit. The letter-head of Gilbert Hand & Son is, in our estimation, the neatest piece of work.

H. C. PORTER, Ancram, New York: The specimens submitted show that you have the right idea of neat display in composition and your presswork is not bad. More practice will make you a good printer.

CLARKE & KEACH, New London, Connecticut: Business card set in Bradley, printed in red and black; a very effective production. Also blotter in red and black, composition and presswork on which are very good.

CHARLES COLLIER, McConkey street, Shreve, Ohio, knows how to get up a nice business card. The two submitted are excellent examples of neat composition, and the presswork and selection of colors are to be commended.

THE Pointer Printing Works, Miamisville, Ohio, sends out a blotter, neatly displayed and well printed. The statement, "'Our '97 Model' printing is strictly high grade," is true as far as the sample submitted is concerned.

LETTER-HEAD from Kiel *National Zeitung*, Kiel, Wisconsin, would look better if "Kiel National Zeitung" had been printed in black and underscore rules in red. This would have given more character and boldness to the heading.

FROM Guessaz & Ferlet, Commerce street, San Antonio, Texas: Cards, medium samples of display work in composition. The "Texas State Sportsmen's Association" card is the best; some of the others have too much ornamentation.

CLARE E. ELLIS, St. Louis, Missouri: Circulars and advertisements fairly well displayed and printed. With the material at your disposal you seem to have done very well. The "Compound Cathartic Pills" circular is a good piece of composition.

"OUR ALBUM," issued by the Lakeside Printing Company, Racine, Wisconsin, is a collection of job work printed in colors, the composition of which is neat and presswork good. Some of the designs would look better if printed in black instead of colors.

A COPY of the Bangor (Maine) *Daily Commercial* is sent us for criticism by C. Stansfield. It is a clean, neatly set eight-column paper of sixteen pages, the advertisements well displayed, and with every appearance of a thoroughly established metropolitan daily.

J. E. LEITENBERGER, Johnstown, Pennsylvania: Booklet—"Topics, Young People's Society of Christian Endeavor"; a neat piece of composition and presswork very good and clean. Announcement—heading too crowded; ornament in red should have been omitted and lines spaced out more.

M. D. WHITE, Visalia, California: The job which you say was "refused" would scarcely pass muster in an educated community; there is too much border work on the first page. The card which you submit would be better without the red and yellow stripe, and the word "publishers" should be bolder.

A PAMPHLET of thirty-two pages and cover, issued by the Bradly Fertilizer Company, State street, Boston, Massachusetts, is a clean and handsome specimen of typography. Composition is neat and well displayed, presswork good, especially on the half-tones. The name of the printer does not appear on the pamphlet.

A MEMORIAL of Martin J. Lewis, printed by Mark E. Sloan, foreman, *Dakota Republican*, Vermillion, South Dakota, is a neat and creditable production, considering the conditions under which it was produced. The half-tone is a good piece of presswork, even if it was almost worn out before reaching Mr. Sloan's hands.

Two fine samples of color printing have been received from Charles E. Crocker and J. C. Mills, with Watson, Ferguson & Co., Brisbane, Queensland, Australia. Both are artistic specimens of composition, and selection and arrangement of colors tasteful and attractive. Both samples show careful attention to details, and presswork is very good.

THE firm of E. L. Van Campen & Co., embossers and color printers, 546-548 West Second street, Philadelphia, Pennsylvania, sends some excellent specimens of work. The firm's calendar for 1897 is a fine example of embossed

color and bronze work. On each card a dragon is embossed sharply and in the most vivid colors, giving a good idea of the effects of various combinations of color. A selection of mottoes from various sources appropriate to the months are given, showing wide research and good taste.

FROM Warnock Brothers, New Castle, Pennsylvania: Samples of commercial work. Their own business card is neat. Letter-head of Balph, McFarland & Co. would look much better in bronze-blue (if color had to be used). The Jefferson Club letter-head is a neat piece of composition, but the lithogravure plate should have been worked with a trifle paler ink.

THE Gugler Lithographic Company, of Milwaukee, Wisconsin, has issued a very attractive calendar, the figures in white on a blue ground having the value of distinctness. In a circular, printed in brown and green on rough paper, which accompanied the calendar, the firm announces its new location at the corner of Broadway and Ogden avenue, Milwaukee.

ADAM DEIST, 440 West Dauphin street, Philadelphia, Pennsylvania, issued a neatly printed invitation to attend the eleventh anniversary of his starting in the printing business. Adam is a persistent advertiser, for each month brings us a blotter or circular from his office, neatly set and well printed. We wish him success, and the celebration of many more anniversaries.

SOME specimens of advertising of "The Royal Tailors," Chicago, Illinois, having the imprint of Livermore & Knight Company, Providence, Rhode Island, display good taste and good argument. A card showing an imitation of a plum pudding is especially good, and is the design of Mr. Short, of the tailoring company, though copyrighted by the printing company.

THE "Legislative Souvenir of Wisconsin Commissioners of Fisheries," is the title of a collection of half-tone views of various departments of the Hatchery, at Bayfield, Wisconsin. The plates are well printed in bronze photo-brown ink on fine enameled stock, and reflect credit upon Will Leatzow, foreman of the Democrat Printing Company, Madison, Wisconsin, who had the supervision of the work.

CHARLTON MCDANIEL, with Kyle J. Bass, Sulphur Springs, Texas, forwards several samples of commercial work for criticism. The composition on some of the samples could be greatly improved. We have not space to refer to each in particular, but think the bill-head of Fosque & Searles would be improved if the periods were left out between the letters in the firm name, and black, instead of green, ink used.

HAHN & HARMON, South Fourth street, Minneapolis, Minnesota, submit a package of printing comprising every variety of work. The composition and presswork is of a very high grade, and some of their advertising ideas are truly artistic. The miniature booklet entitled "Suggestions — A Little Light on an Important Subject," is attractive in design and execution, and should not fail to be a trade-bringer.

FROM the *Globe*, of Toronto, Canada, comes a brochure, with the compliments of Mr. C. W. Taylor, the business manager, with illustrated descriptions of the *Globe's* equipment. Every facility of the modern newspaper is evidently possessed by the *Globe* and admirably presented in the brochure before us. The illustrations, in half-tone, are beautifully done, and the arrangement in every way shows excellent taste and judgment.

JOHN ANDREW & Co., Bridge street, Sydney, New South Wales, sends some specimens of printing that are deserving of very favorable mention. A pamphlet descriptive of their establishment is handsomely printed from half-tone plates, with tinted backgrounds and well-displayed letterpress pages. A four-sheet dooty poster, lithographed in five colors, advertising an ocean line of steamers, is the work of artists in design and coloring.

MR. G. H. E. HAWKINS, advertising manager for E. C. Stearns & Co., bicycle manufacturers, Syracuse, New York, is running a series of advertisements in the various mediums which is notable in being totally void of display. The feature is an artistic outline cut, the heading being in roman caps and plain reading matter following. Each ad. is attractive from its plain, light character, and the series shows good judgment on Mr. Hawkins' part.

A BILL-HEAD from P. A. Badour, publisher of the Menominee (Mich.) *Enterprise*, is a neat piece of composition, but the division into colors is poor. The center and principal line, "The Menominee Enterprise," would have given strength and character to the job if printed in black instead of in color, as at present shown. The line "Job Printing Outfit" should have been printed in black with red initials, to balance the opposite side of the bill-head.

SAM DAVIS, advertising manager for Kuh, Nathan & Fischer Company, Chicago, sends his little paper, *Prosperity*, published by "The house that helps you sell your goods." The paper is very neat and well prepared, and is given up to personal mention and hints to the customers of the clothing house it emanates from. Mr. Davis evidently believes in telling of the merits of good goods by good printing. "Printers' Ink, and How to Use It" is no problem to him, evidently.

CHARLES WAGENFÖHR, engraver, die sinker and modeler, 140 West Broadway, New York, sends a handsomely embossed medallion of McKinley, attached to which is a calendar pad for 1897. As an example of high-art embossing, this is one of the handsomest specimens ever received at this office. The design and cutting are perfect and the embossing all that could be desired. The die was of bronze, modeled in relief in Mr. Wagenföhr's shop in clay, then cast in plaster, and afterward reproduced in bronze casting, being perfected with riffler, graver, chasing punch and hammer. The embossing was done upon a Sheridan press. Mr. Wagenföhr's business card is a work of art, and his stock label samples as fine as the most exacting could demand.

A VARIED assortment of letterpress printing from the office of Challinor, Dunker & Co., Pittsburg, Pennsylvania, is fresh evidence of the fact that this firm still employs artists in all departments. The composition is well displayed, presswork and selection of colors good, and the finish of even the smallest piece of work shows that painstaking care is exercised to produce and send out none but the best class of printing. The monthly blotters have an appropriate design for each month printed in colors in a most artistic manner.

FROM A. M. Hunt & Co., Boston, Massachusetts, publishers of *Granite*, a copy of the paper is received with a request for criticism of the cover, the work of an amateur — Mr. A. E. Foster. The design and execution surpass that of many professional artists. In the advertising pages the type used for display is too large, and the pages have a jumbled appearance. The stock is too thin and not opaque; though the presswork is a little uneven, the half-tones are creditably printed. A little more judgment and the paper would be very attractive.

A UNIQUE circular is that issued by Howett, Warner & Co., Market street, Philadelphia, Pennsylvania. It consists of thirty-two leaves of heavy embossed paper, with blue-tinted cardboard cover, cut in shape of a keystone, and tied with maroon-colored silk cord. Each leaf shows a different pattern of dress fabric, printed in colors like the original, with descriptive letterpress. The work is well designed and handsomely executed, and is from the office of the Penn Printing & Publishing Company, Sansom street, Philadelphia, Pennsylvania.

STEPHEN D. STOVER, North Front street, Grand Rapids, Michigan, submits four furniture dealers' catalogues, each printed on heavy enameled stock with half-tone illustrations. The composition is neat, the presswork very fine, color being even throughout, and make-ready of the highest class. The James Bayne Company, Grand Rapids, Michigan, whose imprint appears upon the work, is to be congratulated upon having the services of artists in engraving, composition and presswork capable of executing such fine examples of printing.

FROM R. W. Sharp, of the printing department of N. W. Ayer & Son, Philadelphia, comes a pretty booklet with a blank embossed cover title, "1897 and Its Possibilities." The cover is of gray paper with the upper corner turned down and sealed with red wax — the stamp reading "Keeping Everlastingly At It Brings Success." The first leaf of the inside sheets is cut out at the exposed corner in the figures "1897," and the leaves behind are cut off at the angle, so that the gray of the back cover throws the figures in relief, giving an unusual and attractive effect.

NOBLE BELFRY, with J. H. Stone & Co., Detroit, Michigan: The job submitted by you, while being a fair sample of display work, will not bear close scrutiny. The rulework is not nicely joined, and there is a lack of finish in the work. The name and address of the company in the lower left-hand corner should have been more compact; it covers too much space, and the pen-stroke might have been omitted with advantage. A heavier rule under the lines "The Hazelton Piano" would have given more strength, and helped to make the name more effective.

THE A. F. Shapleigh Hardware Company, St. Louis, Missouri, have issued catalogues of their guns and sporting goods, bicycles and bicycle sundries, all of which were gotten out under the supervision of Clarence R. Vogel, who has charge of the advertising department of the Shapleigh Company. Each catalogue is a work of art, from both literary and mechanical points of view. The bicycle catalogue is illustrated with half-tone vignettes with handsomely printed and embossed cover. The printing is the work of the C. B. Woodward Company, of St. Louis, which has a reputation for doing fine typographical work. The Shapleigh Hardware Company is to be congratulated upon the artistic finish of its catalogues.

OBITUARY.

LUTHER H. TUCKER, senior editor of the *Country Gentleman*, and a veteran journalist of undisputed reputation, died at Albany, New York, on February 23, where he resided.

BENJAMIN P. FLOOD, foreman of the Omaha Printing Company's pressroom, Omaha, died February 25. He was born in Davenport, Iowa, and after his journeyman work became connected with Rand, McNally & Co., Chicago. In his later life he had seen twenty-three years' service in the job department of the Omaha *Republican*. He was many times president of the local pressmen's union, and in 1893 a delegate to the convention of the International Union. His death is a great loss to the craft of Omaha.

SAMUEL P. ACKERMAN, a well-known printer of Decatur, Illinois, died in that city on March 19. Mr. Ackerman was born August 26, 1857, in Douglas county, and went to Decatur about 1877. In 1886 the firm of Powner, Ackerman & Co. was started. After a number of changes in the business interests, Mr. Ackerman sold out and returned to his old

position of foreman of the job printing department of the Decatur *Review*, which position he held until his final illness. He was a member of the Decatur Typographical Union, and the Modern Woodmen of America.

J. P. TRENTER, whose death, on January 22, was mentioned in our March number, was a well-known manufacturer of leads, metal furniture, etc., in Chicago. With his parents he removed to New York City from Germany where he was born April 12, 1845, and was employed in the Conner's Type Foundry for over ten years. In 1879 he came to Chicago and was connected with the type foundries and the A. N. Kellogg Newspaper Company until 1883, when he commenced business for himself, manufacturing brass rule, metal furniture, leads and slugs. By the invention of labor-saving devices he turned out unusually accurate goods and greatly reduced the cost of manufacture. This gave him a well-deserved reputation, so that, although burned out once, he had worked up a trade amounting to 165 tons annually. The business has been bought by the Challenge Machinery Company. Personally Mr. Trenter was kindhearted and just in all his business dealings, of sterling integrity, and one whose word was as good as his bond. He leaves a wife and daughter.



DEATH has visited the ranks of the pressmen with a heavy hand during the past month. John G. McMillan, the well-known and universally esteemed foreman of the Chicago *Chronicle* pressroom, died on March 3 at the Presbyterian Hospital from the effects of the gas explosion in the basement of the Chronicle building February 20. He was leading his men to put out what he supposed was a fire, but on reaching the sidewalk basement escaping gas from the fuel pipes exploded and hurled him violently against the foundation wall. He was removed to the hospital in an unconscious condition. Born in Pittsburg fifty-two years ago, the printer's trade from boyhood was his life's work, interrupted only by service in the late war. Coming to Chicago in the sixties, he was placed in charge of the newspaper and job printing plant of the *Journal*, which in those days did considerable show printing. He became connected with the *Post* three years ago, and left it to take charge of the pressroom of the *Chronicle*. He was a charter member of Chicago Printing Pressmen's Union, No. 3, organized in 1874, and the esteem in which he was held as a superior workman, ready speaker and parliamentarian, led to his selection as presiding officer of this union at four different times. His son, Ben McMillan, is now employed in the pressroom of the *Chronicle*, and two brothers are also pressmen in Chicago. The employes of the *Chronicle* and Chicago printers sent a display of flowers to the funeral, which was held at the family residence in Norwood Park. We are able to print Mr. McMillan's portrait through the courtesy of the *Eight-Hour Herald*, of Chicago.



TRADE NOTES.

NOTE PAPER embossed with flag designs in colors is coming into vogue among enthusiastically patriotic people.

GEORGE H. SANBORN & SONS, manufacturers of bookbinders' machinery, have removed from 42 West Monroe street, Chicago, to 69 Beekman street, New York.

THE De Leeuw & Oppenheimer Printing Company, New York, assigned, March 16, to Rudolph M. De Leeuw. The company was incorporated in 1896 with a capital stock of $100,000.

THE Chicago Paper Company, 120 Franklin street, Chicago, has issued a new catalogue and price list for 1897. It is set in Jenson Old Style, printed on laid paper, and makes an attractive book.

D. I. WINSLOW, 169 Massachusetts avenue, Boston, Massachusetts, a job compositor, has invented and applied for a patent on a device for securing pages of type, doing away with the time-honored page cord.

THE Central Paper Company, 177 and 179 Monroe street, Chicago, has elected the following officers: John T. Ustick, president; A. J. Huck, vice-president; F. P. Gildersleeve, treasurer; Charles W. Cox, secretary.

Process Work and the Printer thinks that three-color work should be saved from the fate that has befallen line and half-tone work, and be charged for by the job instead of by the inch. This is a point well taken.

THE Child Acme Cutter & Press Company, Boston, report that although collections are slow, trade is improving, and they have a number of orders ahead for large machines, both on home and foreign demand.

THE *Morning Times*, Cripple Creek, Colorado, has purchased a Goss perfecting press and installed linotype machines, and proposes to give the Cripple Creek district an eight-page paper equal in appearance to any published in the West, and will receive full associated press reports.

A NEAT circular advertising a pretty rococo border has been issued by W. L. Warner Company, 7018 Stewart avenue, Chicago. The characters admit of many combinations and are readily adjustable. The border is entitled "Toby" in respect to Mr. Toby Rubovits, for whom the first designs were made.

PAPER mills in Japan are beginning to introduce American machinery. A Tokio gentleman, Mr. S. K. Yasuba, has been in this country studying American methods and buying machinery. He proposes to make paper out of rice straw and ground wood, and regards American machinery as the best for the purpose.

G. A. MENUEL, formerly with the Missouri Brass Type Foundry Company, St. Louis, Missouri, is no longer connected with that concern, but has associated himself with the Eastern Brass Type Foundry, 88 Walker street, New York City. The company with which he is connected will shortly issue their specimen book exhibiting designs of a large assortment of brass type of all sizes. The abilities of

Mr. Menuel in his particular line are well known to the trade everywhere, and his connection with the Eastern foundry will assure an output in every way satisfactory.

JAMES ROWE has recently purchased the machinery and business of Ford & Hill, and has removed the plant to the corner of Jackson and Clinton streets, Chicago. He makes a specialty of repairing printers', binders' and electrotypers' machinery, and designing and building of special machinery connected with the printing trade.

THE March number of the *Type Founder*, issued by Barnhart Brothers & Spindler, Chicago, announces a new advertisement typesetting competition, with prizes of $25, $15 and $10. The issue contains several new faces, among these the Topic and Drew series, the Faust Text and Bank Script, besides a number of borders and ornaments.

SOME well-prepared business literature, in the form of cards and circulars, come from Loring Coes & Co., manufacturers of machine knives, Worcester, Massachusetts. The specialty of "Micro-Ground" knives for all classes of paper cutting, for which the firm is famous, is well set forth by fine illustrations in half-tone and by convincing argument.

THE State of Kansas has accepted the proposition of Judge W. C. Webb, of Topeka, Kansas, to compile, annotate and deliver to the Secretary of State 5,000 copies of two volumes each of the General Statutes of 1897. The work will be done by private enterprise, and Judge Webb expects to receive bids for the publication, and for which he will doubtless advertise.

"JUST AS IT IS," a brochure issued by Joseph Wetter & Co., manufacturers of numbering machines, 20-22 Morton street, Brooklyn, New York, contains a number of facts on numbering machines that all printers should know of. The facts are presented in a convincing way, and in the tasteful typography of the Patterson Periodical Press. A copy will be mailed to responsible persons making application on their firm letter-head.

THE American Bank Note Company having been awarded the contract for printing Canadian bank notes, etc., by the Laurier cabinet, have purchased property to the value of $25,000 in Ottawa, Canada, for the erection of a fireproof building in which to do the work. The Bank Note Company, of its own volition, has notified the architects, Messrs. Arnoldi & Ewart, that Canadian labor must be employed on all parts of the work.

WITH characteristic enterprise the Binner Engraving Company, of Chicago, have made a facsimile of the $100 check received from J. P. Primley, the chewing gum manufacturer, as the first prize for the best design to advertise the specialty of "Pepsin Sticks" made by him. Mr. Primley's letter, which accompanied the check and which speaks in warm praise of the design, is also reproduced and inclosed with the reproduction of the check. It is a unique and telling circular.

THE Advertisers' Agency, of Philadelphia, has opened a branch office in Buffalo, New York, at 49 Niagara street. The office is under the management of Frank J. Fellows, who was formerly connected with the Charles H. Fuller Agency. This move was necessitated by the extraordinary pressure of work upon the main office force, which has been overworked for the last three months. For a young agency, founded in the most inauspicious times, the Advertisers' Agency has certainly made a remarkable record for itself.

THERE has been a change in one of the large New York ink houses. Messrs. Jaenecke Brothers & Fr. Schneemann have purchased Sigmund Ullman's interest in the firm of the Jaenecke-Ullman Company, and will continue the business at the old stand, 536-538 Pearl street, under the firm name of the house of Jaenecke Brothers & Fr. Schneemann, which was established at Hanover over fifty years ago. The new company has acquired all accounts and assumed all the liabilities of the old firm. The high standard of the productions of the house will be maintained.

THE C. B. COTTRELL & SONS COMPANY, in one of its excellent circulars, calls the attention of printers to the desirability of being prepared for business, and points to its willingness to confer with printers as to their needs, this being the moral to the customary anecdote, a feature of these circulars, which in this instance is entitled:

"VON MOLTKE AND YOU—A TEST OF BUSINESS FORESIGHT."

One day in July, 1870, an officer came into Von Moltke's study and said to him: "Your Excellency, the relations seem to be growing so strained that it might be well to begin preparations for a war with France."

"Do you think things are as bad as all that?" replied Von Moltke. "Well, then, kindly open that bureau there, and pull out drawer No. 4, on the right-hand side, and you will find all that has to be seen to, ready cut and dried."

The officer did as requested and found, carefully packed away in that drawer, every paper, order, dispatch and report, fully written out and only requiring the addition of the date for its immediate execution. Nor was this a matter of any small labor, for it had involved the working out of the most complete and elaborate plans, the weighing of a multitude of questions, and the verification of innumerable details.

But, as a result, when the war came Germany was entirely prepared. *And Germany won.*

THE Typothetæ, of Buffalo, New York, is fortunate in having a secretary who keeps the practical value of the organization well to the fore. Mr. Baker appreciates the possibilities of the organization and his efforts keep it alive in all its phases of usefulness. At the February meeting a valuable paper by Mr. W. H. Wright, Jr., was discussed, entitled "Justice as applied to the dealings between lawyer and printer." An advance proof had been mailed to the employing printers of the city with an invitation to attend in the form of a legal summons from Mr. Wright to discuss the paper, and the following list of questions was also submitted, with the result of intensifying the practical and definite character of the meeting:

1. Do you print law cases and briefs? 2. Do you charge extra for "rush" work, and if so, what is your opinion as to the proper charge? 3. Do you make special rate per page for large cases, and if so, how do you reason you can afford to? 4. Do you charge more per page for forty copies than for thirty? If so, how much; if not, why not? 5. Do you charge more for tabular-work pages, whether in small or large case, and if so, upon what basis do you figure? 6. Are you ever requested to submit page proofs, and if so, what do you charge in case of an addition to proof, necessitating run-over of pages? 7. Do you charge extra for making changes from copy after type is set, and what is your idea as to the proper charge? 8. Is it your custom to demand payment on first of month following completion of work? 9. If payment is delayed longer than thirty days do you add extra charge for the accommodation, and if so, how much for various terms? 10. Would you favor action taken to secure uniform and just rates to suit the conditions mentioned in foregoing queries? NOTE.—*If party addressed is a member of the Typothetæ, please fill out above blanks and present at the next meeting. In case of non-attendance kindly mail your blank to secretary. If not a member of the Typothetæ, your opinion and cooperation is desired. If not doing the class of law work especially mentioned, give opinion as to matters treated, and answer separately so far as questions apply to any other class of law work you may do.*

Mr. Baker writes that the interest in the Buffalo organization is constantly growing, and a very large proportion of the employing printers of the city take an active part in its meetings. The result has been not only to make a better feeling among the trade, but there is actually a strong desire and effort on the part of each one to assist the rest in every possible way. The change is very great between the present condition of affairs and the condition of a few years ago.

EACH ISSUE WORTH TWO DOLLARS.

To one actively engaged at the trade, each number of THE INLAND PRINTER is worth the annual subscription price. I prize it more than any other of the printing trade journals I have ever seen.—*W. C. Parmenter, the Parmenter Printing Company, Lima, Ohio.*

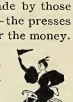
BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

ON THE ROAD TO SUCCESS.



In printing, the best time is made by those who buy reliable printing presses—the presses which give a man the most return for the money. Job and cylinder presses can be bought to the best advantage from The American Type Founders' Company, the largest purchaser and leading merchant in presses, paper cutters and printing materials. As the largest purchaser it buys at lowest prices. It recommends the Chandler & Price Old and Gally Universal job and Peerless-Gem chaser neglects to get net from the nearest branch Founders' Company he The cuts used in this par "Scorcher" series. Big to your bicycle news column and bicycle ads.





Style Gordons, Peerless presses, Cottrell cylinder paper cutters. If a purquotations on machinery of The American Type does himself an injury. agraph are from the Scorchers cost $2.50 and small Scorchers $1.50 per font of ten designs. They will add life

A SUMPTUOUS COVER-PAPER SAMPLE BOOK.

One of the most noteworthy of recent productions of paper houses is the superb specimen book No. 4, just issued by James White & Co., of Chicago. No expense has been spared to prepare a book that would combine the good features of existing sample books, and introduce additional points of merit. Its size, 8 by 16 inches, gives a large page for each sample, affording the buyer a much better opportunity to judge of color and general appearance of the papers. It is four inches in thickness, which gives some indication of the number and assortment of papers shown. It is a real enjoyment to the paper connoisseur and student to look over this encyclopedia of colors and finishes in cover papers. Each of the famous brands of "Ulster," "Ashmere," "Unique," "Princess," are shown in smooth and rough for all of the principal chromatic gradations. The most attractive series is undoubtedly the specimens of colored papers, embossed with both the egg shell and canvas patterns. The comparative richness of effects by the use of a different embossing pattern is an interesting study. Among other papers we notice the deckle-edge papers, "Abbotsford," "Shandon," and "Noiseless," and the "Fort Dearborn," "Armory" and "Whitefriars" enameled cover papers, which in the different hues lend a very charming effect. Altogether the firm may well take pride in a salesman that places their large stock before the printing and paper trades in so pleasing and superb a form. Owing to the great cost of issuing this work the firm has been compelled to limit its distribution to the larger and more prominent printing houses. The printing fraternity in general will, however, doubtless have ample opportunity to inspect the book.

ELECTRO-TINT ENGRAVING COMPANY.

Notice appeared in last month's issue of the disastrous fire in Philadelphia, in which the engraving plant of the Electro-Tint Engraving Company was destroyed. As soon as it was possible to arrange matters, the company secured temporary quarters and immediately fitted up for taking care of their business. The new establishment is a great improvement over the old one in many ways, as all the machinery is new and they have every improvement for the most perfect production of photo-engravings. The company proposes in a short time to change to permanent quarters, and after doing so anticipate fitting up very extensively for the three-color process work. A number of samples of this character of work had been displayed prior to the fire, which showed most excellent results, and with the new facilities which they now have, they will undoubtedly be in position to turn out even better work. Those who desire engraving of a high order, especially in the line of color work above mentioned, would do well to communicate with the Electro-Tint Company.

DO YOU CAST YOUR OWN ROLLERS?

Have you tried Golding's Elastine Composition, put up in air-tight cans, which preserve it indefinitely? Well, just order a lot for trial; money refunded if not satisfactory. This composition will work in all climates and in all kinds of weather better than any other made. Put up in 2½, 5 and 10-pound cans at 36 cents per pound. No special kettle required for melting. Order from Golding & Co., Boston, New York, Philadelphia and Chicago.

A NEW SMALL RELIANCE CUTTER.

There is considerable novelty about the design of the new 16½-inch Reliance paper cutter, as applied to this size. The cut shows the style, which is the same as the larger sizes of the popular Reliance cutters in miniature. The manufacturers of this cutter, Paul Shniedewend & Co., Chicago, assert, with apparent good reason, that in adapting the design of the larger cutters to the 16½-inch size, they have gained several advantages over other cutters of the same class, such as increased leverage, strength, facility and safety, there being no springs, dogs or catches of any kind required to retain the knife. The construction of the cutter also bears critical scrutiny. It is a matter of pride of the manufacturers that all their cutters are built in the best possible manner and they have made no exception in the small size. A complete set of accurate jigs employed insures strict interchangeableness and accuracy and uniformity of all these cutters. A front and back side gauge, interlocking back gauge and clamp, figured rule in front table, and closeness of back gauge to side gauge, contribute to convenience and accuracy of operation. These dimensions give a clearer idea of the appearance of the cutter: Height from base of frame to top of clamp wheel, 34 inches; width over all, 27 inches; depth over all, 34 inches; floor space, 19 by 20 inches. Net weight, 230 pounds. Not only is this cutter desirable for small printing offices, the makers say, but in larger concerns by relieving large cutters of the small work practically doubles the capacity of an office at little expense; and is also available for photo-engraving establishments, stationers and various manufacturing and commercial houses. The Reliance cutters are



for sale by type founders and dealers only in the United States and by S. Cooke & Co., Melbourne, sole agents for Australia, and Miller & Richard, Toronto, sole agents for Dominion of Canada.

THE HERCULES GAS ENGINE.



When a California firm can make a success of an article in the East and in competition with eastern manufacturers, the article must have merit, especially if it comes under the head of machinery for the printer. The Hercules Gas Engine Works, of San Francisco, has made a signal success with its new 2½ horse-power "Special Hercules."

AN ADVANCE.

The signs of the times indicate an advance all along the various lines of business, and printers must feel its cheering influence as quickly as any. Are you ready for the good time coming? Look to your machines and see if they need renewing. How about the paper cutter? You can't turn out neat work profitably with a shoe knife, or a poor paper cutter. If you need a cutter, small or large, lever or power, see the Advance, a most popular machine. Nearly three thousand in use in all parts of the world. A new illustrated circular, describing special improvements, sent free on application to any dealer or the Challenge Machinery Company, manufacturers, Chicago.

A USEFUL DEVICE.

The printers' absorbent ready moist bristle brush is said to be a great economizer of time. The brush is specially adapted to the special requirements of printers, and consists of fine bristles that will not injure type nor rollers. It operates with benzine, gasoline, turpentine, tarcolin, or any other detergent, and when charged remains moist for hours. They are well built and will last, with proper usage, a year or more. The Delete Chemical Company, 126 William street, New York, are the manufacturers.

STOP THAT!

Little cuts to attract attention to announcements of all kinds are getting so numerous that something appropriate to a great many purposes are procurable. There are Coppers, Ballet Dancers, Bowlers, Scorchers, Speakers, Listeners, Baseball Players, Domestics, Chefs and Waiters, Druggists, Campaigners, Pickups, Silhouettes, and Rigs and Traps.





Coppers cost $1.50 and Ballet Dancers $2 per font. Specimens of all may be had at nearest branch of The American Type Founders' Company.

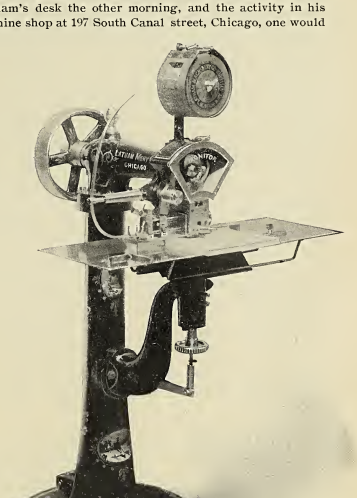
COMMENCEMENT PROGRAMMES.

The Whiting Paper Company, 238-248 Adams street, Chicago, has ready its specimen line of commencement programmes, one of the finest assortments ever issued by any company. There are twenty-four different varieties, each one entirely unique. The designs include samples of plain white embossed designs, steel die embossed designs in gold and color, copper and steel plate work, lithograph, etc. The variety and beauty of the designs can only be appreciated on an examination of the samples. Printers to be thoroughly equipped for commencement and graduating work should not fail to communicate with the Whiting Company regarding its line.

A WONDERFUL SUCCESS.

The old lady, whoever she was, that philosophized about the economy of "a stitch in time," etc., certainly did not receive her inspiration from the Latham Machinery Company. We can imagine her wheezingly saying, "Sake's alive," were she to watch one of their wire stitchers basting a ton or more of pamphlets, and with a stitch that don't pull out, either, except with a pair of tweezers.

Judging by the way orders were pouring in on Mr. Latham's desk the other morning, and the activity in his machine shop at 197 South Canal street, Chicago, one would



judge that there are others who have been impressed with the merits of the machine. Many of the letters contained orders for additional machines, and all of them were enthusiastic in their praise of the ones in use—testimonials entirely unsolicited on the part of the recipients. In the show room a series of Monitor stitchers is on exhibition, and Mr. Latham takes peculiar pleasure in explaining the mechanism of the machines to interested visitors. The five sizes are numbered from 0 to 3, but do not vary in construction beyond the change in gauge for thickness to be stitched, and an increase of size in proportion to the strength required.

There are many reasons why this machine appeals to a bi dery manager. It is not complicated and does not take up valuable room. Two gauges only are required to adjust the thickness and length of staple. There are no parts to be removed and substituted for others every time the size of wire is changed as is necessary with other machines, and all the parts are simple and can easily be examined without extra work. The most inexpert help can run a Monitor without difficulty. Neither is compactness purchased at the expense of durability. The frame is solidly built, its

broad flanging base giving it an immensely good support, and all of the working parts are of the best tempered steel. A Rockford printer who dropped into the Chicago office the other day stated that he had run his machine for three years without a single repair. One of those little devices that add so much to the perfectness of a machine is the patented wire straightener attachment to smooth out the little kinks and wrinkles that are frequently met with in wire. In the machine shop upstairs a large force of men was finishing up a bunch ordered by a New York concern, and although more than one complete machine is turned out on the average each day, Mr. Latham says he is scarcely able to meet the demand. In fact, to keep up, part of his force had to be taken from the construction department of printing presses, paper cutters, perforators, paging and numbering and folding machines, etc., of which the firm has a large number, both new and overhauled and refitted, and on sale as secondhand machinery. A full line of new printers' and bookbinders' machinery is turned out by this house, all perfected by new improvements invented either by Mr. Latham himself or conjointly with his capable superintendents. Take for example the perforating machine. It is surprising how a little well-directed ingenuity will turn failure into success. Most of the machines in the market, by reason of false alignment or bending parts, are unable to meet the tests of continuous wear. In the Latham perforator the application of mechanically accurate principles and stiffening in weak parts, added to other improvements, has provided a durable machine that is preferred by practical operators.

The Latham people find that their machines are their best salesmen. In whatever shops the wire stitchers have been placed they have inevitably displaced other machines simply because their superiority in every particular is so marked. And the same is true of their other special machines. Improvement, reliability and lasting qualities always win the day.

COUNTRY PRINTER'S BONANZA.

The Ideal Hand Cylinder has solved the problem of printing the country newspaper. It has made the much-abused hand press a "back number," and turned press day into a day of pleasure instead of a day of toil and perplexity. The Ideal runs so easily a boy or girl can operate it without undue exertion, and as for speed, the following letter tells what it will do in that line:

WAUZEKA, WISCONSIN, December 15, 1896.

The Challenge Machinery Company, Chicago:

GENTLEMEN,—In our last week's run we made the good time of five hundred and forty papers an hour for straight running on an Ideal Hand Cylinder press, and the entire run from beginning to end of our list of over a thousand copies was made at the rate of five hundred per hour, including all stops. If there is any better time than this let us know of it.

Yours very truly, RILEY THOMSON.

THE CHANDLER & PRICE LEAD AND RULE CUTTER.

Printing presses are not the only machines manufactured by the Chandler & Price Company, of Cleveland, Ohio. Their output includes paper cutters, lead and rule cutters, composing sticks, and other devices for printers' use. In their advertisement this month they call particular attention to their paper cutter and to the lead and rule cutter. The latter is worthy of special mention. One of the strong points of this machine is the lay of the bed. It is so arranged that leads and rule settle by gravity, which insures a true gauge even when worked by a careless operator. The guide is accurately graduated to twelve points and numbered opposite every fifth slot in its length. The gauge is made reversible for cutting leads longer than the bed, and is fitted with a latch to engage the slot in the guide, and is clamped by a thumbscrew. In cutting odd lengths the latch is easily raised and gauge set accordingly. It is powerfully built and is constructed of good material, the same as all other goods manufactured by this company. The company has just begun to ship cutters, and their sales and shipments the first week amounted to 149 machines. This shows what an immense demand there is going to be for these machines, and that there must be some merit in them. The machines are sold by dealers generally and not through the manufacturers. Those wishing to purchase should write to their type founder or supply house.

A PRESS TWENTY-SIX YEARS IN USE.

H. W. Jones, proprietor of the Ipava *Independent*, Ipava, Illinois, writes: "We have in our office a very old Gally Universal press, purchased secondhand. During the two years we have run it we have printed over 12,000,000 impressions, and it does better work today, with less make-ready, than any press we know of." This particular press was built in 1871—twenty-six years ago. The Gally Universal is not only the best press, but also the most durable. See the colored insert in this number, printed on this press. No other type of platen press can do three-color process work so perfectly.

HOW IMPORTANT IS THE LISTENER!

Yes, all that good talk is useless without a listener. Every advertiser is looking for the listener. This paragraph is looking for the listener. We want him to know about the Economy wrapper paster, prices $4, $4.50 and $5, which everybody who wraps papers or books wants, because it saves time, saves space and saves "muss." We want the listener to know that the Horton mailer is the best of all—in speed, handiness and reliability. The price is $20 net, and it is cheap at that. Burbank's embossing compound, price 75 cents, and Lawlor's "Embossing Made Easy," $1, are the best investments that anyone who does embossing can make. The cuts used in this paragraph are from our Speaker and Listener series, $1.50 per font each. A font contains ten characters. The two series work well together. Order everything for the printer from the nearest branch of The American Type Founders' Company. Send for circulars and specimens.





SECONDHAND MACHINERY.

The attention of the trade is directed to the advertisement of the Bronson Printers' Machinery and Warehouse Company, on page 102. The list contains a number of special bargains in presses that have been overhauled and are guaranteed as good as new. Attention is particularly directed to the Johnson Steel Die Power Stamper. This is a special machine for printers doing die work, and will be found a great labor-saver and money-maker. It is worth investigating.

THE "NEW DEPARTURE" CASE.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, makers, of "new departure" type cases, wish to impress especially upon the makers, users and dealers in type cases that they are liable to prosecution if they handle any other case which infringes upon their patent. Notice concerning this appears upon page 31 of this issue. We are informed that the "new departure" cases have proven highly satisfactory and are everywhere acknowledged much superior to anything ever before produced in this line. The

case has been received with great satisfaction by printers in this country and its merits have been heralded abroad. In consequence of this the company has been shipping large quantities to all the South American countries, to England, Australia and Africa. The patent on this case is a valuable one and the company proposes to protect it to the fullest extent. An examination of the cut in the advertisement will show clearly its construction and advantages.

WHITESON'S EMBOSSING COMPOSITION.

The embossing composition made by I. Whiteson, 298 Dearborn street, Chicago, is giving the best of satisfaction wherever introduced. Mr. Whiteson has recently made arrangements with all of the leading type founders and printers' supply houses to furnish this composition, and printers everywhere can obtain it through these agencies, or by sending orders direct to the manufacturer. A number of Chicago printers are using the composition, and consider it one of the best made. Such firms as W. B. Conkey Company, R. R. Donnelley & Sons Company, and others, are using it to the exclusion of other makes. This composition requires but from three to five minutes to harden, and a form can be made ready for embossing in a very short time. The same material can be used over and over again, so that there is very little waste, and a cake costing $1 can be used for quite a while.

AMERICA VERSUS ENGLAND.

Notwithstanding the general American belief that the British Government is slow of action and conservative in the adoption of new inventions, it is curious to note that the linotype machine has been recently adopted in England for the publication of the British Parliamentary debates, and that these debates are now published from linotype faces, while in America the Congressional debates are printed from hand-set type. Following is the list of linotypes shipped by the company, to various offices, January 1, 1897, to March 6, 1897:

Chicago, Ill., *Daily News*, 4 (additional); Lawrence, Mass., *American*, 1 (additional); New York City, Raff & Co., 2; Indianapolis, Ind., Newspaper Union, 1; New York City, American Press Association, 2; Colorado Springs, Colo., *Gazette*, 1 (additional); New York City, John R. Anderson, 4; Chicago, Ill., John A. Ulrich, 1; Erie, Pa., *Journal*, 2; Brooklyn, N. Y., T. B. Sidebotham, 2; Washington, D. C., Hartman & Cadick, 1 (additional); Lehanon, Pa., *Report*, 1 (additional); New York City, De Leeuw & Oppenheimer, 2 (additional); Chicago, Ill., John A. Linden, 2; Philadelphia, Pa., American Press Association, 2; Fargo, N. D., *Forum*, 1; Dallas, Tex., *Christian Advocate*, 1; New York City, E. L. Kellogg & Co., 1; Holyoke, Mass., *Democrat*, 2; Harrisburg, Pa., *Star-Independent*, 2; Keokuk, Iowa, *Constitution-Democrat*, 1 (additional); San Francisco, Cal., Francis-Valentine Co., 1; New York, *Evening Post*, 5; Raleigh, N. C., *Tribune*, 2; New York City, Isaac H. Blanchard & Co., 1; Somerville, N. J., *Unionist Gazette*, 1; Johnstown, N. Y., *Republican*, 2; Pitchburg, Mass., *Mail*, 2; Harrisburg, Pa., Publishing Company, 2; Los Angeles, Cal., *Record*, 2; Pittsfield, Mass., *Journal*, 1; Tacoma, Wash., *Union*, 2; Waco, Texas, Murphy & Hawley, 1; Philadelphia, Pa., Avil Printing Company, 2; Philadelphia, Pa., George F. Lasher, 2; Newport, R. I., *News*, 1; Albany, N. Y., Weed-Parsons, 2; Cambridge, Mass., Lombard & Caustic, 1; Minneapolis, Minn., *Svenska Amerikanska Posten*, 1 (additional).

ANTON WILD, PHOTO-ENGRAVER.

The ad. of Anton Wild, photo-engraver, 14-16 Ellicott street, Buffalo, New York, appears upon another page of this issue. We are in receipt of a specimen book just issued by Mr. Wild showing some excellent examples of half-tones, zinc etchings and wood engravings. The half-tones show especial care, most of them having the wood-engraved effect. The reëngraving of half-tones is becoming quite popular and the small additional cost is made up in the added beauty of the plates. Mr. Wild does not claim to have the largest establishment in the country, nor to do better work than the best, but has facilities for doing a grade of work fully equal to many of the larger houses, and, besides being a skilled workman himself, has trained assistants which enables him to guarantee satisfaction in the different lines of engraving which he handles. The collection of proofs referred to is neatly bound with silk cord and inclosed in two-color cover of tasty design.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, $1; also five other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

"PUBLISHING FOR PROFIT" has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth $50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

FOR SALE.

SEVERAL (rebuilt) platen presses cheap for cash. Also 100 pounds new 9-point, and lot cases. CARR, Cleveland, Ohio.

ETCHING PLANT FOR SALE—All standard machinery, including routing machine, saw and trimmer, proofing press, ruling machine, jig saw and drill, camera box, etc.; in first-class condition. "Q 29," INLAND PRINTER.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "Q 14," INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. B. W. FAY, 27 South Clinton street, Chicago.

HELP WANTED.

WANTED—Foreman for bindery doing county and bank work; must have good executive ability. Address, giving references and stating wages wanted, PERKINS BROS. CO., Sioux City, Iowa.

SITUATIONS WANTED.

ALL-ROUND PRINTER, capable of taking charge, desires permanent employment in the West or Southwest. Best of references. "Q 27," INLAND PRINTER.

BUSINESS MANAGER—A man of character and integrity desires to make a change; believes in the systematic conducting of every department; in careful attention to every detail; in thorough and continual investigation of the field in regard to both advertising and subscription; full and practical knowledge of all departments; has the ability to build up and make a paper pay. "Q 12," INLAND PRINTER.

CYLINDER PRESSMAN desires a steady position; sober, married; can take charge. "Q 32," INLAND PRINTER.

I AM AN ALL-ROUND BOOKBINDER—Want one? Write me. "Q 10," INLAND PRINTER.

JOB COMPOSITOR (23) desires to change situation; all-round printer with original ideas; eight years' experience New York City and country; understands management, presswork, etc. "Q 39," INLAND PRINTER.

JOB PRINTER—All-round man; neat, artistic; capable of turning out work in a hurry, desires situation in a well-equipped office conducted on systematic business methods; strictly temperate; references. "Q 21," INLAND PRINTER.

LINOTYPE OPERATOR—Steady, reliable man wants situation. "W. E. G.," 47 North Tenth street, Philadelphia, Pa.

NEWSPAPER PUBLISHER or corporation wishing to secure a man of integrity and undoubted ability as manager, should address "Q 11," INLAND PRINTER.

PRACTICAL PHOTO-ENGRAVER who has perfected a three-color process giving facsimile results, desires a position with magazine or up-to-date printing house. Correspondence solicited. "Q 22," INLAND PRINTER.

PRESSMAN—A first-class cylinder and platen pressman desires a position with a good firm that will appreciate a sober, steady, industrious workman. Correspondence solicited. "Q 28," INLAND PRINTER.

SITUATIONS WANTED.

PRESSMAN—Up-to-date on cylinders, wishes a steady position; sober. "Q 33," INLAND PRINTER.

RULER—A first-class ruler desires a position; can also forward; steady and sober. "Q 30," INLAND PRINTER.

SITUATION WANTED—By a first-class make-up, lockup and all-round printer. "Q 20," INLAND PRINTER.

SITUATION WANTED—By two experienced linotype operators; competent as machinists; two years' experience; references from present employers. "Q 34," INLAND PRINTER.

SITUATION WANTED—Publishers or photo-engravers: Young man (single), late superintendent of the largest printing and process establishment in Central America, and ten years' New York experience, thoroughly up to date on the printing of high-grade, overlay, half-tone and color work, and the manufacture of plates for the same; thoroughly understands the erection and maintenance of cylinder presses, shafting, engines and boiler or such other machinery used in process or publishing house, seeks engagement with reliable parties, foreign or domestic. FELIX A. MCCARTHY, 1580 Park avenue, New York City.

SITUATION WANTED—Young commercial designer wishes situation with lithographic or publishing house; five years' experience; references furnished. "ART," care of Carrier No. 54, Buffalo, N. Y.

WANTED—By country printer, position under instructions on composition (job preferred); object, advancement; four years' experience. "Q 18," INLAND PRINTER.

WANTED—Situation as reporter or editor of country daily or weekly. Seven years' experience in newspaper work; good references. "BOX 88," Vermont, Ill.

WANTED—Situation by reliable, all-round jobber; capable of taking charge; best references. "P. W. J.," 20 Grant Place, Washington, D. C.

WANTED—Steady situation by a ruler; strictly sober and reliable. "Q 13," INLAND PRINTER.

WANTED—Steady situation in some first-class job office, by a strictly temperate, industrious young man; have had ten years' experience at trade; not union, but eligible; city preferred; good references as to ability and sobriety; if you want a coming job printer, state wages you will pay, and address B. S. MCKIDDY, Princeton, Mo.

WANTED—Position by competent stereotyper; experienced; recommendations given; newspaper preferred. "Q 31," INLAND PRINTER.

WHO WANTS A PRESSMAN who is sober and steady, and has had eighteen years' experience on all kinds of work; also have had experience on three-color process work; am capable of taking charge; state wages you will pay. "Q 37," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

AN UP-TO-DATE printer of experience, with some capital, desires to invest same with a progressive concern and take inside management or foremanship of composing room. "Q 25," INLAND PRINTER.

COMPETENT ARTIST AND PROCESS ENGRAVER would join paper or magazine in establishing process business; can furnish plant. "Q 26," INLAND PRINTER.

FOR SALE—An A No. 1 job plant, established eight years; recently added a new press, cutter and power; doing good business; late type faces; office will invoice $3,000; part cash, balance on time, or will sell one-half interest to a good competent man. "Q 17," INLAND PRINTER.

FOR SALE—Good paying newspaper and job office in eastern town at a bargain; send for circular. "Q 36," care INLAND PRINTER.

FOR SALE—Job printing office, very complete; several large cylinder presses, folders, etc., nearly new; not as complete office outside of New York City; cost over $15,000, but will sell cheap. Address at once, "Q 24," INLAND PRINTER.

FOR SALE—Leading daily newspaper and job printing plant in a city of 25,000 inhabitants; one of the best and most profitable plants in the State; price $20,000. "Q 15," INLAND PRINTER.

FOR SALE—Republican newspaper in county seat seventy miles from Sioux City; fine plant and splendid patronage; good reason for selling; cash receipts $3,600 per year; price $2,000. "Q 38," INLAND PRINTER.

GOOD BUSINESS OPPORTUNITY—The best printing office in Portland, Oregon, is for sale cheap; machinery, lithographing stones, etc., cost over $30,000; four cylinders, modern make; must be sold at once in settling an estate; man with $5,000 can buy half interest. ALFRED ANDERSON, Portland, Oregon.

MODERN (Detroit) Job Printing Office, good opening; well established, excellent reputation, and with unsolicited business of $12,000 per year; inventories about $4,000. "Q 35," INLAND PRINTER.

MONTHLY MAGAZINE FOR SALE—We offer for sale a first-class monthly horticultural magazine, with a subscription list of 100,000. It is well known, and has a large advertising patronage. It will pay nearly 20 per cent on a $25,000 investment; but we are going out of the publishing business and will sell cheap. It's a great opportunity for some one. "Q 23," INLAND PRINTER.

TWENTY YEARS' SUCCESS warrants a season of rest. $3,500 buys my half interest in the *Herald*, only Democratic weekly in city of 17,000 on the Niagara frontier; well equipped, electric power, etc. T. M. CHAPMAN, Tonawanda, N. Y.

$800 WILL BUY a photo-engraving business, machinery and good will in largest city of Texas; established four years; splendid opportunity; owner must leave State. "Q 19," INLAND PRINTER.

WANTED TO PURCHASE.

I WANT TO BUY a good newspaper office in some eastern town; also to sell a Hoe drum cylinder (30 by 49) and 2 horse-power Otto gas engine, both in excellent order. BOX 248, Weehawken, N. J.

WANTED—In good condition, a steel die press for stamping monograms, etc.; no power; state price, size and maker. "Q 16," INLAND PRINTER.

WANTED—Two Smythe sewers, new model, in good order, for cash or exchange for two Stonemets; three and four fold newspaper folders, valued at $100 each. "CAMPBELL," P. O. Box 1173, New York.

MISCELLANEOUS.

A GOOD THING! Buy it! A Perforating Attachment for Job Presses. Best thing ever sold for perforating while printing. Does not ink sheet nor cut rollers. Easily attached to press without changes. Perforates or scores either way. $10 for complete outfit of ten parts. All dealers have it on view. Send for circular. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

BURBANK'S EMBOSSING COMPOSITION has been on the market three years, and increasing sales prove it to be a success. Sold by all branches AMERICAN TYPE FOUNDERS' COMPANY.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. Anti-monopoly prices. Ask us about them. Old plates recoated, half cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

EMBOSSED METAL SIGNS can be made on tin by printers at large profit, with $3 outlay, using ordinary job presses; instructions $1. H. D. FARQUHAR, 1022 South Eighteenth street, St. Louis.

EMBOSS IT YOURSELF—Our new book tells you how to do embossing, make embossing composition, make embossing dies, do color work, zinc etching, etc.; compiled by a practical printer. MACHRIS MFG. AND EMBOSSING CO., 26 and 28 Broadway, Kokomo, Ind. Send for samples.

MAKING METAL DIES for Embossing by Offsetting and Etching" is the title of the latest copyrighted book by the Wizard Printer. Any handy printer can use it. Zinc or brass rule is used for dies, which may be made to match perfectly any type in your office; good, sharp lettering; no makeshift. The third edition is now ready and will be mailed promptly on receipt of price, $1, by the publisher, BERTO WILSON, Box 192, Lincoln, Neb.

PHOTO-ENGRAVERS' contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMANN'S SON, 93 East Fourth street, New York city.

PHOTO-ENGRAVING—Will make three-color plates for the trade. For terms, etc., address M. WOLFE, 18 East Fourth street, Dayton, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6¾ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE MONARCH REDUCER AND DRIER—Best and most economical on the market; saves ink, time, rollers. The heaviest enamel paper does not peel, takes half the ink, dries INSTANTLY, no offset; "SPECIAL" for copying ink; the only reducer of the kind manufactured; running at highest speed, the rollers stay soft, do not pull, use less ink. Try it; 'tis wonderful; your own experience will convince you. A trial means a permanent customer. THE PRESSMAN'S SUPPLY CO., Kalamazoo, Mich.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ENGRAVERS' CHARCOAL.

WE wish to call the attention of photo-engravers to the very superior quality of our charcoal. We manufacture two kinds—extra polishing and extra selected cutting coal. Our extra polishing willow coal, for smoothing and finishing, is as near a perfect engraver's charcoal as can be made. Our selected cutting coal is of particularly fine grain, cuts very rapidly and does not scratch. Try our coal. You will find it superior to any you have used. **AMERICAN STEEL & COPPER PLATE CO., 150 Nassau Street, New York,** manufacturers of Steel, Copper and Zinc Plates for Etching and Engraving. Photographers' supplies.

CHARLES L. STURTEVANT,

ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG. *WASHINGTON, D. C.*

ST. LOUIS PHOTO-ENGRAVING CO.

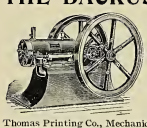
COR. 4TH & PINE STS. ST. LOUIS, MO.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING...WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER.

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

THE BACKUS GAS OR GASOLINE ENGINES.



Simplest and best. Has fewer parts than any Gas Engine built. Can refer to customers who first tried other makes that were failures and then purchased the Backus.

Printers using the Backus Gas Engine: The Times Publishing Co., Pekin, Ill., 8 horse-power, displaced an Otto Engine; The Tribune Publishing Co., Pekin, Ill., 6 horse-power; Gazette Publishing Co., Port Jervis, N. Y., 10 horse-power; Canton Register, Canton, Ill., 6 horse-power; Utica Sunday Tribune Co., Utica, N. Y., 12 horse-power; B. F. Vogel, Greensburg, Pa., 10 horse-power; Thomas Printing Co., Mechanicsburg, Pa., 6 horse-power, and many others. ☞ Send for Catalogue. NOTICE.—No Catalogues mailed unless you state what you want to drive.

CHICAGO WATER MOTOR AND FAN CO.,
175-177 Lake Street, CHICAGO, ILL.

Will it pay you to use Booklets?

Ask LEWIS about it

He will tell you when, how and where to use booklets; what they should contain and how much they should cost. If he thinks booklets would not do you any good, it will save you a good deal of money to know it; and if you do use booklets, it will save you as much to know just what kind will give you results. It will cost you $5.00 to have Lewis prepare an eight-page booklet for you. He is General Manager, **The Advertisers' Agency,** Philadelphia and Buffalo.



A. W. Koenig

Illustrating, Designing, Engraving and Electrotyping.

Send 25 cents for 160-page **Catalogue of Stock Engravings.** This amount will be credited on your first order amounting to $1.00 or over.

722 Courtlandt Ave., NEW YORK CITY.
LOCK BOX 2374.

1-8



JAPANESE PRINTING AND COPYING PAPERS, JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS, GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

Prices Smashed. **Prouty Electro-Gasoline Engine.**

Four sizes built especially for printing offices. Good as Gold—Cheap as Dirt.

H.P.	Weight.	Floor Space.	Speed.	New Price.	(Old Price)
3	900	20 x 30	375	$165	($350)
4	1,000	20 x 30	350	$190	($425)
5	1,100	24 x 32	325	$215	($500)
6	1,200	24 x 32	300	$240	($575)

THE PROUTY CO., 79 Dearborn Street, CHICAGO.

Gasoline Engines

The Most Reliable and Cheapest for Printers.



No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.



Without Removing Blade from Cutter.

Write and hear what parties using them have to say. Order per your Advertising Agent, Type Foundry, or direct from manufacturers. Millar Bros. 179 Clark St. Chicago, Ill.



Embossing....

DONE ON GORDON, PLATEN OR CYLINDER PRESSES.

For Counter (or Male) Dies use

WHITESON'S EMBOSSING COMPOSITION

$1.00 PER CAKE.

Can be remelted and used any number of times.

Manufactured by **I. WHITESON,**
298 Dearborn Street, CHICAGO, ILL.

FOR SALE AT ALL PRINTERS' SUPPLY HOUSES.

Agents wanted everywhere. Send for Circulars.





"OUR PRINTS"

Six separate cuts, electros. Every job office and newspaper will find them the thing in a thousand and one ways to advertise their business. For sixty cents in stamps we will send these six cuts, prepaid, by mail and the *Advertising World* for a year. This offer that you may become acquainted with the paper. If you ask for it, we will also send you our "HALF-TONE FREE" proposition. Address,

ADVERTISING WORLD, COLUMBUS, OHIO.

BARGAINS in Secondhand PRESSES

WE ADVERTISE ONLY STOCK IN OUR WAREROOM.

PRICES TO SUIT YOU.

150..42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book.....
151..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
152..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
148..37 x 52 Hoe Two-Revolution, four-roller, table distribution.....
139..38 x 54 Taylor Three-Revolution, air springs, tape delivery .....
120..34 x 52 Cottrell & Babcock Drum Cylinder, air springs, tape delivery, two-roller, rack and screw.
153..35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery...
143..33 x 46 Cottrell & Babcock Drum, air springs, tapeless delivery, two-roller.....
101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery.....
123..24 x 30 Cottrell & Babcock Drum Cylinder, air springs, tapeless delivery.....
131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw.....
130..17 x 24 Potter Drum Cylinder, wire springs, tapeless delivery .....

132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery .....
126..16 x 23 Cottrell & Babcock Pony Drum Cylinder, air springs, tapeless delivery, rack and screw....
127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw .....
149..16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution...

PRICES TO SUIT YOU.

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

134..Brown Combination Folding Machine, taking sheet 32 x 48, 2, 3 or 4 fold, with insert or cover, four pasters and three trimmers .....
109..Seven-column Quarto Kendall Folding Machine, with paster and trimmer .....
142..Two H. P. Sprague Electric Motor, 110 voltage..
154..25-inch Challenge Lever Paper Cutter.....

FULL LINE OF NEW O. S. GORDON PRESSES AT MANUFACTURERS' PRICES.

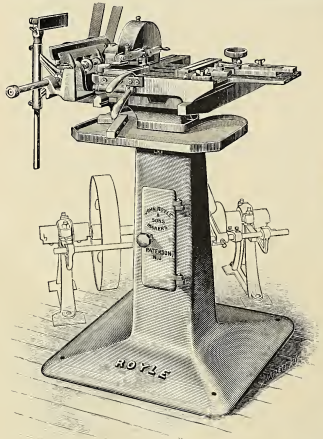
Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

Telephone, Main 3726.

Bronson Printers' Machinery and Warehouse Co.

H. BRONSON, President and Gen'l Manager. 48 AND 50 NORTH CLINTON STREET, CHICAGO.



Modern Methods DEMAND Modern Machines.

WE here illustrate our new ROTARY EDGER. This machine is designed to take the place of Trimmer and Shoot-Board in finishing blocks, particularly for half-tone and color work where perfect accuracy is absolutely essential.

WE ALSO BUILD

Routers, Saws, Bevelers, Shoot-Boards, Facing Lathes, Etc.

London Agent:
P. LAWRENCE,
63 Farringdon Road, E. C.

John Royle & Sons,

Write for particulars. PATERSON, N. J.

Do You Want a Bargain?

I Sell Lower than any other house.

COMPARE THESE PRICES:

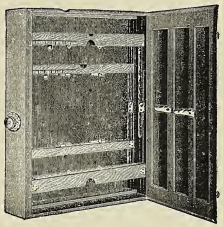
Hoe Double Cylinder, box frame, all modern improvements, will take 7-column, 8-page, ... **$1,250**
Hoe Double Cylinder, box frame, all modern improvements, take 8-col., 8-p., with two Dexter Folders (new style) attached, **1,650**
Hoe Three-Revolution, bed 36 x 54, ... **775**
Hoe Drum Cylinder, bed 36 x 54, tapeless delivery, three rollers, **550**
Hoe Pony Drum, bed 21 x 23, ... **300**
Hoe Drum Cylinder, bed 23 x 28, ... **325**
Cottrell & Babcock Two-Revolution, bed 42 x 56, 4-roller, cylinder trip, ... **1,000**
Campbell Country Cylinder, take 6-column, 8-page, ... **325**
Campbell "Complete," tapeless delivery, take 6-col., 8-page, **390**
Cottrell & Babcock Drum Cylinder, bed 33 x 46, four-roller, tapeless delivery, air springs, ... **600**
Campbell Oscillator, bed 33 x 46, four rollers, table distribution, **390**
Campbell Two-Revolution, bed 38 x 56, four rollers, . . . **1,050**
6-Column, 8-Page Cylinder Press, ... **400**
9-Column Folio Cylinder Press, ... **375**
8-Column, 8-page Stonemetz Folder, for periodical or newspaper, ... **550**
7-Column, 8-Page Dexter Folder, ... **250**
7-Column, 8-Page Stonemetz Folder, ... **240**
6-Column, 8-Page Stonemetz Folder, ... **210**
Half Medium Universal, F. & S., ... **210**
10 x 15 Baltimore Jobber, with impression throw-off, fast and loose pulley, ... **95**
8 x 12 Gordon, with impression throw-off and S. F., ... **85**
7 x 11 Pearl Press, ... **60**
10 x 15 Gordon, ... **110**
8 x 12 Golding Jobber, ... **85**
30-inch Lever Cutter, ... **85**
30-inch Lever Cutter, ... **75**
32-inch Sheridan Cutter, steam power and hand, ... **150**
Washington Hand Presses, all sizes.

If you do not see what you want, please write

RICHARD PRESTON, 149 Congress St., 146 Franklin St., BOSTON, MASS.

☞ New England Agent for Dexter Folding Machines.

ANTHONY'S
PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

The Bennett "Labor Savers"

FOR THE.....
COMPOSING
AND
PRESS ROOMS.

SHOULD INTEREST EVERY PRACTICAL BUYER OF MATERIAL.

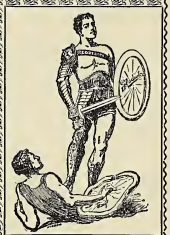
EVERY PROGRESSIVE PRINTER IS AN INVENTOR!

HE DREAMS, REFLECTS AND PLANS.
IT'S THE JAUNTY "SNAP-SHOT" MAN

That reads the "signs of the times," adopts "new ways and means" and succeeds while his competitors sleep—1897 is the new dispensation and our goods are part and parcel of it.

ROCKFORD FOLDER CO., Rockford, Ill.
MAKERS.

THE HIGHEST ACHIEVEMENT OF THE CYCLE BUILDERS' ART.



Gladiator Bicycles

Gladiator,.. $85
Spartacus,.. $65
Commodore, $40
(Youth's)

They need no better recommendation than the satisfaction they give. All strictly High-Grade and fully guaranteed.

Gladiator Cycle Works

109-11-13-15 West 14th St.

Send for Handsome Art Catalogue—FREE.

...Chicago.

New Champion Press



Lowest Prices Best Work

PRICE LIST

PLAIN PRESSES, WITHOUT THROW OFF.			FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.		
Chase 6x10 in.;	weight, 300 lbs.,	$ 65	Chase 8x12 in.;	with throw-off,	$120
" 8x12 "	" 600 "	85	" 9x13 "	"	140
" 9x13 "	" 750 "	100	" 10x15 "	"	175
" 10x15 "	" 1,000 "	135	" 11x17 "	"	225

Steam Fixtures, $25. Ink Fountain, $5. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

A. OLMESDAHL, *Manager.*

New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,

No. 41 Centre Street, New York.

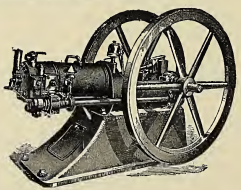
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

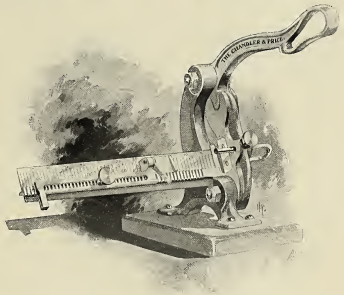
Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

Settled by Gravity.

The whole problem of perfect cutting of leads and rule is simply solved in

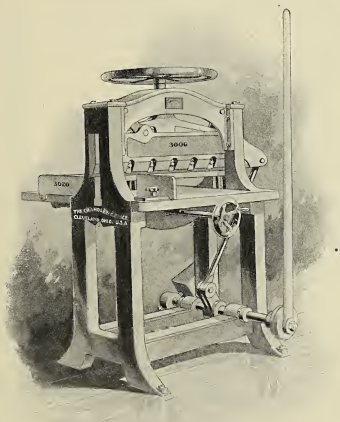
The Chandler & Price Lead and Rule Cutter.



The inclined bed does it. Leads and rule settle by gravity, insuring a true and accurate cut even by a careless operator. This cutter is a radical improvement over others on the market. The guide is accurately graduated to twelve (12) points and numbered opposite every fifth slot in its length. The gauge is made reversible, for cutting leads longer than the bed, is fitted with a latch to engage the slots in the guide and is clamped by a thumbscrew. In cutting odd lengths the latch is raised up and the gauge set accordingly. Examine the Chandler & Price before placing order for a lead and rule cutter.

No. 1—Gauges 14 inches, from 0 to 85 ems—price, $8.00

Another. Kind. of. Cutter.



The Chandler & Price Paper Cutter

Is built from new and original designs according to the best practice of modern machine builders. No pains are spared in its construction to insure accuracy in every detail. It has ample metal, properly distributed to withstand the greatest strain to which it need be subjected. It is not complicated by the use of gears or springs. The knife-bar is controlled by a link motion and perfectly counterbalanced. The cutter has the interlocking back gauge and clamp, and will clamp as narrow as one-half inch. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for squaring small work. The fingers on the clamp are made with a wide surface to avoid creasing stock. All gauges are perfectly squared with the knife. The screws for the clamp and gauge are made very coarse and quick-acting. With the special tools and care employed in building these cutters all parts are strictly interchangeable, and, as each part is numbered, replacements can be made by ordering from the dealers or the Chandler & Price Co. by number, and the services of a machinist will not be required.

26-inch, $130; 30-inch, $175—f.o.b. Cleveland.

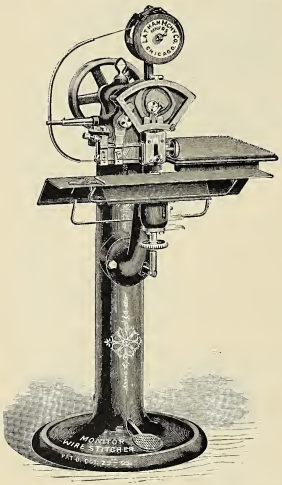
Made by the CHANDLER & PRICE COMPANY, Cleveland, Ohio.

FOR SALE BY DEALERS ONLY.
ORDER OF YOUR TYPE FOUNDRY OR SUPPLY HOUSE.

Both the above Cutters are built of the best material only and fully guaranteed, as are all presses and machinery made by the Chandler & Price Company.

LATHAM MACHINERY CO.

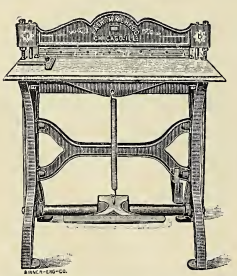
The WONDER of the WORLD!



MONITOR WIRE STITCHER.

5 SIZES.

No. 0—¾ to 1½ inches. | No. 1½—Single sheet to ½ inch.
" 1—Single sheet to ½ inch. | " 2 — " " ⅝ "
No. 3—Single sheet to ¾ inch.



LATHAM PERFORATING MACHINE.

ROUND-HOLE PERFORATOR.

28-inch, steam-power, . . $175 | 24-inch, steam-power, . . $150
28-inch, foot-power, . . 125 | 24-inch, foot-power, . . 100

STOP—Put a STITCH in your Bank account and STOP PERFORATING it by buying machinery built on the wrong principles. STOP your large repair bills. Get machinery that will do your work, and *wear*. In fact, get up-to-date machinery built by the Latham Machinery Co. We build nearly everything that a bookbinder or printer uses. Send for detailed circulars and references, and be convinced.

MANUFACTURERS OF

Latham Monitor Wire Stitcher.
Latham Perforating Machine.
Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.

Latham Table Shears.
Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Index and Punching Machine.
Latham Round Corner Cutter.

And all other Machinery for Printers and Bookbinders. These machines are all of modern construction and have no superiors in the market.

LATHAM MACHINERY CO.

Printers' and Bookbinders' Machinery,

195-201 SOUTH CANAL STREET,
CHICAGO, ILL.

Send for BARGAIN LIST of Rebuilt Cylinder and Job Presses and other machinery.

A Step in Advance—



That practical Printers appreciate—

Is the True Measure of Merit.

The Builders of



The **New Huber Press**

BASE THEIR CLAIM TO SUPERIORITY UPON THE INDORSEMENTS OF THE LARGEST AND MOST SUCCESSFUL PRINTERS.

That their principle of Bed Motion—**Crank Movement,** doing away with all cam gears, springs, centers and running without jolt or jar—is the correct principle to give long life, simplicity and durability, and the best features that good pressmen understand.

Do not be misled by noisy claims—examine the Huber—its **construction,** its material, its record. Ask your successful neighbor why he continues to buy the Huber, and he will tell you:



BECAUSE it gives all the speed he can use.
BECAUSE it never needs repairs.
BECAUSE it gives better work, better distribution, better impression, better register.
BECAUSE its builders have never sold a poor machine.

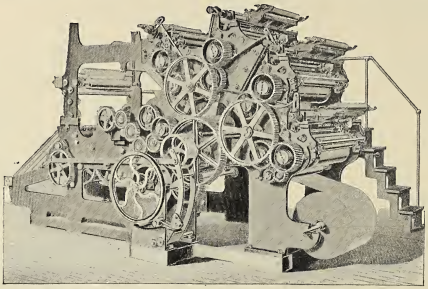
WE ASK YOU TO INVESTIGATE THE HUBER.

Van Allens & Boughton,

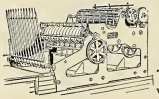
59 Ann Street, 17 to 23 Rose Street,
New York.

Western Office:
256 Dearborn Street, Chicago.
H. W. THORNTON, Manager.

SPECIAL PRINTING MACHINERY.



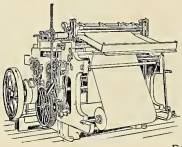
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

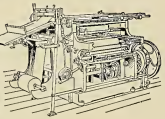
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





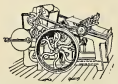
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



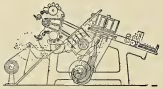
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



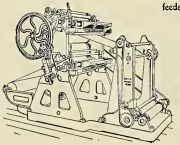
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



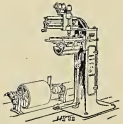
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks

are Good, BETTER, BEST.



WE carefully guard the interests of our patrons by sending them the best goods made in our line.

Home Office....Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.



ELECTRO-TINT ENGRAVING CO.

723 Sansom St.

Philadelphia

DESIGNING and ENGRAVING

by all Methods

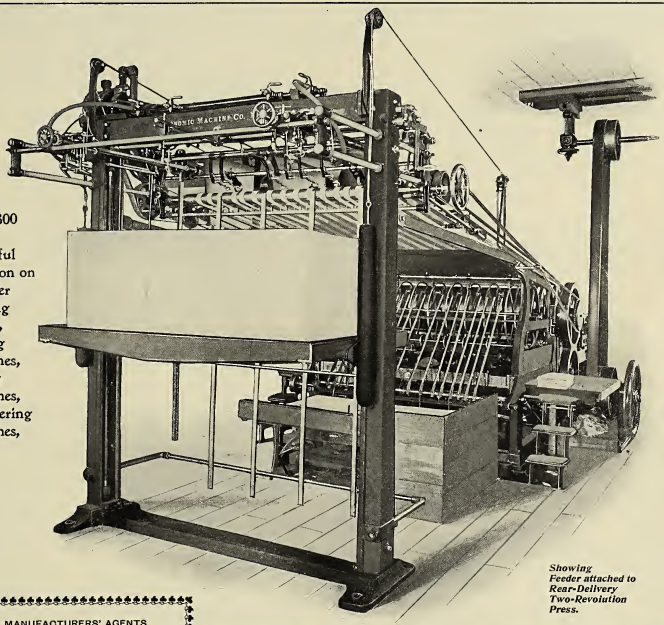
HALF-TONE
ZINC-LINE WORK
THREE-COLOR PROCESS.

Send for Specimens and Eftimates.

A full line of Interesting Art Subjects suited for Calendars, Frontisplates, etc., etc., held in stock. Send for specimens.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on Cylinder Printing Presses, Folding Machines, Ruling Machines, Calendering Machines, etc.



Showing Feeder attached to Rear-Delivery Two-Revolution Press.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.



LINEN LEDGER
AND
RECORD PAPER



The Fairfield Paper Co., Fairfield, Mass., are now manufacturing and offering to the trade their well-known First Quality Linen Ledger, watermarked

FAIRFIELD PAPER CO FAIRFIELD
1897
LINEN LEDGER MASS.U.S.A.

The blank book and paper trade who are looking for a Ledger which will give their customers **absolute satisfaction,** will find this Fairfield Linen Ledger **just the paper** they are looking for.

Its strength, color and erasive qualities are unexcelled.

For those who are looking for a Ledger not quite the best, but still better than most manufactured, the

WORONOCO LINEN LEDGER 1897

is offered. It is of good color, strong, and with a superior writing surface.

For a second quality Ledger this brand is unsurpassed.

We solicit your Orders.

FAIRFIELD PAPER CO., Fairfield, Mass.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

The Battle Still On

But the point of attack varies. The **Sterlings** go without saying at present.

Now Notice

Our Superfine and
Extra No. 1,
Pasted Bristols,
Mill Bristol Board,
Wedding Folios.

Novelties in Finish.

Water Color, Egg Shell, Crepe, Momie Cloth.

If you want the *Newest Wrinkle*, send to us for samples. If you want something that no one else makes, we can do it for you.

Worthy Paper Company,
Mittineague, Mass.

PARSONS PAPER CO'S

White and Colored **Envelope Papers...**

ARE STANDARD!

These Papers are all animal sized, pole dried.

Use them and they will please you.

Parsons Paper Co.
Holyoke, Mass.

James White & Co.

PAPER DEALERS,

177 Monroe Street, Chicago.

"Ulster Linen" Cover.
"Fort Dearborn"—single } Enameled Cover.
"Whitefriars"—double } (LITHOGRAPHIC COATING)
S. & S. C. Colored Book.
"Rialto" Coated Book.
No. 1 Document Manila.

SEND FOR SAMPLES.

Long Distance Telephone,
Express 672.

Orders Filled as Usual.

The same quality, the same goods, the same careful attention, the same prompt service, the same place of business as formerly. You know what our lines are; no need to mention them. Brightest, most striking and complete array of covers in the United States. Send in your orders.

Respectfully yours,

Book,
Cover,
Document
Manila, Etc.

E. S. ROOKS,
RECEIVER OF
ILLINOIS PAPER COMPANY,
181 Monroe St., CHICAGO.

CHICAGO PAPER COMPANY

W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
—CHICAGO—
SELLING AGENTS · WHOLESALE DEALERS
PAPER SPECIALISTS

PAPER

FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily.
Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Leatherette

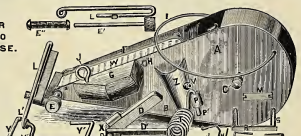
Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. Pope & Co.

General Agents,
45 High St., BOSTON.

DICK'S SEVENTH MAILER.

OVER 8,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.

HEBER WELLS
Successor to Vanderburgh, Wells & Co.
157-159 William St., NEW YORK,

WOOD TYPE

Prices Moderate.

Printers' Materials

ONLY MAKER OF....

OF HIGH GRADE.

"Strong Slat" Cases

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

For Your Low-priced Jobs

a good profit can be assured, satisfying your customers at the same time.

Oakwood Mills, a very fine looking paper, water-marked; liked wherever introduced. Flat, 7c. per lb.; ruled, 8c. per lb.

100-lb. Colored Bristols, 22½ x 28½, assorted colors, at 70c. per 100 sheets. Sold everywhere at 80c. and upward.

3-ply Bristol Blanks, 22 x 28, thick and handy, only $1.20 per 100 sheets. Sold everywhere at from $1.25 to $1.50 per 100.

Duplex Litho Blanks, 4-ply, coated both sides, highly finished, at $2.00 per 100 sheets. Cannot be duplicated anywhere at $2.50 per 100.

Union Card and Paper Co.

198 William Street, New York.

ECLIPSED

ARE ALL OTHER SMALL SIZE CUTTERS BY THE.....

...Utility

BUY NO OTHER.



For Accurate Work and Length of Service *they can't be beat.*

Fitted with Patent Clamp for Cutting Narrow Strips.

They are Guaranteed.

For sale by all Dealers and Type Foundries.

For circular and detailed information, write to

Payger Printing Machine Works,

600-2-4 S. Broadway, St. Louis, Mo.

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

If You Buy Printing Inks,

REMEMBER:

That they are made of Colors and Varnishes.
That it costs money to sell, pack and ship **Colors.**
That it costs money to sell, pack and ship **Varnishes.**

You Can Save

These expenses of the **color-maker,**
These expenses of the **varnish-maker,** and
The profits of the two makers

By Buying J. M. HUBER'S Inks,

For he makes at his works all Dry and Pulp Colors, Varnishes and the best Printing Inks that are made, from start to finish. *Try Them!*

Offices: 239 Front Street, NEW YORK.
424 Library Street, PHILADELPHIA.
337-339 Dearborn Street, CHICAGO.

FACTORY: 76-92 40th St., BROOKLYN, N. Y.

We make Wood Type

..AND..

PRINTERS' MATERIAL.

Cases,
Stands,
Cabinets,
Galleys,
Furniture,
Dry Racks,
Letter Boards,
Proof Presses,
etc., etc.

Patent Steel Furniture

A GREAT LABOR SAVER.

WE HAVE BUT ONE STANDARD — *THE BEST.*

MORGANS-WILCOX CO.

MIDDLETOWN, N. Y.

HAVE HIM WRITE IT IN THE ORDER.

Prent's Printoleum

Saves Ink and Time.

A FEW DROPS make printing or lithographic ink work well in a cold room.
PREVENT "PEELING OFF" of the surface of the stock.
PREVENT "OFFSET." A necessity for rush jobs. Work may be bound up almost immediately after printing.
PREVENT INK DRYING on the rollers or plate. No need to wash up every day.
EASY TO USE. WILL NOT AFFECT THE COLOR. WILL NOT EVAPORATE.

50 Cents a Bottle.

For Sale by all Dealers in Printers' Supplies.

Or three bottles from the Factory for $1.40, charges prepaid. FORD & FOSTER, AUSTIN, ILL.

The Central Paper Company

Nos. 177 & 179 Monroe Street

Chicago.....

ENGRAVED

WEDDING INVITATIONS,
ANNOUNCEMENTS,
AT HOMES,

In the most approved forms. Lowest prices.

CALLING CARDS, MONOGRAM STATIONERY.

STEEL DIE

EMBOSSED

LETTER-HEADS,
ENVELOPES,
CATALOGUE COVERS, etc.

Write for Samples and Prices.

WM. FREUND & SONS,

No. 155 STATE STREET

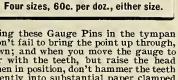
CHICAGO.

Don't Stick Me, but Stick these

GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

ORIGINAL STEEL GAUGE PINS.



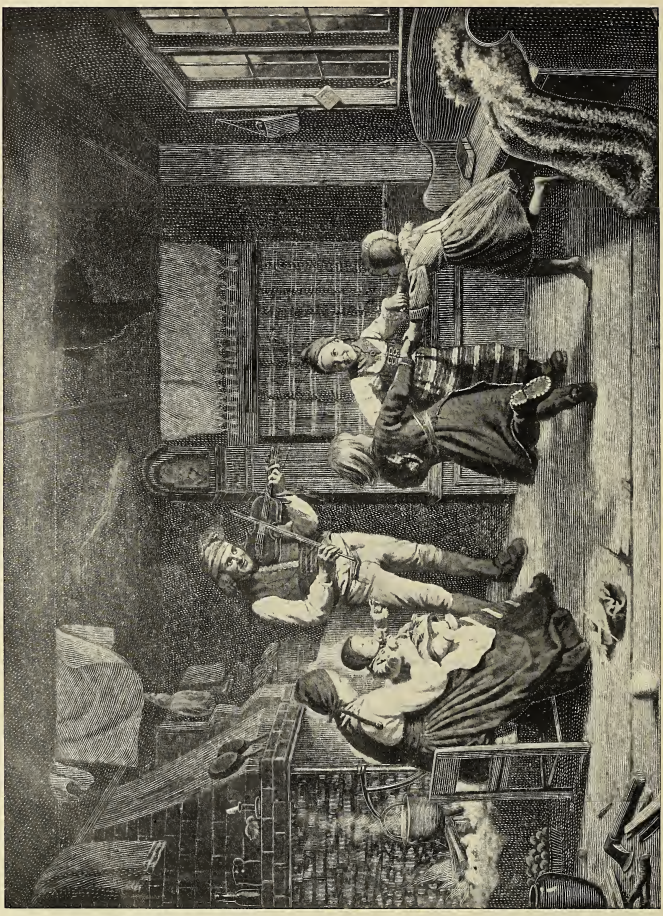
Four sizes, 60c. per doz., either size.

There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,

60 Duane Street, NEW YORK.



SUNDAY AFTERNOON IN THE PEASANT'S HOME.

ENGRAVED BY
BLOMGREN BROS. & CO.
175 MONROE ST., CHICAGO
HIGH-TOOLED HALF-TONES A SPECIALTY.

DUPLICATE ELECTROS OF ABOVE FOR SALE.
WRITE FOR PARTICULARS ABOUT OTHER PLATES.

A VERITABLE WORK OF ART.

The Color Printer.

A Treatise on the Use of Colors in Typographic Printing.

BY JOHN F. EARHART.

THE FINEST WORK ON THIS SUBJECT EVER PUBLISHED.

Size, 8¼ x 10½ inches.

137 Pages Type Matter.

90 Colored Plates.
In two to twenty colors each.

Handsomely Bound in Cloth.
Stamped in gold and four colors.

Each Copy Signed by the Author.

Price, $10.00
Postpaid.

THIS WORK can now be purchased at a considerable reduction from its original price. The enormous expense of producing, at first precluded the possibility of its being sold at less than $15, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

THE INLAND PRINTER



Account Book

Shows COST, PROFIT, LOSS,
THEREFORE.....
Saves MONEY, TIME, TROUBLE
.....ON EACH JOB DONE.

Facilitates estimating and prevents costly errors in quoting prices.
Is of great value as a reference book.
Reduces bookkeeping one-half.

THERE has been considerable discussion among correspondents of The Inland Printer as to the best method of determining the cost of job work. The writers agree that it is exceedingly difficult to arrive at the exact cost of producing finished work. A satisfactory solution of the problem cannot always be obtained by exchanging views in this way. By adopting the method embodied in The Inland Printer Account Book, which is acknowledged by hundreds of practical and progressive printers to be a thoroughly systematic and business-like way of keeping accounts, you will secure a plan of keeping track of orders that is thoroughly reliable. Printers cannot afford, in these times of close competition, to *guess* at the cost of doing work. There is no necessity of guessing if this Book is used. Fill out the blank lines and foot the columns and the actual cost to the office of the work done is easily ascertained. The only way to stop the ruinous policy of reckless estimating is for printers to adopt a system of keeping accounts that will show what they make or lose on every job turned out. They will thus find where their own interests lie, and exercise extreme caution in quoting figures. If printers will adopt this Book, much of the difficulty of "making ends meet" in conducting business will be avoided. The *exact cost* of work is what very few printers can accurately determine under their present methods of bookkeeping. Buy one of these Books and start on an era of prosperity. Send for specimen sheet and circular.





THE BOOKS are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . $5.00
200-page book for 1,000 jobs, . . . 3.50



Order The Inland Printer Account Book from any Type Foundry or Printers' Supply House in the United States, or direct from.....

The Inland Printer Co.

.....Publishers.....

214 Monroe St. CHICAGO, ILL., U.S.A.

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

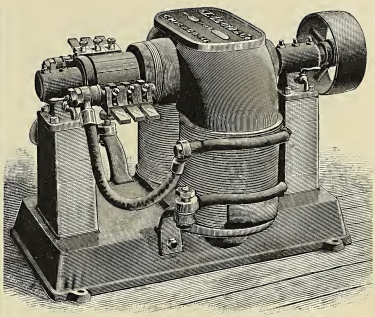
Makers of all kinds of

**Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Transparent Lithographic Inks,
Tin Printing Inks,
Lichtdruck Inks,
Plate Printers' Colors, Oils, Varnishes, etc., and
Importers of Bronze Powders.**

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.
Office and Factory:
**46-48 East Houston Street,
NEW YORK.**



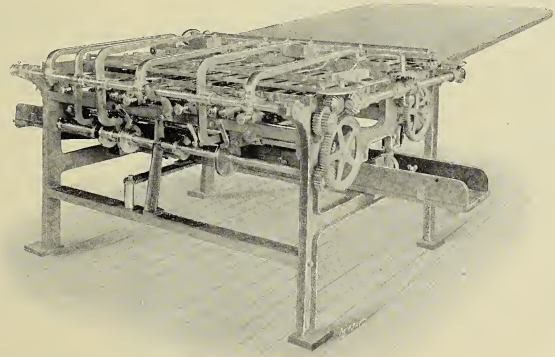
Lloyd Automatic Plating Dynamo

Built especially for the requirements of Electrotypers. In use in the best establishments throughout the United States and Canada. Every machine giving perfect satisfaction. Like all other machinery we make, workmanship and material the best.

Send for catalogue and particulars.

GEORGE E. LLOYD & CO.,
MAKERS OF ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.
202 S. Clinton St., CHICAGO.

Double Eight-Page Pasting and Trimming and Double 32 Folder



Made by..... BROWN FOLDING MACHINE CO., ERIE, PA.

NOT IN THE TYPE TRUST.

PRINTING MACHINERY, MATERIAL AND FURNITURE.

BOOK, NEWSPAPER and JOB TYPE.

A. D. Farmer & Son

Type Foundins Co.

111 & 113 Quincy Street, Chicago.

Western Agents for Empire Typesetting Machine.

S. M. WEATHERLY, MANAGER.

Dexter Folding Machines.

RECOGNIZED AS THE STANDARD OF EXCELLENCE.

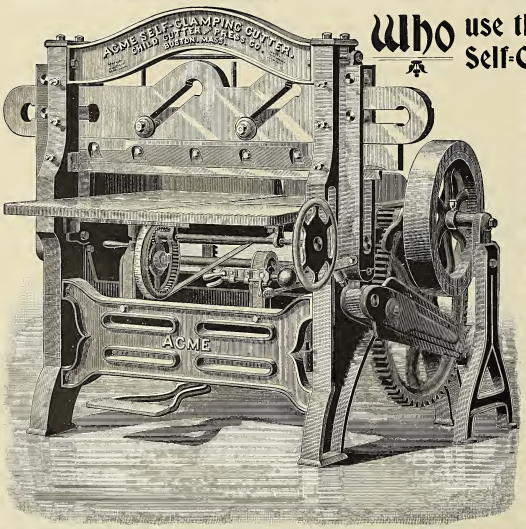
FOR BOOKS, PAMPHLETS, CIRCULARS, NEWSPAPERS AND PERIODICALS.

Up-to-date in Mechanical and Electrical Devices.
Correspondence respectfully invited.

DEXTER FOLDER CO.

Branches:
CHICAGO—315 Dearborn Street.
BOSTON—149 Congress Street.
Factory—Pearl River, N. Y.

97 Reade Street, NEW YORK.



The AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Who use the "Acme" Self-Clamping Cutter?

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Malling Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

THE "SPECIAL" HERCULES GAS ENGINE.

GAS, GASOLINE OR OIL.



ALL STYLES FROM 1 TO 200 HORSE-POWER.

A Printers' Engine...

3,000 in Use.

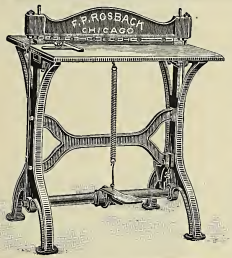


2½ H. P. Special.

One turn of the wheel starts it, and full power is instantly developed. No dirt, no coal, no engineer, no noise, no smoke, no heat, no annoyance. Clean, safe, steady, cheap, strong, automatic, reliable. THE BEST! Our Special 2½ H. P. is the cheapest and best ever offered the Printer. Power and durability guaranteed. **Discount will pay freight.**

HERCULES GAS ENGINE WORKS,

Write for Catalogue. **405-407 Sansome St., SAN FRANCISCO, CAL.**



The Rosback ..... FOOT ..... PERFORATOR.

A superior machine, combining strength, durability and latest improvements. Frame is securely braced and cannot be twisted out of shape, causing undue wear of needles and die.

Sectional adjustment is obtained by sliding slotted plates on front of needle bar, by which the perforation can be almost instantly accommodated to stubs of checks, etc. Made in three sizes: 20, 24 and 28-inch.

FOR SALE BY

F. P. ROSBACK, - - 54-60 South Canal St., CHICAGO.

The Poster Craze



Has invaded every class of society and no one who pretends to be anybody is without a collection more or less complete. Procure the following posters before they are gone:

February, 1894, Bradley,	25 cents.
March, 1896, Bradley,	10 "
May, 1896, Bird,	10 "
August, 1896, Giannini,	10 "
November, 1896, Leyendecker,	10 "
December, 1896, Leyendecker,	10 "
January, 1897, Leyendecker,	10 "
February, 1897, Leyendecker,	10 "
March, 1897, Leyendecker,	10 "
April, 1897, Leyendecker,	10 "

SENT ON RECEIPT OF PRICE BY

The Inland Printer Co.

.. PUBLISHERS ..

212-214 Monroe St., Chicago.

Too Little System.



THIS is why so many printers fail to realize the proper profit on their work. Do you know there is a work that will save you many dollars every year? Its price is small, but its value is great. It is called

The Cost of Printing.

It presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown.

TABLE OF CONTENTS: Forms of Job Tag, Job Book, Bindery Tag, Compositor's Daily Time Tag, Total Time on Job in Pressroom, Total Daily Time in Pressroom, Daily Register of Counters, Foreman's Daily Press Record, Form Tag, Time Book, Day Book, Journal and Cash Book, Job Ledger.—Tables: Weekly Summary of Labor, Monthly Register of Counting Machines, Monthly Summary of Press Records, Statement of Wages and Expenses, Cost of Time in Composing Room, Cost of Piecework, Cost of Work on Cylinder Presses, Cost of Work on Job Presses —Measuring Dupes—Paid Jobs—Legal Blanks—Monthly Statement of Loss or Gain—Inventory Books—Notes—Samples and Prices.

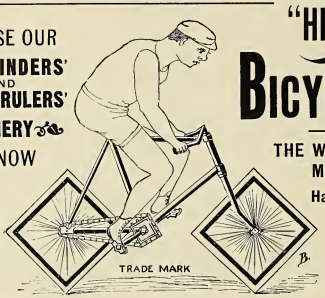
Seventy-four pages, 6¾ by 10 inches, on 100-lb. S. & S. C. book paper; cloth bound.

SEND FOR ONE TODAY. **Price, $1.50 postpaid.**

THE INLAND PRINTER CO.
212-214 Monroe St., Chicago.

THE VERY LATEST

YOU USE OUR **BOOKBINDERS'** AND **PAPER RULERS' MACHINERY** AND KNOW HOW GOOD IT IS. WRITE US



THE "HICKOK" 1897 BICYCLE

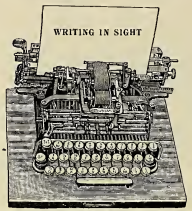
THE W. O. HICKOK MFG. CO.
Harrisburg, Pa.

FOR PRICES ON BICYCLES OF OUR MAKE—THEY ARE HONEST "SQUARE BUILT."

SPECIAL TERMS TO BINDERS, RULERS AND PRINTERS.

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

The Southern Railway

TO THE LAND OF PROMISE.

THE GREATEST HIGHWAY OF TRADE AND TRAVEL TO THE PRINCIPAL CITIES OF THE SOUTH.

The line for business.
The line for pleasure.
The line to the health and pleasure resorts of the South.
The line to Asheville and Hot Springs, N. C., "The Land of the Sky."

CHOICE OF FOUR ROUTES TO FLORIDA.

Pullman Vestibuled Trains. Dining Cars.

J. M. CULP, Traffic Manager, Washington, D. C. W. A. TURK, General Passenger Agent, Washington, D. C.
S. H. HARDWICK, Asst. Gen. Pass. Agent, ATLANTA, GA. C. A. BENSCOTER, Asst. Gen. Pass. Agent, CHATTANOOGA, TENN. W. H. TAYLOE, Asst. Gen. Pass. Agent, LOUISVILLE, KY.
J. C. BEAM, Jr., Northwestern Passenger Agent, 111 Adams Street, Chicago, Ill.

The Red Letter.

A Monthly Magazine under the art management of E. B. Bird.

An exponent of the younger artists and literary men of the country.

Have you subscribed? 10 cents a copy, $1.00 per year.

88 Boylston Street, BOSTON, MASS.

EVERY PRINTER WANTS—
"Profitable Advertising"
THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

10 Cts. brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Ed. and Pub.,
13 School Street, BOSTON, MASS.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, corner Spruce, NEW YORK. 214 Monroe Street, CHICAGO.

50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS, DESIGNS, COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

Printers' Rollers..

BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street,
Philadelphia, Pa.

C. W. CRUTSINGER
MANUFACTURER OF

Printers' Rollers and Composition

18 North Second Street
ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

ESTABLISHED 1872
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST
PRINTING QUALITY IN PLATES

THE
WILLIAMSON-HAFFNER
Engraving Co.
—DENVER.—

SMITH COMMON-SENSE
Perforator



DOES THE WORK OF A $100 MACHINE.

Perforates simultaneously while printing.
Makes a clear perforation.
No cutting of rollers and packing.
Can be adjusted in a few seconds.
Will last for years.

Sent on receipt of price, $10, by

SMITH PERFORATOR CO.
1310 Filbert St., Philadelphia, Pa.

STRAEFFER & SIEDENBURG
PHOTO-PROCESS
ETCHERS & ENGRAVERS
465 PEARL ST., N.Y.

ETCHING METALS

We have taken particular pains to procure a very superior

Copper for Half-tone, Ground and Polished

and have numbers of letters from photo-engravers stating our Copper to be the best they have ever used. Our Copper Plates are manufactured with the greatest care and are free from hollows, waves or flaws of any kind. We can furnish this metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching

Hard and Pure or Soft Zinc of superior quality. Sheets or plates of any size or gauge required.

AMERICAN STEEL AND COPPER PLATE COMPANY,
150 NASSAU STREET, NEW YORK.



UNCLE SAM

wants bright men to fill positions under the Government. More than 2000 appointments will be made in the Postal Service, for which examinations will be held in June and August in all cities. Particulars about all examinations (Customs, Internal Revenue, Railway Mail, Departmental, etc.), salaries, dates and places *free* if you mention *Inland Printer*.
NATIONAL CORRESPONDENCE INSTITUTE,
Rd National Bank Building, Washington, D. C.

H. GRIFFIN & SONS,
ESTABLISHED 1833,
IMPORTERS AND DEALERS IN

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.

MOROCOLINE (An Imitation of Leather)
A SPECIALTY.

54 AND 56 DUANE STREET,
NEW YORK CITY.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.

The
Photo-Chromotype Engraving Co.

719 Vine Street, - - - PHILADELPHIA.

We solicit your correspondence if you appreciate
GOOD QUALITY—LOW PRICE—PROMPTNESS
Our Catalogue now ready.

Don't Punch Holes in Your Belts.

Belts joined with Lovejoy Co's Cement are stronger, will pull more, run smoother, make less noise, will wear longer and are less likely to break apart than those joined in any other way. *The joint as strong as any part of the belt.*
Directions for use with every package. Will keep until used.

PRICE—75c. per pound; 40c. per half pound.
Send 10c., in stamps, for Sample by mail.

THE LOVEJOY CO. 444-446 Pearl Street, NEW YORK....

Cut Exact Size



Sent on receipt of price, $2.00, by

Measures...

Agate
6 point
7 "
8 "
9 "
10 "
11 "
12 "

For sale by all Dealers.

YATES MFG. CO. 150 Nassau St. NEW YORK.

GLUE

Send for samples and prices of our
SPECIAL
Bookbinders' Glue.

IT'S THE BEST!

BINDERS' FLEXIBLE COMPOSITION—VERY STRONG! VERY PLIABLE! JUST THE THING FOR BACKING.

ARMOUR GLUE WORKS.
ARMOUR & CO., PROPRIETORS.

New York Office, 182 Duane St.
Boston Office, 39 Commercial Wharf.

GENERAL OFFICES:
205 La Salle Street, Chicago, Ill.

FOR...
Glazed Papers
Plated Papers
Leather Papers
GO TO
Slade, Hipp & Meloy,
300 Wabash Avenue,
CHICAGO.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT COMPOSITION.

Darrow, P. C., Printing Co., 401 Pontiac Bldg., Chicago. Unmatched facilities. Booklet free.

ADVERTISEMENT WRITERS.

Goodwin, H. L., Farmington, Me. A pt ad vertising matter written at nominal prices.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.

Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder,—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.

INK MANUFACTURERS.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 46 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

Missouri Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

E. MENUEL & SONS, HONORABLE MENTION LONDON, 1862.
E. MENUEL & SONS, PRIZE MEDAL, LONDON, 1870.
PRIZE MEDAL, SYDENHAM, 1865.
HONORABLE MENTION, PARIS, 1878.

1611 South Jefferson Ave., ST. LOUIS, MO.

Manufacturers of **Brass Type** of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSERS, HAT TIP PRINTERS and WOOD PRINTERS.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Type Foundry, N. Bunch, proprietor, 314-316 8th st., N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Type Founding Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, type founder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

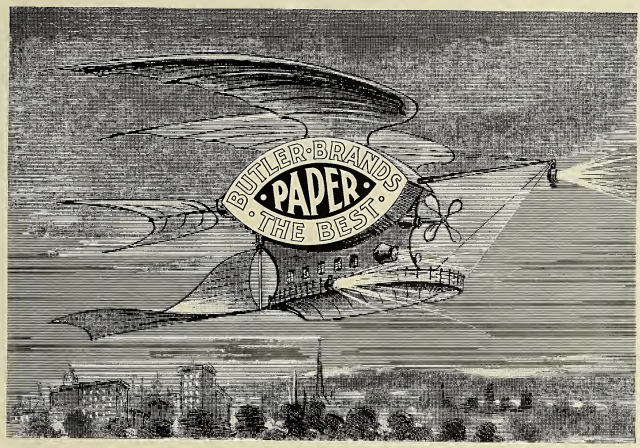
Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertisers' Agency	101
Advertising World, The	101
American Paper Co	11
American Steel and Copper Plate Co	101, 121
Anthony, E. & H. T., & Co	103
Arabol Manufacturing Co	24
Armour Glue Works	121
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co.	28
Benedict, Geo. H., & Co	Cover
Bingham's Son, Samuel	13
Binner Engraving Co	22
Bloomgren Bros. & Co	116
Bronson Printers' Mchy. and Warehouse Co.	102
Brown Folding Machine Co	117
Brown, L. L., Paper Co	23
Buckie Printers' Roller Co	17
Buffalo Printing Ink Works	24
Bullock Electric Manufacturing Co	30
Business Directory	122
Butler, J. W., Paper Co	1
Campbell Printing Press & Mfg. Co	2 to 7
Central Paper Co	115
Challenge Machinery Co	12
Chambers Brothers Co	32
Chandler & Price Co	105
Chicago Paper Co	114
Chicago Water Motor & Fan Co	101
Child Acme Cutter & Press Co	118
Coes, Loring, & Co	17
Color Printer, The	Insert
Cramer, G., Dry Plate Works	32
Crutsinger, C. W	121
Dexter Folder Co	118
Dick, Rev. Robert, Estate	114
Dixon (Jos.) Crucible Co	101
Duplex Printing Press Co	16
Eastman Kodak Co	32
Electric City Engraving Co	26
Electro-Light Engraving Co	25
Electro-Tint Engraving Co	110
Emmerich & Vonderlehr	24
Empire Typesetting Machine Co	12
Fairfield Paper Co	112
Farmer, A. D., & Son Type Founding Co	118
Ford & Foster	115
Franklin Engraving & Electrotyping Co	15
Freund, William, & Sons	115
Fuller, E. C., & Co	111
Gladiator Cycle Works	104
Godfrey & Co	121
Goes Lithographing Co	14
Grand Rapids Engraving Co	25
Griffin, H., & Sons	121
Hamilton Manufacturing Co	31
Harris Automatic Press Co	9
Hellmuth, Charles	117
Hercules Gas Engine Works	119
Hickok, W. O., Manufacturing Co	120
Hoke Engraving Plate Co	14
Huber, J. M	115
Illinois Paper Co	114
Interior Conduit & Insulation Co	28
Jaenecke Bros. & Fr. Schneemann	9
Juergens Bros. Co	123
Keith Paper Co	113
Kidder Press Manufacturing Co	108
Koenig, A. W	101
Latham Machinery Co	106
Levey, Fred'k. H., Co	25
Lovejoy Co	121
Lloyd, George E., & Co	117
Maguire & Baucus (Limited)	17
Megill, Edward L	115
Mergenthaler Linotype Co	18
Miehle Printing Press & Mfg. Co	Cover
Millar Bros	101
Missouri Brass Type Foundry Co	122
Morgans-Wilcox Mfg. Co	115
Moses, Lionel	103
Munson Typewriter Co	120
National Correspondence Institute	121
New Champion Press Co	104
Osgood & Co	Cover, 25
Oswego Machine Works	8
Otto Gas Engine Works	104
Paper Mills' Co	114
Pavyer Printing Machine Works	115
Parsons Paper Co	113
Photo-Chromotype Engraving Co	121
Pope, A. W., & Co	114
Preston, Richard	103
Profitable Advertising	120
Prouty Co., The	101
Queen City Printing Ink Co	109
Red Letter, The	120
Rockford Folder Co	103
Roxback, F. P	119
Royle, John, & Sons	102
Scientific American	120
Seybold Machine Co	20, 21
Sheridan, T. W. & C. B	27
Shniedewend, Paul, & Co	24
Slade, Hipp & Meloy	121
Smith Perforator Co	121
Southern Railway	120
St. Louis Photo-Engraving Co	101
Straeffer & Siedenburg	121
Sturtevant, Charles L	101
Union Card & Paper Co	115
Van Allens & Boughton	107
Van Duzen Gasoline Engine Co	101
Want Advertisements	99
Wells, Heber	114
Wesel, F., Manufacturing Co	29
Weston, Byron, Co	124
Wetter, Joseph, & Co	29
White, James, & Co	114
Wetteson, I	101
Whiting Paper Co	114
Whitlock Machine Co	19
Wild, Anton	14
Williamson-Haffner Engraving Co	121
Worthy Paper Co	113
Yates Manufacturing Co	121
Zeese, A., & Sons	10

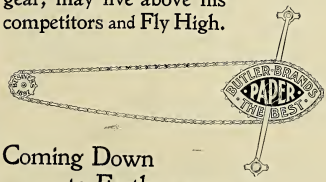


Is This What You Saw?

Not Floated by Gas
Nor held up by the Wind.

IT'S THE GEAR THAT MAKES IT GO.

Any printer adopting this gear, may live above his competitors and Fly High.



Coming Down to Earth, are you familiar with Butler Brands of 1897? Have you a full line of their samples? Send your name for their mailing list. Valuable samples constantly in preparation.

Send for....

THE BUSINESS BUDGET

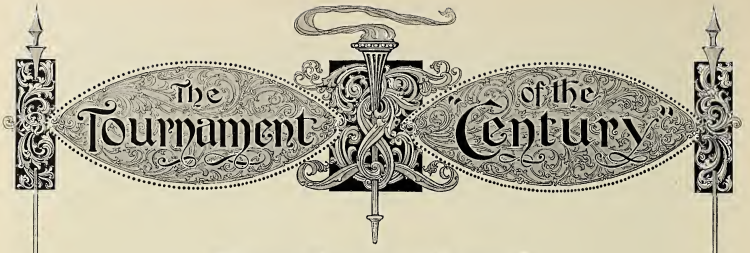
It's Free to the Trade!

It contains samples of the kind of stock that wins new trade and holds the old—medium-priced leaders in their respective lines.

BEST VALUES OBTAINABLE.

J. W. BUTLER PAPER COMPANY,

212 to 218 MONROE ST. CHICAGO.



Proclamation!

Be it Known unto all Men, that on June 10, 1897, we will inaugurate

THE TOURNAMENT OF THE "CENTURY."

The intent being to encourage all Printers, Pressmen and Feeders to utilize to the utmost extent the marvelous capabilities of the "CENTURY" Press, to the end that an increased production of letterpress, half-tone and color work may daily result in all press-rooms where "CENTURY" Presses are operated.

$1,500 IN GOLD

during the ensuing twelve months will be apportioned among the Pressmen and Feeders who make the best records upon "CENTURY" Presses.

Speed, Quality and Economy of Time, the three constituents of modern efficiency, will constitute the principal factors in the determination of each award.

The Tournament will be divided into six contests; the first five being preliminary, and occurring successively as follows:

No. 1—Beginning June 10, closing July 31. Award—$60 to Pressman, $40 to Feeder.
No. 2—Beginning August 1, closing September 30. Award—$60 to Pressman, $40 to Feeder.
No. 3—Beginning October 1, closing November 30. Award—$60 to Pressman, $40 to Feeder.
No. 4—Beginning December 1, closing January 31, 1898. Award—$60 to Pressman, $40 to Feeder.
No. 5—Beginning February 1, 1898, closing March 31. Award—$60 to Pressman, $40 to Feeder.

In the Contests Nos. 1 to 5, inclusive, the awards will be given for the best records on individual jobs, while in the last, or Contest No. 6—the Grand Finale—the award will go to the Pressman and Feeder who together make the best record continuously throughout the months of April and May. This, the

Final Contest, will begin April 1, 1898, and end May 31, 1898.
Award—$600 to Pressman, $400 to Feeder.

All pressmen and feeders operating "CENTURY" Presses are eligible to enter this Tournament. Next month we will publish the rules in detail which shall govern the various contests, and such other particulars as may be necessary.

The conduct of the Tournament will be placed in the hands of a Committee of Representative Men, whose names we shall shortly have the pleasure of announcing.



[COPY]

THE BEN-FRANKLIN PRESS,
45 Rose St., New York,

April 15, 1897.

Campbell Printing Press & Mfg. Co.,
New York:

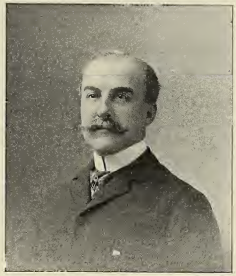
Gentlemen,--The two "Century" presses, No. 00, 45 x 62 inch bed, which I am operating, not only do all, but more than you have claimed for them. They run constantly at a speed of 1,800 to 1,900 per hour, sheet 40 x 60, and each machine averages per day ten forms of 64 pages, 1,000 copies to each form. In other words, I get 10,000 sheets, 40 x 60, per day, and change the forms for every thousand impressions, and this without difficulty.

On all-day runs I can average upon the largest paper 16,000 to 17,000 impressions.

I can only add, that for every dollar of net profit which my other machines earn, the "Century" earns me three dollars. In other words, with one "Century" I can earn, above operating and all other expenses, as much as with three of any of my other two-revolution presses.

Very truly,

The Ben-Franklin Press.
James Stewart.



Mr. JAMES STEWART,
BEN-FRANKLIN PRESS,
NEW YORK.

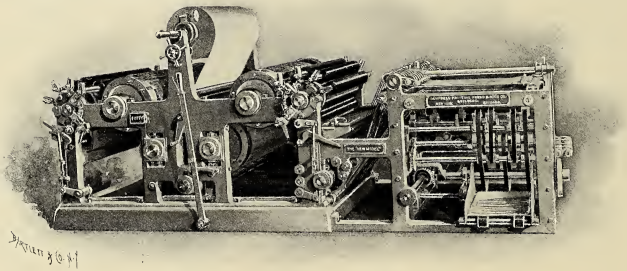
The
Campbell Co.

5 Madison Avenue,
NEW YORK.

334 Dearborn Street,
CHICAGO.

The Mechanical Production

of a newspaper is made easy, simple and inexpensive with a "New Model" Web.



It is compactly designed, simple in adjustment, and yet contains more labor-saving devices than any other machine by which the pressman's labors are lightened and the necessity of employing skilled experts eliminated.

Other presses print, but the great virtue of the New Model is its *profitable inexpensiveness.* It *pays* to operate one.

ASK OF THE USERS:

THE SENTINEL, Ansonia, Conn.
THE TELEGRAM, Portland, Me.
THE DEMOCRAT, Waterbury, Conn.
THE CHESTER TIMES, Chester, Pa.
THE WESTCHESTER REPUBLICAN, Westchester, Pa.
THE JOURNAL, Dayton, Ohio.
And many others to whom we will cheerfully refer you.

The Campbell Co.

5 Madison Ave., New York.
334 Dearborn St., Chicago.

A FALSE STATEMENT.

Following is reprinted an article from THE INLAND PRINTER, page 91 of last month, which is misleading to such an extent that we deem its correction a duty to those who through it may be led into serious legal difficulties.

"THE COX DUPLEX PRESS WINS."

This heading is false; the Cox Duplex Press was adjudged to infringe two patents owned by us (Kidder 291,521 and Stonemetz 376,053). This decision *still stands* and throughout all subsequent decisions has been respected and followed. In the judgment under discussion it was not in question.

"THE United States Court of Appeals has dismissed the complaint of the Campbell Printing Press & Manufacturing Company against Marden & Rowell, users of a Duplex Press, in Massachusetts."

Because by paying us $2,500 in cash as a license fee, Messrs. Marden & Rowell had fully satisfied our claim.

"This is the case in which a decision in the lower court adverse to the users of the press was rendered in 1894. The opinion was handed down on March 9 by the United States Circuit Court of Appeals for the first circuit, sitting in Boston. The case has been fiercely contested, and the decision looked forward to with great interest, not only by the manufacturers of the respective presses, but by users of the Duplex press in all parts of the country. Speaking of this contest, the Battle Creek (Mich.) *Daily Journal* of March 10, says:

"It is generally known that the Campbell Printing Press Company of New York brought suit in the United States Court in Massachusetts against the Duplex Printing Press Company of this city some four years ago, claiming infringements of patents on printing presses made by the Duplex Company. Its main reliance was an old patent, known as the Kidder patent, which it had bought presumably for the purpose of this litigation."

Two patents were in suit, the Kidder (expired) and the Stonemetz (good 'till 1905). The latter securely holds the Duplex Press until its expiration.

"The Campbell Company succeeded in obtaining a decree before Judge Carpenter, of the United States Court in Massachusetts, and through this decree obtained preliminary injunction against several users of the Cox Duplex Press. The Duplex Company promptly appealed from this decision to the United States Court of Appeals, where the matter has been pending for many weary months, and the Court of Appeals has just rendered its decision dismissing the bill of complaint of the Campbell Company. This dismissal takes out the whole foundation from under the Campbell Company's case in Massachusetts, for with this dismissal every decree and order heretofore made by the court is vacated and goes down with the case."

The fundamental decision of infringement is in nowise affected as intimated. As the last decision affects *only* users who have paid up their royalty it can be of no benefit whatever to those who have not, except as an evidence that the courts do not consider the amount levied, viz, $2,500, as sufficiently oppressive to warrant their interference.

"In the meantime the Kidder patent has expired. The Duplex Company has carried on this fight in a most plucky manner, showing its determination to stand by its customers and protect them from every assault at whatever cost, and is to be heartily congratulated on the successful termination of the suit.

"By the decree of the Court of Appeals, 'the judgment heretofore entered is vacated, the decree of the Circuit Court is reversed, and the case is remanded to that court with directions to dismiss the bill.'"

This is a misstatement of the fact; it gives but half the decree, the same continuing; "*because of accord and satisfaction* and without cost to either party in either court." (Italics ours.)

"From this action of the court of Appeals there is no further appeal, and this decision is a final settlement of this important Massachusetts case."

It *is* a final settlement, but of *this* particular case (against Marden & Rowell, users) only.

"The accompanying illustration was made from a recent photograph of the Duplex press as at present constructed, and will give readers of THE INLAND PRINTER an excellent idea of the machine as it is today. Users of the Duplex press have been considerably worked up during the last two or three years, although they have been guaranteed absolute protection by the Duplex Company, and will certainly breathe easier now that the decision regarding the press has been given."

In this case the following points have been established:

1. That the Duplex Press infringes patent No. 376,053 which runs until 1905.
2. That we are entitled to an injunction under the said patent, which injunction will compel the disuse of the enjoined machine pending our pleasure.
3. That we may collect the sum of *$2,500* from the infringing user as a license fee for the continued use of his machine.
4. That the courts will not interfere to prevent or restrict us in the collection of the sum specified, and
5. That, when, by the payment of royalty the user has given us full accord and satisfaction, then no decree shall continue against him.

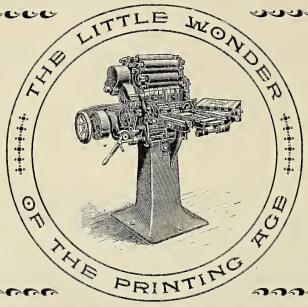
NOTICE.—*ALL traveling-cylinder web presses, whether with stationary or movable beds, come within the scope of patents owned by us and we shall take such measures as may be necessary to suppress the infringement of our rights.*

THE CAMPBELL COMPANY.

Floor Space, 3½ x 5 feet. Weight, 1,000 lbs.

Probably you wish to make as much money as possible out of your floor space, as well as out of your labor. Rents are sometimes high and space limited. Perhaps you figure these things closely.

The Harris Automatic Card and Envelope Press.



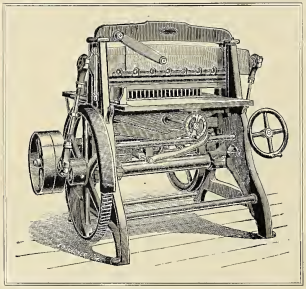
Our Guaranty— 5,000 per hour.

Users always run it at higher speeds—up to 12,000 and 14,000 per Hour on some jobs.

With the above floor space, and from one to two hands, according to expertness and class of work (one good hand can take care of both ends of the machine at all but the higher speeds), you can print from 5,000 to 12,000 cards, envelopes, blotters, single tags or gangs per hour on the **Harris Automatic.** How can you make as much money out of your floor space and labor in any other way? Who can compete with you? For full particulars, address—

THE HARRIS AUTOMATIC PRESS CO., Niles, Ohio.

A Brown & Carver Cutter.....



repeats these truths every working day in the year: That it has been honestly built; that its design mechanically is the simplest and best adapted for all classes of work requiring either power or accuracy; that in convenience of operating it is unequaled. We could not afford from any standpoint to neglect the important features of capacity or speed. Our patterns are of the latest design and are rigid, handsome, and as nearly perfect as long experience and a continued effort to improve can make them. Duplicate orders from previous users prove the Brown & Carver is a profit producer.

Selling Agents

C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States, 17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn St., Chicago, Ill.

Oswego Machine Works, Oswego, N. Y.



Jaenecke Bros. & Fr. Schneemann,

Nos. 536-538 Pearl Street, New York, make Inks for printing black or in colors, upon *any material* by *any process.*

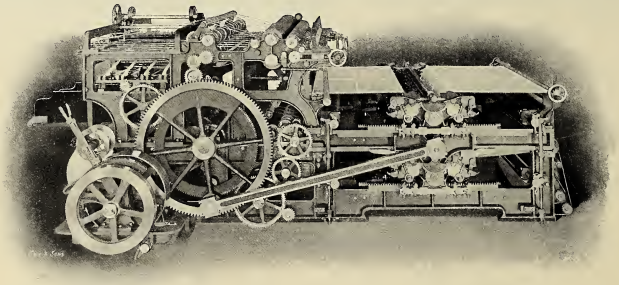
Our facilities for making *Inks of all kinds* are unexcelled, and an uninterrupted experience of more than half a century, during which we have kept in close pace with the advancements in the art of printing, enables us to furnish our products of correct and uniform quality and at moderate prices.

Specimen Book and Catalogue will be sent on application.

The Duplex Press

Prints four, six, seven or eight page papers from flat forms, at the rate of 5,000 per hour.

In Use Everywhere!



The only successful
Type Printing Newspaper Perfecting Press
in the World!

Write us for Catalogue, just issued, which will show you what a multitude of the USERS are saying.

Duplex Printing Press Company,

BATTLE CREEK, MICHIGAN.



Printed With No. 1. Enameled Paper Black, No. 502-55.



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

EUGENE LYON,
123 N. Fourth St., Phila., Pa.

P. S. PEASE & CO.,
Detroit, Mich.

CLEVELAND PAPER CO.,
Cleveland, Ohio.

CHAS. A. SMITH CO.,
Pittsburgh, Pa.

COURIER CO.,
Buffalo, N. Y.

ALLING & CORY,
Rochester, N. Y.

CENTRAL OHIO PAPER CO.,
Columbus, Ohio.

HEYBACH-BUSH CO.,
Louisville, Ky.

MORGAN & HAMILTON CO.,
Nashville, Tenn.

F. W. GARDINER CO.,
Salt Lake, Utah.

BRYAN PRINTING CO.,
Columbia, S. C.

STATE JOURNAL CO.,
Lincoln, Neb.

ALLING PAPER CO.,
San Antonio, Tex.

WESTERN NEWSPAPER UNION,
Omaha, Neb.

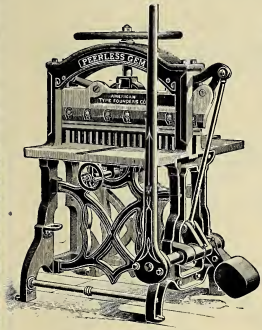
GEO. B. STADDEN,
Minneapolis, Minn.

B. M. WOOD,
Dayton, Ohio.

Distributing Agents for Canada:

TORONTO TYPE FOUNDRY,
Toronto. Montreal. Winnipeg.

In Merit, in Value, in Prices, these Machines will satisfy better than any others.



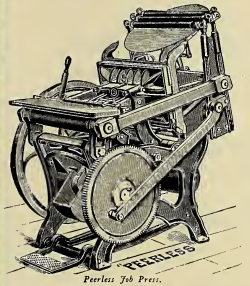
30-inch Peerless Gem Paper Cutter.

Peerless Gem Cutters

Surpass all other cutters in quality, strength and facilities. Combine the good points of all other Lever Cutters, and are sold at prices as low as are asked for inferior cutters.

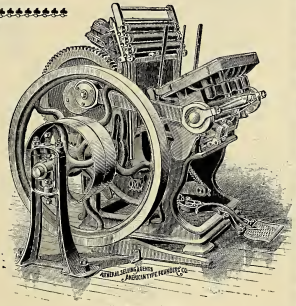
23-inch cuts	23¼	inches	. .	$100
25 " "	25¼	"	. .	125
30 " "	30¼	"	. .	175
32 " "	32¼	"	. .	200

The net prices are much lower, and will be quoted upon application to our nearest branch.

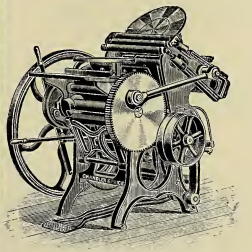


Peerless Job Press.

The Three Best Job Presses



Gally Universal Press.



Chandler & Price Gordon Press.

THESE meet all requirements. The GORDON is the most popular. None better for doing everyday work at a profit. The PEERLESS is stronger than the Gordon. It will do all the Gordon does and also such exceptionally difficult work as embossing. The GALLY UNIVERSAL is the best of all platen presses. It prints perfectly. Prices of all in comparison with efficiency are the lowest procurable.

American Type Founders ..... Company .....

GENERAL SELLING AGENTS.

Branches in All Principal Cities.



Your Attention is Called

TO

Crank Movement.
Doing away with all cam gears, springs, centers. Running without jolt or jar.

Bed Motion.
Giving ease of motion, firmness, long life, simplicity.

Insures
better distribution, better impression, better register; and, therefore, better work.

Economy. No breakage. No repairs.

The New Huber Press

Perfectors.

Two-Revolution.

Two-Color.

Smallest: 24 x 31.

Largest: 48 x 69.

Time Tested.
Service Tried.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

59 Ann St., 17 to 23 Rose St.
NEW YORK.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

Lithographic Designs

"Engraved by the Franklin"

THE ONLY SUCCESSFUL METHOD FOR OBTAINING LITHOGRAPHIC EFFECTS FROM PRINTING PLATES. WE FURNISH ORIGINAL SKETCHES.

Lithogravure Process

SAMPLE L 10.



SAMPLE L 11.



SAMPLE L 12.



SAMPLE L 13.



SAMPLE L 14.



Letter-Heads, Bill-Heads, Cards, Labels, etc., Handsomely Engraved by our Lithogravure Process.
Our plates can be run on the regular printing press and results obtained equal to Lithography.

FURTHER SAMPLES UPON APPLICATION.

FRANKLIN ENGRAVING & ELECTROTYPING CO.
341-351 Dearborn St., CHICAGO.

Hilton Wild

Fine Half-Tone Zinc Etching and Wood Engraving

Designer & Engraver.

Furnishes only first-class work in every respect —

and no doubt you know good work when you see it.

Send for prices and specimen.

Re-engraved Work a specialty.

14 and 16 Ellicott Street, BUFFALO, N.Y.

WE HAVE NOT discovered the North Pole, but

We Have

solved the problem of **Printing from a Steel Die.** The failure of other power machines to accomplish this purpose has not deterred us from careful and patient investigation. We now have a machine complete and perfect in every detail. It is

A Money-Maker!

Material, workmanship and results are all guaranteed. Write us for further information and ask for our new catalogue—it is something every art printer wants to see.

References:
J. B. Connolly, 156 William Street, New York.
William Mann Co., Philadelphia, Pa.
Chas. E. Brown, Philadelphia, Pa.
Brandon Printing Co., Nashville, Tenn.
R. W. Sterling, Cleveland, Ohio.
Williams & Wilkins Co., Baltimore, Md.
Payot, Upham & Co., San Francisco, Cal.

Carver & Swift Stamping Press Co.
25 North Seventh Street,
... Philadelphia, Pa.

Van Allens & Boughton,
Selling Agents for New York and New England States,
17 Rose Street, New York.

THE BEST!

George E. Lloyd & Co.

...BUILD THE BEST...

ELECTROTYPE, STEREOTYPE and ENGRAVERS'

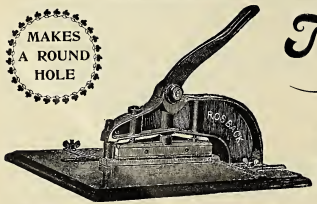
Machinery

Send for Illustrated Catalogue and References.

GEORGE E. LLOYD & CO.

202 and 204 South Clinton Street, CHICAGO, ILL.

MAKES A ROUND HOLE



The Rosback....

10-Inch Hand Perforator

HAS many advantages over other machines and we fully recommend it as **the best on the market.** Springs are at either end of needle bar, out of the way, and preventing all tipping of the bar. Stripper is double flanged, rendering it stiff and firm. Bent or broken needles can be replaced in a few minutes.

FOR SALE BY F. P. ROSBACK, 54-60 South Canal Street, CHICAGO, ILL.

John F. James & Son

Established 1858

Steam and Hot Water **Heating**

NATURAL GAS FITTING and VENTILATING

5744 Armour Avenue

Chicago

All Work Promptly Attended to

TELEPHONE MAIN 3352

Business Card, Design No. 150, showing reading matter printed from type. Reproduced for advertising purposes by photo-zinc process.

Litho-Typo Stationery Blanks

Four designs each of cards, statements, bill, letter and note heads, lithographed from original and artistic designs, in greenish-black ink. By the use of these blanks it is possible for printers to produce, with type, commercial stationery closely imitating lithographed work. These blanks will prove trade-winners in the hands of any printer with average ability.

Samples on application.

Goes Lithographing Co.

158-174 Adams St., CHICAGO,

ORIGINATORS OF

PROFIT-MAKING **Trade Helps.**

THE THORNE

is the only Mechanical Type Setter producing Composition and Distribution at one and the same time

. . . On One Machine

by the use of individual types

Results equal if not superior to hand work, and allowing of

CHEAP AND RAPID CORRECTIONS.

A machine for the Newspaper or Book Office at a moderate price and on reasonable terms.

SEND FOR CATALOGUE.



The Thorne.

Thorne Type Setting Machine Co.

34 Park Row
New York

139 Monroe St.
Chicago

Paper Cutter Knives....



ESTABLISHED IN 1830.

No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

Loring Coes & Co.

WORCESTER, MASS.



BLIND MAN'S BUFF.

ENGRAVED BY
BLOMGREN BROS. & CO.
175 MONROE ST., CHICAGO.
HAND-TOOLED HALF-TONES A SPECIALTY.

DUPLICATE ELECTROS OF ABOVE FOR SALE.
WRITE FOR PARTICULARS ABOUT OTHER PLATES.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks

are Good, BETTER, BEST.



WE carefully guard the interests of our patrons by sending them the best goods made in our line.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.


WHEN YOU'RE OVER BY THE RIVER DROP IN-
ENGRAVERS
J. MANZ & CO.
ELECTROTYPERS
AT 195-207 CANAL ST. Cor. JACKSON.
Our new and augmented plant, magnificently manned by 150 artists and artisans of the highest skill, is now located there. A call from you will be appreciated.
J. MANZ & CO. CHICAGO
BRANCH OFFICES RAND McNALLY BLDG. 4th FLOOR

THOUSANDS OF PRINTERS

WOULD DO THEIR OWN LABEL PRINTING IF THEY KNEW WHERE TO HAVE DESIGNS AND PLATES MADE IN FIRST CLASS STYLE

· STAR BRAND ·
Printing Plates
ENGRAVED AND PACKED BY
J. MANZ & CO.
CHICAGO, U.S.A.

YEARS OF EXPERIENCE ENABLE US TO DO LABEL ENGRAVING EQUAL TO THESE SAMPLES THE NAME OF **"MANZ & CO."** MANUFACTURERS OF PRINTING PLATES BEARS THE SAME RELATION TO THE PRINTING AND PUBLISHING FRATERNITY THAT **"ARMOUR & CO."** (WHICH IS A HOUSEHOLD WORD THROUGHOUT THE LAND) DOES TO THE GENERAL PUBLIC WE CHEERFULLY FURNISH ESTIMATES.

J. MANZ & COMPANY

ENGRAVERS

After MAY 1st, GENERAL OFFICES AND WORKS, 195 TO 207 CANAL STREET
CHICAGO

BERRY BROTHERS
DETROIT
VARNISH USED
ON THIS PAGE





MANZ
& COMPANY
ENGRAVERS AND
ELECTROTYPERS
183-5-7 MONROE ST.
CHICAGO

Points Made Plain—

THE STANDARD "WETTER" is made with 5, 6 and 7 figure wheels. Price of the 5-wheel machine is $25, and $3 more for each additional wheel, with an inflexible discount of ten per cent. Your type founder or supply dealer can furnish you with any style or make of Wetter Numbering Machines you require.

We make special machines for special purposes. Give us a general idea of the work you want to do and we can design and build a special machine that will do it perfectly.

Anything needed in numbering we can supply. We want you to bear this fact in mind, and write us fully about any numbering notion you have in mind.

Joseph Wetter & Co.

20 and 22 Morton Street,
Brooklyn, N. Y.

THE BUCKIE PRINTERS' ROLLER CO.

MANUFACTURERS
—OF—
"CHILLED FACE"
Printers' Rollers
—AND—
COMPOSITIONS

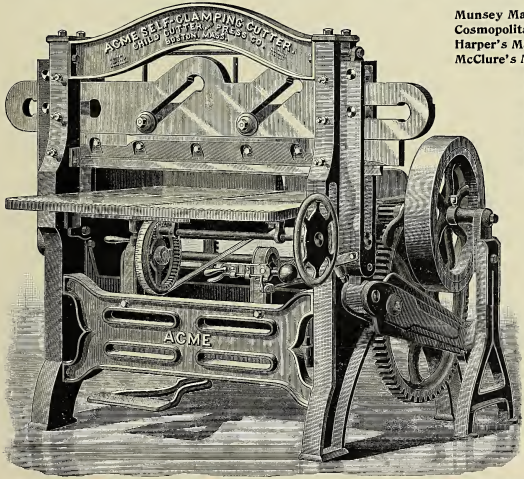
Satisfaction Guaranteed.

TRY our Rollers and be convinced of their Superiority.
If you want GOOD ROLLERS, order from US.

421 DEARBORN ST. CHICAGO.

TELEPHONE, HARRISON 435.

Who use the "Acme" Self-Clamping Cutter?



The AUTOMATIC SELF-CLAMP, also COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

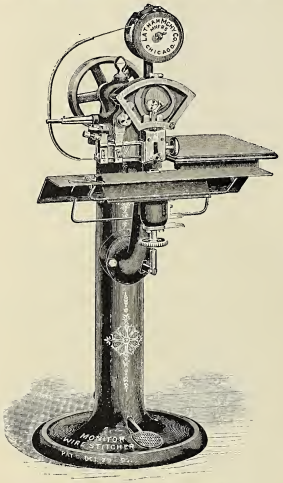
33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

LATHAM MACHINERY CO.

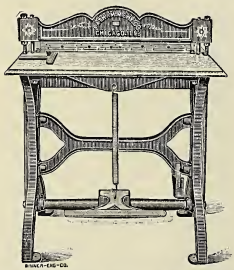
The WONDER of the WORLD!



MONITOR WIRE STITCHER.

5 SIZES.

No. 0—¼ to 1½ inches. | No. 1½—Single sheet to ½ inch.
" 1—Single sheet to ¾ inch. | " 2 — " " ⅝ "
No. 3—Single sheet to ¼ inch.



LATHAM PERFORATING MACHINE.

ROUND-HOLE PERFORATOR.

28-inch, steam-power, . . $175 | 24-inch, steam-power, . . $150
28-inch, foot-power, . . 125 | 24-inch, foot-power, . . 100

STOP—Put a STITCH in your Bank account and STOP PERFORATING it by buying machinery built on the wrong principles. STOP your large repair bills. Get machinery that will do your work, and *wear*. In fact, get up-to-date machinery built by the Latham Machinery Co. We build nearly everything that a bookbinder or printer uses. Send for detailed circulars and references, and be convinced.

MANUFACTURERS OF

Latham Monitor Wire Stitcher.
Latham Perforating Machine.
Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.

Latham Table Shears.
Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Index and Punching Machine.
Latham Round Corner Cutter.

And all other machinery for printers and bookbinders. These machines are all of modern construction and have no superiors in the market.

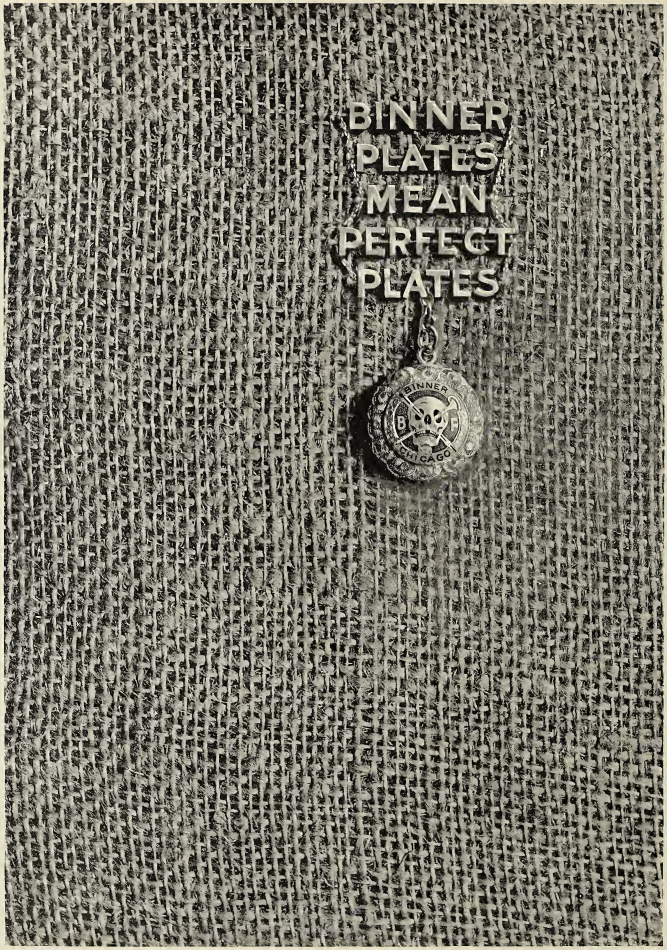
LATHAM MACHINERY CO.

Printers' and Bookbinders' Machinery,

195-201 SOUTH CANAL STREET,
CHICAGO, ILL.

Send for BARGAIN LIST of Rebuilt Cylinder and Job Presses and other machinery.


The FINEST
Half-Tones
AT THE
LOWEST RATES
WRITE
FOR OUR PRICES
Electric City
Engraving Co.
507-509-513-515
Washington, St.
BUFFALO, N.Y.



THIS is not an enlargement of a half-tone screen, but simply a Binner Half-Tone Reproduction of a section of a potato bag. Never mind about the potato bag, but remember that

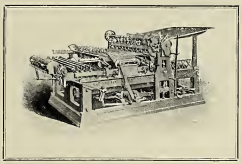
Binner Plates mean Perfect Plates.

BINNER DESIGNS and Engravings are the creations of artists and engravers, and not like the potato bag, a factory-made article.

BINNER ENGRAVING CO., FISHER BUILDING, CHICAGO.

EIGHTEEN-STORY CREATIONS, by Binner, sent free upon receipt of five 2-cent stamps.—Full of Binner Designs and Engravings.

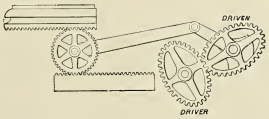
The Whitlock



NEW CRANK BED MOVEMENT is not a mechanical novelty of doubtful durability—all its integral factors have been used, singly or in other relations, before.

The Air Spring is universally known, long tried and eminently successful.

Elliptical Gears are also of old-time acquaintanceship to mechanics.



The Crank, Bed Racks, Gears, etc., in identical relationship have been used for thirty years or more on all high-class American-built stop-cylinder and lithograph presses.

It is their collation into the swiftest, smoothest and simplest of all printing press bed movements that proclaims the genius of invention.



THE FOLLOWING SIZES ARE NOW ON THE MARKET.

All these machines are fitted with our Patent Printed-Side-Up Delivery.

No. 000—4-Roller, Bed 45 x 62, Type 40 x 58, Speed 1,620
No. 1—4-Roller, Bed 35 x 47, Type 30 x 44, Speed 2,040
No. 2—4-Roller, Bed 29 x 42, Type 25 x 38, Speed 2,200
No. 3—2-Roller, Bed 27 x 40, Type 23 x 36, Speed 2,600
No. 5—2-Roller, Bed 27 x 31, Type 22 x 28, Speed 3,000

Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52.
Other sizes in preparation.

The Whitlock Machine Co.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

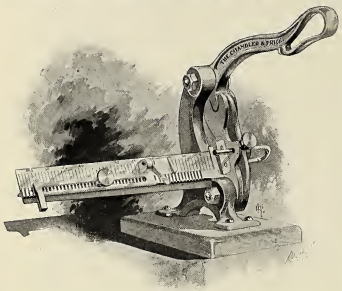
Give away your old Lead Cutter

AND PURCHASE THE

MODERN, UP-TO-DATE AND RELIABLE

CHANDLER & PRICE
LEAD AND RULE CUTTER

A Radical Improvement over all others on the market.



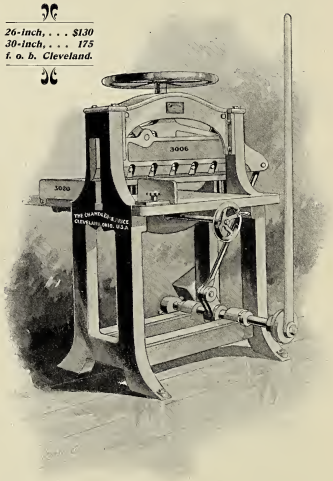
No. 1—Gauges 14 inches, from 0 to 85 ems—Price, $8.00.

THE bed is set on an angle, so that leads, slugs or brass rule settle by gravity, thus insuring a true and accurate cut even by a careless operator. The guide is accurately graduated to twelve points and numbered opposite every fifth slot in its length. The gauge is made reversible, for cutting leads longer than the bed, is fitted with a latch to engage the slots in the guide and is clamped by a thumbscrew. In cutting odd lengths the latch is raised up and the gauge set accordingly.

Do You Cut Paper?

If so, buy no Cutter but THE BEST!

26-inch, . . . $130
30-inch, . . . 175
f. o. b. Cleveland.



THE CHANDLER & PRICE
PAPER CUTTER

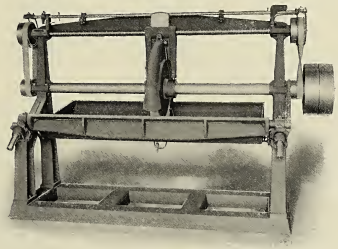
IS built from new and original designs according to the best practice of modern machine builders. No pains are spared in its construction to insure accuracy in every detail. It has ample metal, properly distributed to withstand the greatest strain to which it need be subjected. It is not complicated by the use of gears or springs. The knife-bar is controlled by a link motion and perfectly counterbalanced. The cutter has the interlocking back gauge and clamp, and will clamp as narrow as one-half inch. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for squaring small work. The fingers on the clamp are made with a wide surface to avoid creasing stock. All gauges are perfectly squared with the knife. The screws for the clamp and gauge are made very coarse and quick-acting. With the special tools and care employed in building these cutters all parts are strictly interchangeable, and, as each part is numbered, replacements can be made by ordering from the dealers or the Chandler & Price Co. by number, and the services of a machinist will not be required.

Made by the CHANDLER & PRICE COMPANY, Cleveland, Ohio.

FOR SALE BY DEALERS ONLY.
ORDER OF YOUR TYPE FOUNDRY OR SUPPLY HOUSE.

Both the above Cutters are built of the best material only and fully guaranteed, as are all presses and machinery made by the Chandler & Price Company.

If you are disposed to practice economy, Good Machinery will not discourage its practice.



The Seybold Grinder

SHARPENS KNIVES without wearing them out.

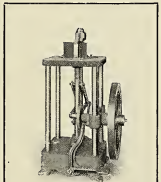
In half the space of other grinders, for the wheel moves.

With an even waterflow, and no pumps to care for.

With absolute uniformity of bevel, for the knife is rigid and stationary.

The Seybold Corner Cutter

throws every ounce of its 650 pounds into *clamping* and cutting a large pile quickly and perfectly.



AKRON, OHIO, February 22, 1897.

THE SEYBOLD MACHINE CO., Dayton, Ohio:

Gentlemen,—If you would name your Round-Corner Cutting Machine "Perfection," it would cover all we can say in its favor. It is impossible to compare it with others; yours is so far superior in *all* respects.

Yours very respectfully,

THE WERNER COMPANY.

THE SEYBOLD MACHINE CO.

DAYTON, OHIO, 53-55 Louie St.

NEW YORK CITY, 1 Reade Street—a full line in operation.

CHICAGO. ST. LOUIS. LONDON.

THE MAGNA CHARTA BOND PAPERS are all finished by plating. Made from new rag stock. Free from adulteration. Perfectly sized. Long fibre. A paper that will withstand the ravages of time.....

Magna Charta Bond

The Leader of all Bond Papers

WHITE.....	17 x 22 — 12, 14, 16, 18, 20, 24 lb.
	17 x 28 — 16, 20, 24, 28 lb.
	19 x 24 — 16, 18, 20, 24, 28 lb.
	22 x 32 — 32, 40 lb.
BLUE:.....	17 x 22 — 16, 20 lb.
	17 x 28 — 20, 24 lb.
	19 x 24 — 20, 24 lb.
CRUSHED IN WHITE ONLY.....	17 x 22 — 16, 20 lb.
	17 x 28 — 20, 24 lb.
	19 x 24 — 20, 24 lb.

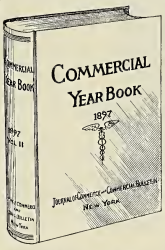
Manufactured by

Riverside Paper Company

Holyoke, Mass.

Design submitted by P. C. Darrow, 358 Dearborn street, Chicago, in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

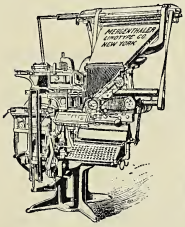
A handsome pamphlet containing the 148 complete full-size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.



Set on the Linotype and printed direct from Linotype slugs.

Fine Book Work

One Operator.
No Pi.
Adjustable Molds.
Accents in Stock.



IS the pride of every well-regulated printing office. This and cheap composition are worth careful consideration. Actual experience demonstrates that

The Linotype

has no rival in this class of work, and is also as easily adapted for newspaper work. For specimens of faces, etc., address

MERGENTHALER LINOTYPE CO.

Tribune Bldg., NEW YORK CITY.



VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

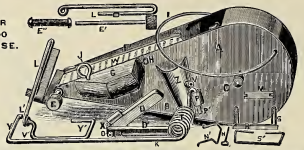
The Horton Mailer.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.

DICK'S SEVENTH MAILER.

OVER 8,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address

Price, $20.25 without Royalty. *R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.*

Do You Know What Automatic Pointing Means?

Monarch

THE DEXTER FOLDER CO. applies this attachment to drop roller folders, enabling cut sheets to be folded *accurately* and as *rapidly* as on any drop roll or marginal folder. It is not an experiment! There are many in use in up-to-date binderies. You cannot compete without them. Write for particulars.

Branches: { *CHICAGO, 315 Dearborn Street.* / *BOSTON, 149 Congress Street.*

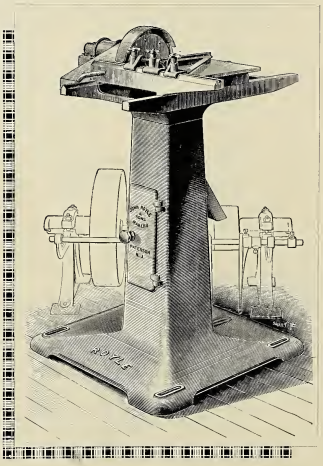
Factory—Pearl River, N. Y.

Main Office, 97 Reade Street, ...NEW YORK.

Process Engraving

Is the modern substitute for hand-engraving. It depends on the action of chemical and mechanical agencies, directed by the skill of the operator; and as these two agents play so important a part in the production of plates, it naturally follows that, other things being equal, the man using the best materials, and the most efficient machinery, will get the best results. We are not chemists and have nothing to offer in that line, but we *are* machinists, and construct a line of mechanical devices suited to the needs of the most advanced and progressive engravers.

We are machinists exclusively, giving our undivided attention to our work; consequently we are better prepared to get results than if machinery was merely a secondary consideration with us.



John Royle & Sons, Paterson, N. J. U. S. A.

London Agent: P. LAWRENCE, 63 Farringdon Road, E. C.

Just What I Have Been Looking For—



A simple, effective, inexpensive and positive GALLEY SIDE LOCK; one that is attachable to any kind or style of news or job galleys.

The **"Laing"** Patent Galley Lock-Up

will surely meet your needs. Lock-Up sold separately, or attached to any style galley, patent lined or all brass. Send for circular and discount.

MANUFACTURED BY

F. WESEL MFG. CO.

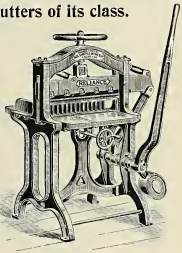
Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery.

Office and Warerooms:
82-84 Fulton Street, Cor. Gold,
NEW YORK.

Factory—BROOKLYN, N. Y.

Reliance Lever Cutter

Clearly outranks all Cutters of its class.



NO "IMPROVEMENTS" or changes have been necessary in the Reliance since the first cutter was built—the first and last are exactly alike.

BECAUSE our long previous experience in making cutters had taught us the requisites of a first-class machine. The results prove that improvements are

NOT NEEDED—as is shown by the fact that, since their introduction less than three years ago, there have been no complaints nor calls for repairs, either on account of weakness, or defective material or workmanship, on any one of the **525 IN USE.** All parts strictly interchangeable.

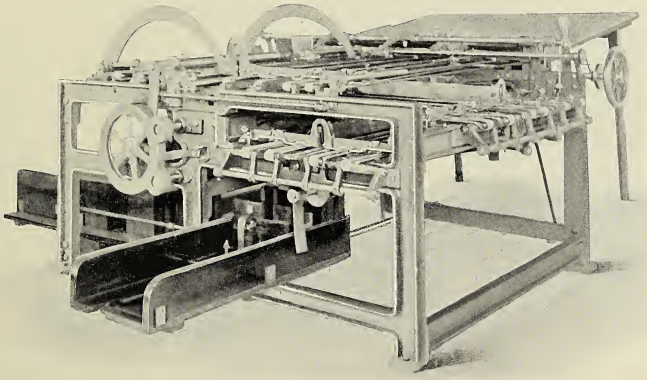
FOUR SIZES MADE: 16½, 23¼, 25½, 28½ Inches.

FOR SALE BY TYPE FOUNDERS AND DEALERS ONLY.
Send for detailed Circular.

MANUFACTURED BY

PAUL SHNIEDEWEND & CO., Chicago.

NEW MODEL JOBBING FOLDER.



Made by BROWN FOLDING MACHINE CO., Erie, Pa.

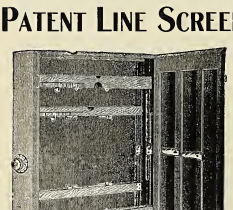
Precise People Perpetually Purchase Parsons' Papers.

LARGEST VARIETY.
BEST QUALITY.

PARSONS PAPER CO.
HOLYOKE, MASS.

To get the Best, Buy Parsons'.

ANTHONY'S PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



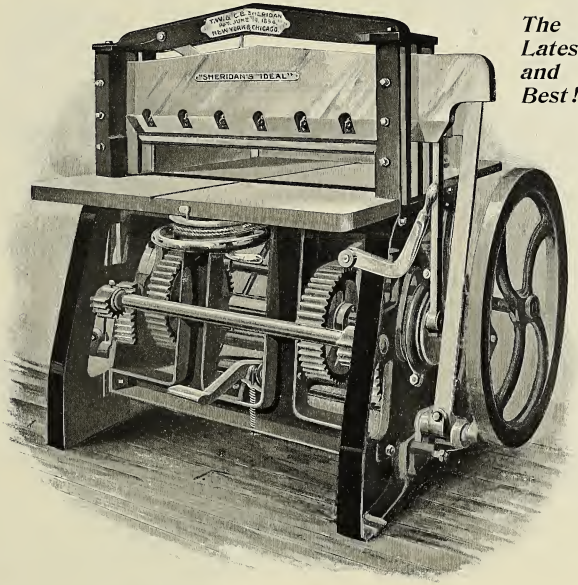
RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Sheridan's Ideal



The Latest and Best!

THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street, NEW YORK.

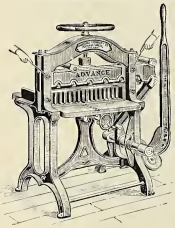
413 Dearborn Street, CHICAGO.

Works—Champlain, N. Y.

Now SIX Sizes—16, 19, 22½, 25, 30 and 33 inches.

Advance LEVER CUTTER

Is not an imitation of some other cutter, but **AN ADVANCE** over other cutters. Notice the following points of superiority:



Gibs and Set Screws to take up wear.
All shafts, screws and studs are ***steel.***
No lead or soft metal bearings.
Interlocking gauge and clamp.
Figured scale sunk in table.
Knife dips, makes easy shear cut.
New style lever gives increased power.
All parts interchangeable.
We refer to ***2,800*** purchasers.
Every machine fully guaranteed.

Further particulars in new ***Illustrated Circular, free.***

SOLD BY DEALERS ONLY.

Many Good Reasons

why you cannot afford to buy a job press until you have seen the new Challenge-Gordon. The only Gordon possessing the following ***money-earning features:***

Only Impression Throw-off

that holds the eccentric shaft absolutely stationary, either on or off the impression, obviating undue wear, as is usual on all other O. S. Gordons where eccentric shaft rolls at every impression.

New Noiseless Disk Motion.

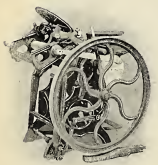
Does away with the nerve-disturbing clank-a-clank of old style machines; insures better distribution; the pawl, ratchet and shaft are cut out of solid steel.

Platen Counter-balanced.

The platen and rocker are properly counter-balanced. No dead weight anywhere. Reduces wear on cam-way and cam-roller to almost nothing.

New Gripper Mechanism.

The Challenge gripper-cam is outside the press frame; has no slots or complications; grippers may be depressed at any position of platen.



Challenge Foot Brake.

You will appreciate this convenience; enables you to stop quick. Also, our ***New Gauge Pin Box,*** saves gauge pins. There are many other reasons why you should buy The Challenge-Gordon.

SOLD BY DEALERS ONLY.

The Challenge Machinery Co.

Write for Gem Booklet, "Printing Money."

CHICAGO.

Empire Typesetting Machine Company

* * * 203 Broadway, New York.

BOSTON OFFICE:
163 & 165 PEARL STREET.

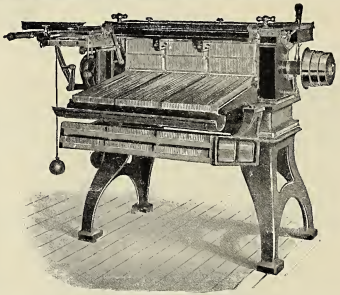


Thorough Inspection Invited.

COMPOSING MACHINE.

THE EMPIRE SETS ORDINARY TYPE.

Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads. Guaranteed speed, 4,500 ems per hour, or no sale.



AUTOMATIC DISTRIBUTER.

WESTERN AGENTS:

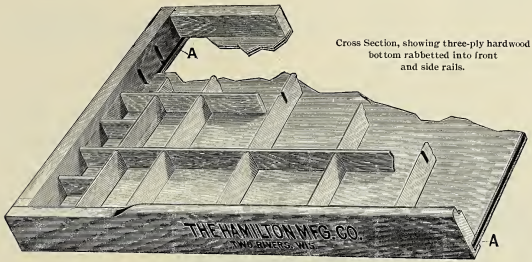
A. D. Farmer & Son Type Founding Co.

163-165 Fifth Avenue,
(Near Monroe Street.) **....CHICAGO.**

Highest Quality!

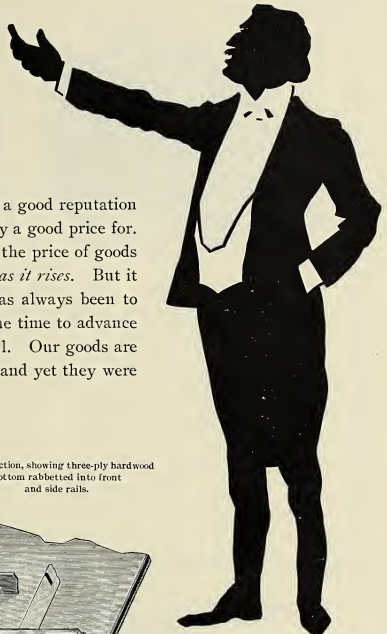
Lowest Price!

MANY business houses seem to think that a good reputation is something their customers should pay a good price for. As soon as an enviable distinction is acquired, the price of goods is advanced and the *cream is skimmed as long as it rises.* But it doesn't always keep on rising. Our policy has always been to cheapen the cost of production and at the same time to advance the quality. In this we have been successful. Our goods are recognized as the **standard of the world,** and yet they were never sold so cheap as now.



Cross Section, showing three-ply hardwood bottom rabbetted into front and side rails.

THE "NEW DEPARTURE" CASE.



SPEAKER SERIES IN WOOD.
Write to any branch **American Type Founders Co.** for specimens.

THE HAMILTON MFG. CO. TWO RIVERS, WIS.....

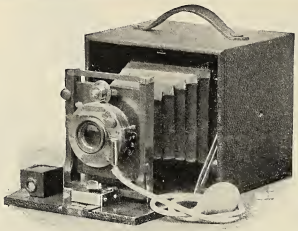
MAKERS OF

Wood Type AND Printers' Furniture

of Superior Quality.

THE great superiority of our goods has caused their adoption in every civilized country and it has also caused every manufacturer in our line in this country to imitate them. Why buy an imitation when the original is cheaper? Our goods are carried in stock by every supply house. Ask for them. Look for our stamp, and see that you get them. Every article we make bears our stamp. None genuine without it.

IT IS A GUARANTEE OF EXCELLENCE.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.
Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

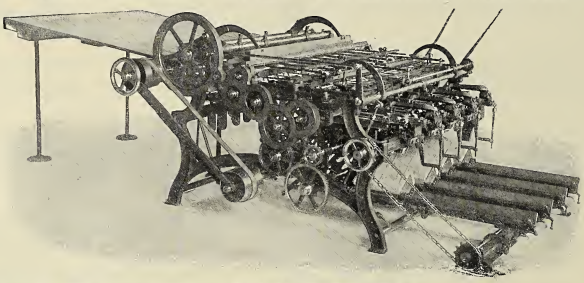
Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**
Fifty-Second St., below Lancaster Avenue,
PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.



All rights reserved.

Photo by John H. Tarbell, Asheville, N. C.

A DOUBTFUL MOMENT.



"NOW LOOK PLEASANT."

From painting by E. Doclen.

Copyright, 1897, by The Inland Printer Company.

The Inland Printer

A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XIX—No. 2. TERMS { $2 per year, in advance. Single copies, 20 cents.

CHICAGO, MAY, 1897.

THE NEWSPAPER AS AN ART SCHOOL.

BY PERCIVAL POLLARD.

GO for Paris! It is probable that never before, despite the historical attack of the Prussians a quarter of a century ago, has the invasion of Paris been so overwhelming as just now. And it is no longer merely from over the Rhine that the invaders come; it is from beyond the Atlantic, from America. It is safe to say that there is not an art school, not a newspaper office in this broad land of ours where there are not at this moment several young artists hugging to themselves the hope that some day, the sooner the better, they may be vouchsafed a sojourn in that home of the arts—Paris.

It is a curious commingling of attractions that makes Paris the mirage toward which youthful ambition is drawn. In the first place, there is the very real fact of France being the headquarters of the best schools of painting in the world. Then there is the reputed glamour of student life; a glamour fanned by the romances of Muerger and Du Maurier, and kept alive by picturesque newspaper accounts of the gayety to be found in the life of the music halls, the boulevards, the cafés and the studios. And lastly, there is the shibboleth, supposed to be all-powerful on the American side of the Atlantic, "I studied in Paris."

But it is neither upon shibboleths nor romantic visions that a healthy ambition feeds. And at heart the ambition of every American art student is distinctly healthy. So there comes the question whether the study in Paris is today absolutely the necessity so many still consider it.

To the student who has only "paint" in view, it is possible that Paris is still a necessity. But how many today are making for the large canvas? Only, after all, the fewest, the hardiest. The tendency of the day is toward enlargement of the field for, and public appreciation of, black-and-white. Never before, in the history of drawing, has black-and-white art been so full of promise as it is today. And when one says promise, one admits that much of the best in this sort is coming from the younger men. The last ten years or so have seen a wonderful advance in this branch of art. The multiplication of magazines in America, the increasing demand for a higher quality of sketches and reproductions, have brought about a standard of excellence never before approached. Curious, too, has been the gradual awakening of the public, through the din of the press, to the fact that all art is not comprised in canvases. It is true that in England the name of John Leech has always been freely used on all sides; but no such public acquaintance with artists in black-and-white as now obtains has ever before been known. The public at large speaks of C. D. Gibson, of Du Maurier, of Phil May, as glibly as ever it did of Doré, of Munkacsy, of Leighton, or whatever other painting idols have been exhibited the world over.

There is not much contesting it: this is the day of black-and-white. Constantly there come new manifestations. Some die, perhaps, like the *Savoy*, with its bizarre originalities by Beardsley; or the *Butterfly*, in which a handful of British artists tried to serve only art and forget Mammon—and so failed. But many prosper, and all prove the ferment of growth and activity. The great American magazines; the splendid weeklies of London; the various art publications of Paris, and finally the recent awakening in Germany, through such periodicals as *Pan* and *Jugend*, of the modern spirit; all these continually give a feast of drawings that prove black-and-white to be the most vigorous feature of all modern art.

Then, too, there is the large world of newspaper illustrating. Here in America it is an old

story, though as a thing to be proud of, it is still young. In London, it is but just beginning. The *Chronicle* of that metropolis startled its world not long ago with sketches by some of the most eminent British black-and-white artists, and became, in consequence, the subject of much comment and admiration.

There is hardly a paper in any American city nowadays that does not use sketches daily. If it is not a news illustration it is a political cartoon. Poor paper, fast presses and slovenly drawing long



Photo by Steckel, Los Angeles, Cal.

THE LITTLE FLORIST.

kept this branch of illustrating in something of general odium; it was matter for perpetual jest that no newspaper portrait of any person ever remotely resembled anything save a pictorial libel of that person's actual features; but improved mechanical processes, and the constant demand for better artists, has now brought newspaper work to such a point that much of the work in metropolitan newspapers compares quite well with magazine work. Indeed, one finds many artists today allowing their work to appear indiscriminately in magazines or newspapers.

In other words — for one must come, after all, to the material side of things — the great market, today, is for black-and-white. Magazines galore, and newspapers without end, are all open to good sketch work. To the artist, as to everyone else, comes the problem: Can I afford to wait for the fame and the riches that may possibly come to me as a painter, or must I think only of the present, and engage in black-and-white. Also, there is the artist who, if he have the useful boon of self-analysis, may pause to consider whether his hand does not so evidently incline toward caricature, illustration, or decoration, in black-and-white, as to make pursuit of paint mere phantom-chasing. To all of these the battleground is close at hand. There is constant change, constant demand, in the field of newspaper work. The rewards, to the really good artist, are adequate; the fame possible is also nothing to cavil at; with the newspaper as the present-day means of exploitation the good newspaper artist has nothing to fear from obscurity.

And here comes the argument that has prompted this dissertation. The school that the ambitious in black-and-white should enter today is not Paris, but the newspaper office.

Against this there will come, doubtless, a chorus to the effect that the newspaper office cares nothing for technic and teaches an artist to scamp everything in favor of the mere printed results. But the plea now being made is not against any sort of tuition at all; it is merely against the prevalent notion that all American schooling must be finished off by a stay in Paris. Like many prevalent notions, this is a mistake.

There are plenty of good art schools here in America. With skilled instructors, and modern methods, these schools are able to bring the beginner to a point where he can easily realize what his actual forte in art is; whether it will be of any use his continuing at all; or in just what direction his talent will find its best expression. Here comes the moment when the newspaper office should be chosen by the artist in whom the instinct for black-and-white has become unmistakable.

The experience gained in the art rooms of our newspapers can be gained nowhere else. Nor is there any other such test for a talent. The number of confident young men who approach the art-manager of one of our New York dailies for permission to be given "assignments" is tremendous; the curious thing is that the art managers have found it perfectly safe to allow these assignments to be offered to such novices, for the reason that the almost invariable result is that the latter become seized with a species of stage fright and, appalled by the requirements of speed, of sketching from the actual open-air life, never return from the expedition at all. It is in that moment, when the young artist finds himself before a "fire" or a "murder story," with his pencil and pad and his ability, or inability, to sketch his subject in time for the presses next morning, that the crucial test of whatever previous training he has had comes in. Many a student of the schools, whose carefully finished efforts have brought him prizes and praise, in classroom, has met his Waterloo in the newspaper "assignment." Newspaper work demands, before all else, speed. As a consequence, it is a fact that many a newspaper artist, whose rapid execution and habit of invariably depicting all possible blood-

and-thunder details make him an ever-valuable aid to a daily's art staff, does not really possess the qualities of technic or good drawing at all. But he gives the outsider the effect; and it is the effect that the newspaper desires.

But what the newspaper office can give to the young artist is self-reliance. If there is really the right mettle in him, the chance to have a perfectly free hand at an actual subject, at a quick portrait, a police-court detail, a street scene, is the thing that will develop that mettle better than anything else. Gradually, from the necessity for speed, and from careful study of his sketches as compared with the printed results, comes an ever-widening knowledge of his tools and materials. It is hardly a matter of dispute that nothing is rarer, or more valuable in an artist than a bold, sketchy line. Nowhere can this boldness, this quick stroke, be better acquired than in a newspaper office. With the often only too-slovenly etching that obtains in newspaper engraving rooms the artist sees more and more the necessity for free, decisive black lines, for bold outlines. The least attempt at gray shading, at fine lines, is simply lost in engraving. It is perfectly true that such masters in black-and-white as Abbey and Vierge are well known to work in perfect unconcern of the process to be used in printing their drawings. The result is that hardly a sketch of theirs that the public sees in print has not been hand-engraved almost as carefully as originally drawn; it is impossible for the camera to catch such gray lines as they are in the habit of using. But such work is so exceptional, and so little to be emulated by artists in general — if for no other reason than because economy would dictate against a publisher's using much work that demanded such extra expense in reproduction — that it only proves the rule.

The curious result of Parisian finish, superimposed on the training obtained on newspapers here, is worth mentioning. It has been shown time and again. One unusually rich and ambitious newspaper owner could testify bitterly in this regard. On his staff he had a promising young artist, who was forever wailing to be in Paris. He was sure that it would give him just the touch necessary for great results. Well, the proprietor paid the young man's expenses to Paris, provided him with the best schooling of the Paris schools, and — presently the young man was back at his old desk once more. Whereupon the sad fact appeared that he was now about as much good for newspaper work as a sign painter. He attempted careful finish on everything; thought only of the effect of his sketch, and forgot the process. Net result: a good newspaper artist absolutely ruined. Whether, on the other hand, there is enough of a talent for fine work in this young man to fit him for the higher class of illustration, remains to be seen. Before he went to Paris there was no doubt of his ability to illustrate for magazines, as well as for newspapers; but the boldness, the dash, the something individual, is out of his work forever.

In all this, reference, of course, has only been made to the student, the unformed talent. When a man's style is formed, his *métier* taken, nothing can harm him much. When C. D. Gibson visited Paris, and then only to see, not to study, it was when he was already an acknowledged force in Anglo-Saxon black-and-white. That is not to be cited as an example.

But so much seems reasonably certain, that the brightness of the future for American black-and-white comes chiefly from the newspaper training so many of our young artists are wise enough to choose. Already the influence is being noticed. The vice of monotonous attention to mere finish, the lack of any sort of spontaneity in our illustrating, is beginning to pass. The rise of such a purely original, individual art as that of Phil May's — Mr. May is practically untaught save in the school of experience and newspapers — has



Photo by Steckel, Los Angeles, Cal.

A Flower of Spring.

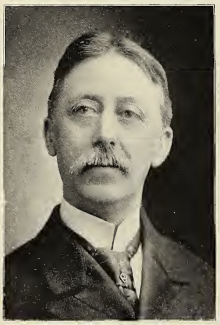
taught our publishers that there is something vitally better and more lasting than mere finicky technic. The bold, sketchy, vigorous sketches of the future will come from men who have found their training in American art schools and American newspaper offices, and have never been any nearer Paris than University Place.

Written for THE INLAND PRINTER.

THE CAXTON CLUB.

BY PI-CHING.

COULD William Caxton be transported from his fifteenth-century printing office in Westminster and introduced to nineteenth-century Chicago he would be both surprised and delighted. In and around its stupendous buildings he would meet among the "captains of industry" many a congenial soul that would willingly stop from his duties of generalship to discuss with appreciation the merits of a rare or choice book. In the library of many an elegant mansion on the boulevards he could examine the magnificent work of the early German, Venetian or Parisian presses, and even feast his eyes on the king of all books, a copy of the Bible of Gutenberg, the first work printed from movable type. Indeed, were he to roam through the literary preserves of any of the gentlemen whose names are enrolled in the Caxton Club, he would enjoy sympathetic association with the finest printed books of both the earlier and later epochs.



JOHN H. WRENN.

The Caxton Club is comparatively new in the annals of Chicago, and yet it has succeeded in gathering unto itself a large company of kindred spirits, busy in many walks of life, but drawn together by mutual love for fine art in the printed page.

These patrons and disciples of the arts of bookmaking decided that their combined knowledge, taste and influence might be used beneficially for the promotion of these arts in Chicago and the West. The Grolier Club had already been the means of accomplishing decisive results along these lines in New York, giving that city a vigorous start in the race. When but a little over a year had elapsed since the close of the Exposition, the determination was reached to found the Caxton Club, the following gentlemen taking the initiative and acting as incorporators: Messrs. George A. Armour, Charles J. Barnes, John Vance Cheney, James W. Ellsworth, George Higginson, Jr., Charles L. Hutchinson, George M. Millard, George S. Payson, W. Irving Way, Chauncey L. Williams, and John H. Wrenn. The organization was effected under a simple constitution which intrusted the government of the club to a council or board of fifteen directors. The officers chosen for the first year were: James W. Ellsworth, president; George A. Armour, vice-president; Charles L. Hutchinson, treasurer; George Higginson, Jr., secretary, and W. Irving Way, librarian.

The membership roll rapidly grew, and soon numbered over one hundred names, all prominent among the *litterateurs*, bibliophiles and publishers of Chicago. A large non-resident list, too, was created, comprising leading members of the Grolier Club of New York, De Vinne, Hoe, Chew, Avery, Foote, Keppel, and others, as well as book-lovers in Washington, Philadelphia, St. Louis, and other large cities.

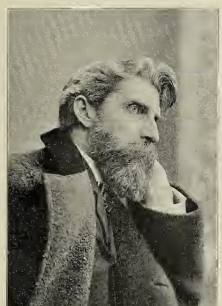


CHARLES L. HUTCHINSON.

By October of the same year, the club found itself comfortably domiciled in attractive rooms in the University Clubhouse, on Dearborn street, and was well on its way toward the accomplishment of the ends it had in contemplation. The furnishings of these rooms are simple and subdued — in harmony with the ideals that cluster about the decoration of books. The walls are treated in dark green, with darker borders, and are adorned, here and there, with portraits of celebrated printers, book artists and etchers. Upon the reading table are to be found many of the magazines devoted to the printing, illustration and description of books. A tender has lately been made by the Art Institute of a clubroom and exhibition hall in the Art Building. The offer has been accepted, and the club will therefore soon enjoy superior facilities for carrying out its aims and purposes. A beginning,



GEORGE S. PAYSON.



JOHN VANCE CHENEY.

also, has been made in the formation of a specialists' library on the book arts. Undoubtedly this will be much increased during the coming year by the newly elected librarian, Mr. George Merryweather. At the election held in February, other officers of the club chosen were: John H. Wrenn, president; Charles L. Hutchinson, vice-president; George Higginson, Jr., treasurer; George S. Payson, secretary. All of these gentlemen have large private libraries of rare and elegantly made books, and are well-known and appreciative buyers in the book marts of Europe and the United States.

At the very first meeting of the club, held in the office of Publisher Way, February, 1895, a sufficiently extensive field of activities was mapped out. The essential and prominent features of the programme were: First, exhibitions, lectures and meetings, to be held as far as possible in the rooms of the club; second, the occasional publishing of books designed to illustrate, promote and encourage the arts of book production.

While waiting for its home, the club early introduced itself to the public, giving an opening exhibition at the Art Institute. The theme was "Bookbinding," and the rare, historic and artistic specimens there displayed elicited general admiration and considerable attention and commendation from the press of the city. This auspicious beginning was followed by the two exhibitions given in the clubrooms during the past year; one, the "Etchings of Philip Gilbert Hamerton"; the other, of "Books Interesting Chiefly Through Their Association," such as autograph books, etc., in which, as has been hinted, the private libraries of the members are particularly rich. Special glass-covered trays mounted on standards were contrived for the accommodation of specimens, so that they could remain constantly on view without fear of handling or dust, for a period of two weeks, for the inspection of members and their friends. A large number availed themselves of the privilege.

The activities of the club in publishing have met with even greater success. In this the aim has been to promote in Chicago, not only a taste for fine books among the buying classes, but to develop the highest proficiency and artistic interest among those engaged in the arts of production. An incidental object was to rehabilitate the cheap or exhausted editions of famous or neglected authors.

Both the selection of subject and the manner of publication have rested entirely with the Publication Committee. As this committee exercises so important a function in the club, its members naturally are selected with special reference to their fitness for the work. A glance at its present personnel indicates adequacy to the discharge of this important responsibility. The chairman is Mr. George M. Millard, the foreign book buyer and book connoisseur of A. C. McClurg & Co.

A

JOURNAL

Of the LAST

VOYAGE

Perform'd by

Monsr. de la Sale,

TO THE

GULPH of MEXICO,

To find out the

Mouth of the *Missisipi* River;

CONTAINING,

An Account of the Settlements he endeavour'd to make on the Coaft of the aforefaid *Bay*, his unfortunate Death, and the Travels of his Companions for the Space of Eight Hundred Leagues acrofs that Inland Country of *America*. now call'd *Louifiana*, (and given by the King of *France* to M. *Crozat*,) till they came into *Canada*.

Written in French *by Monfieur* JOUTEL, *A Commander in that Expedition*; *And Tranflated from the Edition juft publifh'd at* Paris.

With an exact Map of that vaft Country, and a Copy of the *Letters Patents* granted by the K. of *France* to M. *Crozat*.

LONDON, Printed for *A. Bell* at the *Croft-Keys* and *Bible* in *Cornhill*, *B. Lintott* at the *Croft Keys* in *Fleet-ftreet*, and *J. Baker* in *Pater-Nofter-Row*, 1714.

TITLE-PAGE OF CAXTON CLUB'S FIRST PUBLICATION.

Associated with him are Mr. H. S. Stone, the well-known editor and publisher of the *Chap Book;* Mr. John Vance Cheney, Librarian of the Newberry Library; Mr. George Merryweather, Mr. W. Irving Way, the publisher, and Mr. T. E. Donnelley, of the Lakeside Press. The publication is undertaken without reference to profit, the edition being numbered and limited to sale among the members, each of whom is entitled to two copies. Three copies on Japanese vellum may be said to constitute an edition de luxe. One of these copies is placed in the library of the club; the two others are put up at auction among the club's members. This plan has been found to provide amply for the expenses of the work.



Copyright by Frederick Hollyer.
HERBERT S. STONE.

The first book published — "Joutel's Journal of La Salle's Last Voyage" — has but recently appeared, being issued in November from the Lakeside Press. It is printed on American handmade deckle-edge paper with wide margins, and is an exact facsimile of the original as printed at London in 1714. The title-page to the work is shown on page 163. It is preceded by the club's reprint title-page bearing as an imprimatur the words "The Caxton Club," printed in red. Two hundred and three copies were printed, all of which were immediately sold to the members. The New York members promptly called for their share and were unstinted in their praise for the typographic faithfulness of the reproduction. Its literary value lies in the fact that it is one of the very first histories of the great Mississippi Valley Region. That Chicago is twice mentioned in it by name lends additional interest.

"Phoenixiana" is the title of the club's second publication, now in press. The author of this is Major Derby, who flourished in the days of 1849, and is often called the "Father of American Humor," because he inaugurated that style of humor that has since become celebrated in the writings of Mark Twain, and of others, who have drawn upon him not a little for their inspiration. The Publication Committee has been fortunate in securing from his widow a series of unpublished original sketches by Major Derby. These will be reproduced, together with an etching of the author by the eminent etcher of Boston, W. H. W. Bicknell, who will copy for the purpose the portrait of Derby by Frank Carpenter, the painter of the famous picture of "Lincoln and His Cabinet."

The success achieved in publishing has encouraged the consideration of a third work, which in all probability will be the "'Tonti' Journal of La Salle's Voyages." Thus has been established a series of rare specimens that, on account of typographic and literary merit, will find a place among the treasures of the book collector and librarian.

In England, the peculiar skill and choice work of the mediæval printers, illuminators and binders have been wonderfully revived through the Arts and Crafts Exhibitions and the Modern School of Book Decorators. No less notable have been the magnificent publications of the Grolier Club, of New York, displaying as they do the highest perfection in the arts of printing and illustration. It is a matter for congratulation that Chicago, too, has this representative to claim for her a share in the new art impulse. And surely, along with the universities, libraries and museums that have followed in the wake of the Exposition of 1893 — a measure as they are of Chicago's growth in the higher life — the Caxton Club must be reckoned as an influential factor in her race for intellectual and artistic distinction.

Written for THE INLAND PRINTER.

THE PROOFREADER'S RESPONSIBILITY.

BY F. HORACE TEALL.

STRICTLY speaking, the responsibility of a proofreader, on any kind of work, should be very narrowly defined. In an ideal state of affairs it would never go beyond close following of copy in every detail. Even that is by no means always easy, and for a reason that should cause writers to be very lenient with proofreaders. This reason is that writers make much manuscript that is almost positively illegible, and are often careless in many details that should be closely attended to in the writing. But, since there is little ground for hoping that writers will ever generally produce copy that can be reproduced exactly, the question remains open, How much responsibility must the proofreader assume?

A good illustration of the legal aspect of this question is found in Benjamin Drew's book, "Pens and Types," published in its second edition in 1889, as follows: "In an action brought against the proprietor of Lloyd's paper, in London, for damages for not inserting a newspaper advertisement correctly, the verdict was for the defendant, by reason of the illegibility of the writing."

"Illegibility of the writing" is a more serious stumbling-block even than most writers know it to be, although many writers do know that they are great sinners in this matter. Notwithstanding the fact that it has been a subject of wide discussion, much more might profitably be said about it, and it would be a great boon to printers if somebody could devise a way of instituting a practical reform in the handwriting of authors, editors, and reporters; but the incessant necessity of deciphering what is

almost undecipherable is our immediately practical concern just now. What should be the limit of the proofreader's responsibility here?

Some time ago a New York paper had frequent articles in a handwriting so bad that the compositors were paid double price for setting type from it. One of the compositors, in talking with a proofreader, expressed the opinion that the readers had very easy work, and part of his reason for the assumption was the fact (as he put it) that all the copy was read for them by the compositors before the readers got it. That same evening this compositor had a take of the bad manuscript mentioned, and for what the writer had intended as "June freshets" the proofreader found in his proof "Sierra forests." Well, the compositor read the manuscript first, but how much good did that do the proofreader? If the latter had passed the "Sierra forests" into print, he would have deserved to be discharged; for any intelligent man should know that one of the quoted terms could not possibly be used in any connection where the other would make sense. That compositor probably knew as well as the proofreader did that what he set did not make sense, but he also knew that the proofreader would have to do better with it, and that, no matter how much correcting he had to do, it would pay him better to do it than to lose too much time in the effort to get it right at first. Again, the compositor had practically no responsibility in the matter, though the one who shows most ability in setting his type clean from bad copy is a better workman than others, and correspondingly better assured of good employment.

We have said that one who passed into print an error like the one mentioned should be liable to discharge. This is true, because no person reasonably fitted to read proof could fail to recognize it as an error. The best proofreader who ever lived, however, might in some similar cases fail to read what is written exactly as it was intended in the writing. Unfortunately, it is only too often the case that proper names or generally unfamiliar words are written more illegibly than common words, and names so written may easily be misprinted after the best proofreader has done his best with them. Where it is possible, it should be the most natural thing in the world for anything hard to decipher to be submitted to its writer. It does not seem necessary to say that a good reader will not do too much of such referring, but only when it is really needful. Commonly this cannot be done on daily newspapers; but even there, in extreme cases, and with caution in deciding when it is well to do so, the matter should be referred to an editor, for it is to the editors that final responsibility for the wording of what is printed belongs.

What has been said seems well calculated to indicate clearly the limit the writer would place in such matters upon the proofreader's responsibility. Naturally and equitably that limit is merely the exact reproduction of what is written, as to the wording, but including proper spelling and punctuation.

No careful author will allow his book to be printed without reading it himself in proof; but this must be mainly for the wording only, as the printer's bill includes pay for good proofreading. Here matters are more simple as to the responsibility for getting the right words, as even hurried work from manuscript can generally be referred to the author in cases of real doubt. Occasionally this cannot be done, but these occasions are comparatively rare exceptions. Submission of reasonable doubt to the author for his decision should be an important feature of the reader's responsibility. It hardly seems necessary to dwell upon the question with regard to book-work, because the distinctive peculiarities of such work in this respect are so generally amenable to consultation. It is in newspaper and job work that the greatest practical difficulty is encountered.

One of the greatest annoyances to the newspaper-publisher and the job-printer is the fact of having to reprint gratis advertisements or jobs when some error has occurred in the first printing. Shall the proofreader be held responsible to the extent of paying for the work? Only one answer is possible—No! Yet the proofreader should not expect too much leniency in this respect. He must be as careful as possible. There is just one possible remedy for the trouble mentioned, and that is that employers do not expect too much of such work to be done by the reader, and that the reader insist upon having reasonable time in which to do it. Nay, the employer should insist upon having a proofreader take sufficient time, in reading advertisements or job-work, to read closely, letter by letter; and this should be had, even at the expense of hiring an additional reader whenever such work becomes more in quantity than the force already employed can handle properly.

Such a thing has been known as an agreement between a job-printer and his proofreader that the latter would pay for work spoiled through the latter's remissness. The proofreader who undertakes work on such terms is a foolish fellow, and deserves to lose all his wages.

WATCHES THE INLAND PRINTER ADS.

Inclosed I hand you check for another year's subscription to your valuable journal, which is not only an ornament but most instructive. I have found it of great assistance to me in the past, and eagerly await its coming every month. I have done business and am still doing business with its advertisers. For some lines I think it is invaluable as an advertising medium. I wish you more subscribers and every prosperity.—*George S. Bell, Engraver and Stationer, Salt Lake City, Utah.*



PIKE'S PEAK FROM THE GATEWAY TO GARDEN OF THE GODS MANITOU, COLO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
EDMUND H. MORSE, Manager.

VOL. XIX. MAY, 1897. No. 2.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDDLER, Grimmaischer Steinweg 3, Leipsic, Germany. Um bestehen sind auch alle Anfragen und Auftrage Inseriten betreffend zu richten.

OUR NEW YORK REPRESENTATIVE.

WE are pleased to inform our advertisers and subscribers in the East that arrangements have been made with Mr. Edmund H. Morse to look after the interests of THE INLAND PRINTER in that territory, and we bespeak for him the same consideration and attention shown his predecessor, Mr. Oswald. Mr. Morse's thorough business training, and his understanding of the requirements of the trade which THE INLAND PRINTER represents, will be used to assist those dealing with the magazine in a way that cannot fail to be of service. The office will remain at the old location, 150 Nassau street, where callers will be always welcome.

A POSTER DEPARTMENT.

BEGINNING with the June issue, we propose to devote a portion of our space to a poster department. Much interest has been manifested in this direction, and with a view of meeting the wants of numbers of our readers, we take pleasure in announcing that Mr. Percival Pollard, former editor of the *Echo*, has consented to conduct such a department. His thorough knowledge of the poster art, wide acquaintance with artists and others, and many resources of information, will enable him to secure the best obtainable in this line. The department will treat of posters, book covers, and all that is new and curious in modern decoration, reproductions of the newest posters and book-plates being shown. We can safely assert that this feature will be one that will add still further to the wonderful success already achieved by this magazine.

FREE ADMISSION OF FOREIGN BOOKS.

WHILE it is a matter of conjecture if the revised tariff will be passed before the present number of THE INLAND PRINTER is in the hands of readers, it is desirable that in any event record should be made in these columns of the urgent request made by the printers and publishers of Chicago, and by the officials of the University of Chicago, and the various public libraries, through the Hon. Edward D. Cook, in the House of Representatives, on March 29, to maintain upon the free list the classes of books and kindred articles which have been included therein for several years and which comprise "Books, engravings, photographs, bound or unbound, etchings, music, maps and charts, which shall have been printed more than twenty years at the date of importation, and all hydrographic charts, and scientific books and periodicals devoted to original scientific research, and publications issued for their subscribers by scientific and literary associations or academies, or publications of individuals for gratuitous private circulation, and public documents issued by foreign governments. Books and pamphlets printed exclusively in languages other than English; also books and music in raised print, used exclusively by the blind. Books, maps, music, lithographic prints, and charts, specially imported, not more than two copies in any one invoice, in good faith, for the use of any society incorporated or established for educational, philosophical, literary or religious purposes, or for

the encouragement of the fine arts, or for the use or by the order of any college, academy, school or seminary of learning in the United States, or any State or public library, subject to such regulations as the Secretary of the Treasury shall prescribe."

The omission of these books and articles from the free list in the language of the protest is calculated to needlessly burden libraries and schools, as tending to impede the general diffusion of knowledge without promising any compensating advantage to the national revenue. While those chiefly interested in the section of the tariff referred to are earnestly desirous of maintaining the beforementioned list as it has been for recent years, it will be understood that this in no way conflicts with the memorial of the printing pressmen's union for the more strict interpretation of the tariff law respecting foreign books and publications.

PREMIUMS TO CUSTOMERS.

A FIRM of printers suggests a plan of advertising which they say they think has proved advantageous in bringing new business to themselves. They issued a small folder offering an attractive list of the best known 10-cent magazines free for one year to purchasers bringing a specified amount of trade. Taking the month of January the firm announced "To every one of our customers, old or new, who orders $5 worth of printing from us during the month of January, we will send, absolutely free of charge, for one year, any one of the magazines listed." They also stated that the work need not be ordered at one time, but just so that the bill for the month specified should be $5 or more. To prove that an extra price would not be put on the work to make up for the premium, they showed their printed list of prices, from which they never deviated, asserting that their purpose in making the offer was to gain permanent customers. The firm made special rates with the magazines mentioned in the folder, and issued about seven hundred of the folders in directed envelopes, getting the names from the directory and blue book, and they state that the scheme brought in a great many new customers. We are asked to comment on this plan of attracting trade, but the experience of the printers who carried it out is certainly comment sufficient. The scheme paid. What more is required?

THE AGE OF PAPER.

THE age of paper is here. The morning sheet has long been the chief side dish of the well-served breakfast, and paper napkins, pails and other utensils are nothing new in household economics. But the paper journals now tell us of many new applications that will widen the paper market. That we are soon to be incased in paper underwear, is one piece of news. The Japanese have taken to manufacturing out of their thin, crisp, grained paper small clothing that will weigh but ninety grains to the square foot — warranted to sit lightly on any frame. The horse is soon to cease clanking the pavement with hoof ponderously clad in iron, but is to trip along lightly in the paper shoes which are now being turned out by the farriers. The paper car wheel, says the *Paper World*, may roll upon paper rails, made out of rag and rope stock pressed into shape under powerful presses. Herr Krupp, the German cannon maker, however, takes first honors for reducing romance to practice. He is turning out from his great gun works artillery made of paper for the use of the German infantry in situations where regular field pieces would not be available. The time seems not to be far distant when the guns will be charged with paper balls and shot as well as with paper wads; and so the cycle bids fair to be completed which began with that instrument of warfare, the blow-gun and paper shot, with which we were all so familiar as schoolboys.

ADVERTISING CUT-RATE PRINTING.

IN our March issue, under the heading of "Advertising for Printing," we published in this department the substance of a letter from a Western printer, who stated that he was about to try the experiment of attracting trade by advertising cut rates on a special line of work — bill-heads. Following his promise, our correspondent now submits the result of his excursion into the regions of "Bargain Advertising." He says: "The sale being over, we are now in a position to give the results. We had advertised these bill-heads thoroughly in three of the leading papers, every day for a month. The result being that we printed about 100,000 of them during that period. It is safe to say that one-half of those who availed themselves of our low price were our own customers, and we would probably have gotten their orders in the course of time without the inducement of a cut in price of $1.75 per thousand. The other half who took advantage of our reduced price were people whom we shall probably never see again. They consisted of suburban grocers and meat dealers, and every other conceivable small dealer whose only job of printing consisted of 1,000 bill-heads a year.

"Up to this point one can form an idea of the probable profit to us of our method of cheap advertising.

"But to go farther: As a rule, people are not careful observers, which is proven by the fact that not more than one out of every four or five customers who called in answer to our advertisement remembered that it was bill-heads that we were advertising.

"They would as often ask to see our dollar envelope, note-head or card, and when we would

assure them that we only printed bill-heads (during this month only) for one dollar, they would invariably leave in disgust, frequently with the edifying remark that we were schemers and frauds, etc.

"We were frequently interrupted by persons who seemed to make a business of going the rounds from one office to another, getting bids on a lot of cheap work which we had seldom been given the privilege of figuring on heretofore. These individuals would say something about having seen our advertisement, and that if we figured other work in proportion we *might* get some of theirs. This consumed a great deal of our time without giving us any returns. For, it is needless to say, we never captured one of those jobs.

"Our cheap bill-head scheme was in direct opposition to other forms of advertising used by us. We never before laid claim to being cheap printers, catering, rather, for the better class of business—our advertisements reading as follows: 'Best work for particular people,' or, 'Elegant effects,' etc.

"Naturally our competitors, the printers, were severely down on us for this bold experiment of ours. We had always been classed among the best printers, and now to have one of that number cut prices, it gave the other fellows' customers a chance to tell them how much higher they were than J. (that's us).

"I will admit that such advertising for a good printing concern is wrong.

"Not only is it expensive but it gives one a cheap reputation. It consumes much time in necessitating one's making frequent apologies. One gains no desirable customers through its medium. It works an injury to the craft in general. And finally, the advertiser is just where he was before he started, minus, possibly, the money that he put into the scheme.

"The writer, in making this confession of his blunderous advertising scheme, has had the general welfare of the craft in mind, and trusts that none of the brethren of the craft will lower the dignity of their art, as he acknowledges he has done, by perpetrating the department store bargain sale act."

PRINTING IN THE WEATHER SERVICE.

THE printing press, the telegraph and the weather keep harmonious company at the apex of the highest towers in New York, Chicago and other large cities. It is upon this "triple alliance" that the shipmaster, the farmer and the plain picnic-goer so often has to stake both profit and pleasure.

A representative of THE INLAND PRINTER recently went up the shaft to the lofty eyrie of the Chicago station, which quarters Father Æolus and his weather vanes in the Auditorium Tower, two hundred and fifty feet above the ground. Here was found what may be appropriately called an "editorial" staff, all busy watching instruments or writing copy for daily or less frequent weather bulletins. This office represents, in fact, quite an extensive local associated press. The telegraph service that centers here reaches a small army of weather observers, scattered about in city or hamlet over seven States, and the reports that come in here have to be tabulated and reissued to the entire population of these States with a rapidity equaled only by the daily metropolitan press.

The system of multiplication employed has been worked out with much care and with special reference to speed and absolute accuracy. Sixty-five stations in these States are sent immediate daily telegrams, as are thirty additional stations that "redistrict" the news to subsidiary points in their respective territories. But the chief means of distribution is by the "Forecast Card." Of these three hundred are sent to postmasters and six hundred are delivered to trainmen on outgoing trains, who display them at each station.

The "Weather Map" is the chief publication in point of importance. Of these maps over six hundred are displayed at conspicuous places in Chicago and three hundred are sent to outside points. Five hundred are also distributed through main stations in the Mississippi Valley, such as St. Louis, Springfield, etc. The map consists of a chart, showing graphically the waves of weather variation as they pass over the face of the country, and, beneath, explanatory legends, tables of readings at various points, and forecasts for the next forty-eight hours.

To see this printed we step into the little office adjoining the main rooms. The compositor, whose case is beside a little loophole window that looks down upon the smoke and cloud enveloped city below, explains many ingenious devices by which to rush out the weather jobs for the denizens of the lower world. The greatest time-savers are the logotypes. In one case the boxes are filled with logotype figures, ranging from two figures to four figures, or four with a decimal. The logotype figures are all arranged in numerical order so that they can be easily selected. Where there is so much tabular work to be done, this system expedites matters greatly.

Quite a meteorological dictionary might be compiled from the logotypes of words, such for example as:

"Thunderstorms" "January" "Chicago and vicinity"
"Partly cloudy" "Wednesday" "The Upper Lakes"

The making of the graphic weather chart itself is interesting. It is done by the chalk-plate process. The copy showing the waves of weather for the day are handed by the forecast official to the artist, who first takes an impression on the smooth

chalk surface. Wherever a station occurs, he cuts a circle; through it he runs an arrow to show the direction of the wind; equal temperature and barometer he indicates by continuous lines ending in the figures reported. All of these marks are cut cleanly down to the metal plate upon which the chalk is spread. The depth, therefore, is uniform. When, now, the stereotyper places this engraved chalk plate in the casting box and pours in the molten metal, every incision or groove is filled to the bottom, so that every line and mark of the plate is shown in relief, making a perfect printing surface. At the centers of stormy and of fair weather a logotype, "LOW" or "HIGH" is inserted, holes for them being left open in the casting. The newly made stereotype is now attached to a patent block, put in its place with the type matter and locked up for printing on the medium press with which the office is furnished. The map of the United States, in green, upon which the impression is taken, is previously printed at Washington.

Monthly and Annual Climate and Crop Service reports are also issued from this office. They contain about twelve pages of both popular and scientific reading matter, reports of observers, maps and other data. These are 9 by 12 inches, the size uniformly adopted for such reports throughout the service. A number of States support a State weather service for the farmers' benefit and publish crop and weather reports from the State printing offices.

The United States Weather Bureau at New York occupies the highest station in the country. It is at the top of a skeleton tower on the roof of the Manhattan building, and is probably the highest working office of any kind in the United States, sea level not being considered.

There are in all twenty-three other printing offices in the Weather Bureau Service besides those at Chicago and New York. They are located at the principal observing stations, and all of them are fitted out substantially the same as the Chicago office: 350 pounds of long primer and nonpareil type, with a couple of cases of gothic, a good press, and stereotyping and mailing appliances—in short, complete for book, map and tabular work.

All issue forecast cards, maps and reports. Fourteen printers are employed in the central office in Washington, and outside stations are supplied from the Government Service at Washington. Many of them graduate from compositors into accomplished meteorologists. In fact, in small offices the printers often serve both at the case and as observers at the instruments.

It is an interesting fact that the foundation of science in America dates from the first daring experiment that drew lightning from the clouds with a silken kite. In view of the importance of the printing press to the modern weather service, it seems peculiarly appropriate that the philosopher who held the kite strings was none other than Benjamin Franklin, the patron saint of American printers. When the splendid achievements of the Weather Bureau in supplying prompt and thorough news service is considered, it is useless to predict how science, in another century, may be further promoted by continued intelligent coöperation with the printers' art.

COURTESY AS A BUSINESS ASSET.

ALERT business men of today seem to be in danger of forgetting that in the hurry of business their overabundant force may too often lead them to sustain an attitude toward their fellow-men so abrupt, harsh and antagonistic as to seriously reflect upon their reputation. In the printing trade this fact is very evident. Among some of the successful houses, it is notable that the character of the proprietor has changed with his increase of means, and for a pleasant, approachable demeanor there is substituted an assumption and arrogance that is at once ridiculous and irritating. What is there about the printing business so productive of "swelled heads?" From the "art printer" to the hustling proprietor of a clattering factory of Mergenthaler batteries and roaring presses, the cerebral expansion shows itself. Is it necessary to express one's self-respect by an insulting gruffness, sarcasm or insolence? We think not. Could some of these gentlemen hear themselves spoken of by those with whom they have dealings, there is some possibility that they might make an effort to mend their manners. It is no evidence of weakness or lack of capacity in a business man if he comport himself as a gentleman to his customers and employes. There are some houses of which we have knowledge whose equipment, while inferior in some respects, commands trade that might go elsewhere had not the affability and attention of the management secured it permanently. Courtesy is a business asset. It is the oil of trade. It sweetens the atmosphere of the shop as well as that of the counting room.

ALUMINUM PLATES AS SUBSTITUTES FOR LITHOGRAPHIC STONES.

ALUMINUM seems destined to replace the time-honored lithograph stones, and the advantages of the substitution seem so apparent that it is not surprising that there should be a number of claimants for the honor of discovering the method of adapting the metal to the uses that have been the sole property of the stone. In a monograph recently published by Mr. Frederick Krebs, of Frankfort, Germany, a circumstantial account is given of the various stages through which the attempt to utilize aluminum in lithography has advanced to success, and the wish is expressed by

Mr. Krebs that if any claims to the honor of the discovery can be brought forward superior to his own that they should be publicly stated. Apart from any controversy, the history of the discovery and the process of preparing the plates is of much interest. Aluminum is at present produced in such large quantities and at such reasonable prices, that its technical application is rapidly increasing. Today, when many of the obstacles which at first presented themselves in the use of aluminum plates for lithographic purposes have been overcome, thanks to the pains taken in the manufacture of plain aluminum plates, this metal is winning more and more admirers among those interested in lithography, and when the few, and today almost too expensive, larger lithograph stones shall have disappeared from the trade, an equal, and in many respects superior body has been created in the aluminum plate, for the use of the erstwhile lithographer, which can be used for all work except direct engraving.

Germany, as in the old lithographic process, stands at the head, and it was there that the first, and probably the most original, experiments in this line were made. Visitors to the electro-technical exposition, held at Frankfort-on-the-Main, in the year 1891, will remember the brisk trade in productions of aluminum which at that time had come in vogue. Mr. Krebs states that during his travels he visited the Metallochrome Printing Company, Brussels, with which he was commercially related in the manufacture of zinc and nickel plate for lithographic printing purposes, and that there, in the year 1891, was made *the first experiment in aluminum* for lithographic purposes, by running it through the rolling works which were used for the manufacture of the zinc and nickel plates, and transforming it into a thin, round plate of about fifteen centimeters in thickness. After this plate had been grained in the sandblast, prepared and executed in the same manner as with zinc and nickel plates, perfect and beautiful impressions were taken from it; and through these first results aluminum was discovered for the use of printing plates in lithography.

Applications were immediately made, in the year 1891, for patents on this discovery in Germany, Austro-Hungary and England. In Germany the patent was granted, after having previously been examined according to law, and was announced in the *Reichsanzeiger* of March 10, 1892, under the patent K 9301 iv-15 b, and given the title, "Treatment of Aluminum and Nickel Plates for Lithographic Print." Subsequently the Austro-Hungarian patent No. 1523-21786, and the English patent No. 1211-92, was also granted for this discovery. On account of the difficulties, however, which at that time existed in the manufacture of aluminum plates of larger dimensions which were absolutely even and uniform in thickness, Mr. Krebs allowed the above mentioned applications for patents to lapse.

Later, Mr. A. M. Villon, *Ingénieur Chiniste Paris*, of France, appears in the field, in the year 1891, and gives publicity to and the free use of the process, as well as the treatment of aluminum plates for lithographic print, in his compendium: *Dessinateur et Imprimeur Lithographe*, Volumes I and II. On page 277, Volume II, at the same time referring to page 276, Volume I, we find the following directions and explanations: Page 277, Volume II — Advantages, properties, etc., of aluminum for lithographic purposes, designating chemical bodies that will not affect and change aluminum, as also, which is of the utmost importance, naming of those acids which will affect and dissolve aluminum, among which fluoric acid is expressly mentioned as being capable of dissolving aluminum, from which follows, that if the surface of an aluminum plate is treated with fluoric acid or one of the other acids named by Villon, a decomposition and chemical change of the surface will take place. Villon refers to the chapter "Lithographie sur Zinc," where, among several others, the following recipe for etching is given:

Water	30 parts
Gum arabic	8 "
Gallic acid	2 "
Nitric acid	1 "
Phosphoric acid	4 "

In the third place, the United States Printing Plates Company, New York, can be mentioned, which offered prepared aluminum plates as substitutes for lithographic stones in the year 1891; but unfortunately all the experiments were injured and greatly checked by the already mentioned shortcomings and imperfections in the manufacture of aluminum plates.

In the fourth place, on September 18, 1892, Mr. Joseph Scholz appeared with an application for a patent, in which the process is described as follows: After rubbing and polishing the aluminum plate with sand and powdered pumice stone, the plate is to be rubbed with a solution of phosphoric or fluoric acid until it has dissolved a sufficient amount of the metal and formed with it a salt, which will adhere to the metal as a white precipitate. This precipitate will not dissolve in water, but is capable of absorbing and retaining it for such time as is necessary for printing. In rubbing the plate with the solution of acid (a 20 per cent solution) care must be taken that no defects appear. As soon as the precipitate is sufficiently strong it must be washed out clean, in order to remove the superfluous acid, after which any acid which may still remain must be made harmless with a solution of alum or other like means of similar action. After neutralizing, the plate is left to

dry, and one can then draw or transfer on the same. When the drawing or transfer is finished, the following acid mixture is applied :

Gallic acid	25 grains
Phosphoric acid or an equivalent amount of fluoric acid	8 "
Gum arabic	130 "
Water	837 "

These quantities for the ingredients of the etching acid need not be adhered to closely, but can vary within certain bounds. This mixture is now applied very thin and softly with a fine cloth ; a constant rubbing must take place, which should be done very rapidly. The etching acid is again immediately wiped off and the plate rinsed with a little water, after which it is left to dry, when it will be ready for printing.

Written for THE INLAND PRINTER.

CELLULOID PRINTING PLATES.

BY C. S. PARTRIDGE.

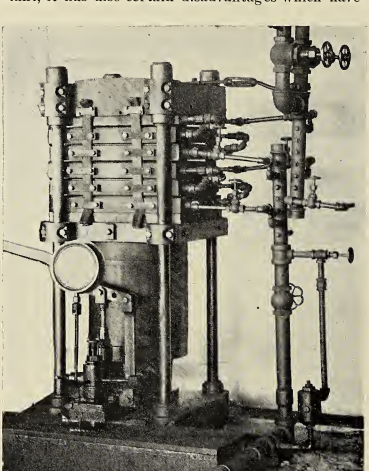
THE use of celluloid as a material for manufacturing printing plates has up to the present time been only partially successful. It has some merits which make its use advantageous in certain lines of work, but for single reproductions, bookwork, half-tones or any fine work, the cellutype is not a satisfactory substitute for the electrotype, or even the stereotype.

Celluloid was invented or discovered in 1855. It is composed chiefly of gun cotton and gum camphor. The nature of the product is such as to make it of great value in the arts and industries. It has many of the characteristics of ivory. It is smooth, hard, elastic, and may be made in any desired color. When heated it becomes plastic and may then be pressed into molds, and, if chilled while under pressure, will retain every feature of the mold unless subjected to heat.

In some respects celluloid would seem to be an ideal material for the manufacture of printing plates. It is hard and durable ; it is not affected by inks containing chemicals destructive to copper ; its plastic nature when hot assures a perfect copy of the pattern, and its light weight, as compared with electrotype or stereotype metal, makes it particularly desirable for the manufacture of plates which are to be transported by mail or express.

These merits were all recognized at an early date in its history, and large amounts of money, time and patience have been expended in the effort to produce satisfactory plates from this material. Among those, in this country, who have been most persistent in their investigations, and successful in their accomplishments, may be mentioned Damon & Peets and Louis Kloptz, of New York City, and A. N. Kellogg Newspaper Company, of Chicago. The latter house is perhaps the only one in the world which makes regular and continuous use of celluloid for printing purposes.

While the advantages connected with the use of celluloid for printing plates are distinct and important, it has also certain disadvantages which have



HYDRAULIC PRESS FOR CELLUTYPE CASTING.

so far not been overcome and which limit its usefulness practically to two fields, namely : those of certain kinds of advertising cuts and reading matter plates for country newspapers. The fact that celluloid becomes plastic under the influence of heat makes it valueless for the production of plates which require to be restereotyped by the papier-maché process, because the heat of the steam table used in drying the paper mold destroys the cellutype. For this reason newspapers employing perfecting presses will not accept cellutypes. Another disadvantage connected with the cellutype may be found in the fact that, unlike electrotypes, the uneven and low spots in the plates cannot be brought up with hammer and punch. Such defects in the cellutype are usually slight, but are sufficient to make the use of celluloid impracticable for finer grades of work. The expense of manufacturing is another item which militates against celluloid for single reproductions, and tends to restrict its field of usefulness. Notwithstanding these defects, however, celluloid is an economical and useful

material for printing plates when the form to be stereotyped is free from fine engravings or very large, black type, and when a large number of duplicate plates are desired. It is specially suitable for the manufacture of single-column advertising cuts intended for a limited number of insertions in country newspapers. First, because of its light weight and durability, which permits its transmission through the mails, without wrapping, at a nominal expense. Second, because it is really a superior printing surface, when made from copper molds, and is not affected by chemical inks.

For the purpose of manufacturing plates of miscellaneous reading matter for country newspapers, the chief merit of celluloid is its lightness, which permits the use of the mails as a transportation agency, and thus enables the manufacturer to reach customers in far-away States and Territories who would otherwise be inaccessible, except at a cost that would make the use of metal plates impracticable.

In the process of manufacturing cellutypes various substances are employed as molding materials. Among them may be mentioned paper, cement and copper. Paper is employed in much the same manner as for papier-maché stereotyping, except that great care is observed to make the mold as hard and rigid as possible in order to withstand the enormous pressure which is required to force the plastic celluloid into the indentations of the matrix. The paste used for cementing together the various sheets of paper composing the mold contains as an ingredient a large proportion of pipe clay which has the effect of stiffening and hardening the matrix. The spaces or blanks are filled with a cement which hardens into a stone-like substance. Paper molds made in this way are fairly satisfactory when but one or two casts are required, but they will break down with continuous use.

Various kinds of cement have been employed for molds, with varying success. Perhaps the most satisfactory cement is that invented by Louis Jannen, of Paris, who uses a mixture of protoxide of lead and glycerin. When the composition has become partially set (about the consistency of putty) the type or engraving is impressed therein. The cement hardens in a few minutes and is then ready for the cast. There are other kinds of cement used in this country for cellutype molds, the composition of which has not been made public. Very good results may be obtained from cement molds, but they are open to the serious objection that only one cast may be obtained from each. As the chief utility of the cellutype lies in its employment for advertising and reading matter plates, of which a large number of duplicates is usually required, it is, of course, important that the mold should be of such nature as will permit the taking of a sufficient number of casts without deterioration. Extended experiments have led to the adoption of the copper matrix as the one most suitable for this purpose. The copper matrix is made by depositing a heavy copper shell on a stereotype or electrotype plate, filling in the depressions in the back of the shell with cement, gluing a sheet of heavy manila paper over all, and then stripping the shell from the pattern. A perfect intaglio is thus obtained, which will stand almost unlimited casting. The process is, however, quite expensive, and therefore impracticable for single reproductions.

The method of casting cellutypes is practically the same whether the mold is of paper, cement or copper. The celluloid is first softened by heat and then forced into the matrix by pressure. Where the volume of work is large, an hydraulic press provided with several platens is employed. The platens are linked together about one-half inch apart and a mold covered with a sheet of celluloid placed in each opening. Sufficient pressure is exerted to bring the platens together with a slight squeeze. Steam is then introduced into the platens and allowed to circulate for a certain time until the celluloid has become sufficiently plastic, when more pressure is gradually applied until the celluloid is perfectly impressed into all the indentations of the matrix. With the pressure still on, the steam is shut off and cold water circulated through the platens until the celluloid is thoroughly chilled. The pressure is then released and the molds removed from the press. If all the preliminary work has been properly done, and just the right amount of heat and pressure applied, a perfect set of plates will be obtained. The whole operation of casting consumes about fifteen minutes. As several full-size newspaper pages may be cast at one time, it will be noted that cellutypes may be made in large quantities nearly or quite as rapidly as metal stereotypes by the papier-maché process.

Celluloid stock is supplied by the manufacturers in sheets of any desired thickness. The thickness of stock used for making printing plates is usually three one-hundredths of an inch, but is sometimes doubled for special kinds of work.

To economize labor, advertising cuts are cast in sheets as large as the platens of the press will admit, a sufficient number of patterns having been first provided to make up a full page. After casting, the cuts are separated and cemented to wooden blocks which are afterward shaved down to height of type.

Reading matter plates are cut into single columns and cemented to paper backs provided with flanges which slide into grooves in a metal base. The bases are forwarded to the newspapers with the first order for plates, and thereafter weekly or monthly installments of plates are sent by mail in sets of six columns, or some multiple thereof, at an expense for postage of about 10 cents per set.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.

NO. II.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

WE trust that you followed the advice of our former article, that you tried to draw a hat in several positions, and that you then found, as we prophesied, that you were led to observe the hats that you saw in the street with a new sense of discernment; if that is true, you will appreciate this installment, we think, though it be very short.

We publish two more caricatures for you, in which we find hats that are very similar. Now we can tell you quite positively whether you have an eye for drawing or not. Stop a moment, and before reading the next paragraph, look at these



S. A. HEDIN.
A caricature by Albert Engström.



JÖRGEN.
A caricature by Albert Engström.



CRISPI UNDER HOSTILE LIGHTNING.
Caricature by B. Moloch.

hats and argue out to yourself the reason why they are drawn as they are; if your reasons are somewhat like the following, your chances for learning to draw are good; if not, you have much study before you, even before you can make a start.

Your observation is good if you realize that in drawing almost anything you can represent it as a silhouette. The Egyptians did much of their writing in hieroglyphs, using silhouette pictures of thousands of different objects; helmets and crowns, hands and feet, men and animals, tools and utensils, were employed as characters in their alphabet; and if you see plainly how a silhouette is made by outlining an object as it is seen from one point of view, usually a perfect side view, the object on a level with the eye, and that the outline is filled in with black, you may be sure that you have been observing correctly; you will notice then that these two hats are (1) on a level with the eye, for if (2) below the eye, you would see the top of the crown and into the brim; if (3) above the eye, you would see underneath the brim; you notice also that the "Hedin" is the true silhouette, which is made by leaving out the lights on the crown, the suggestion of the band, and the upper edge of the brim. You will also notice, particularly in the "Jörgen," that the feet are as though the gentleman were walking on a chalk line on a table and the spectator sitting on a low chair, so that the feet are on a level with his eye; this is (4) a characteristic feature of Egyptian hieroglyphs. If the feet were drawn realistically they would not only not be on a line one with the other, but we would seem to look down upon the shoes, as ordinarily a man's feet are below the spectator's eye.

We think that this is enough for one lesson, and if you find that the propositions that we have numbered are not clear to you, you would better work out the problems on a sheet of paper. We take it for granted that Nos. 1 and 2 are clear to anyone who drew the hats according to our last article; but Nos. 3 and 4 may not be so evident; if not, get a pair of shoes and put them on the mantel on a level with your eye; next place them upon the floor in the position in which one ordinarily walks or stands, and our propositions will be clear to you.

It is most important that you should understand all these matters of optics, though it makes little difference with what kind of a pen you may make your drawing. Having mastered these principles, you would then understand such a criticism on Engström's work as the following: Mr. Engström sometimes employs the pure silhouette, as in the "Hedin," and sometimes silhouettes in a modified

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

form, as in the "Jörgen"; in the former case an artist sacrifices rotundity, detail and texture (the white streaks on the "Jörgen" hat suggest the surface of the beaver; this we call texture; a felt hat has no such white streaks upon it, and might be adequately represented by a set of lines such as used on Jörgen's coat, but no silhouette can suggest texture); in his caricatures Engström unites with the silhouette effect the single plane effect of the Egyptian hieroglyphs (the hieroglyphs were mostly painted on walls and the feet represented as though flush with the wall, and not one behind the other, hence we say that they are on one plane). Many caricaturists have effectually burlesqued the Egyptian method of drawing and the placing of their figures. The trousers and the cane in the "Jörgen" drawing are the only flat objects in one plane; the coat collar is distinctly rounded. In our illustration by Moloch we see very successful silhouette treatment. You can easily imagine how well Hedin's hat would fit on Crispi's head.

(To be continued.)

Written for THE INLAND PRINTER.

THE CONSTRUCTION AND POWER OF PRINTING PRESSES.

BY HERMAN T. C. KRAUS, C.E.

HISTORY has nothing more interesting or wonderful to tell than the mechanical developments that so rapidly follow any great expansion of ideas. For centuries the scribes and monks had gone on laboriously duplicating books by handwriting. The screw press had been in use for wine-making, and in various other industrial pursuits, all during the middle ages. It was not until the great revival of learning in the fifteenth century and its consequent demand for books, apparently insatiable as it was, that Gutenberg — casting about for the means of satisfying the requirements for rapid multiplication — hit upon movable metal type, and applied the principle of the screw press to the production of printed impressions.

Improvements in the manufacture of paper undoubtedly led to the great variation in the sizes and kinds of paper and increased the size of the printing surface. This brought about the evolution of the cylinder press, which, through the creative skill of so many nationalities, has today attained such a high state of perfection. Then again, the increased demand for the printing of small matter instituted the long line of experiments, for the most part grandly successful, for the improvement of or entire substitution for the Franklin press.

In the United States, the application of the first patent, of which I can find a record, is by S. P. Ruggles, November 10, 1840, but the device relates only to improvements in toggle presses. On March 26, 1850, G. P. Gordon obtained a patent for a press, also Charles W. Hawks, June 4, in the same year; C. Montague in November 23, 1852; F. L. Bailey, November 25, 1856, and M. Gally, November 9, 1869. A series of patents was at intervals also obtained by John Thomson.

The Gordon press is the prevailing type of job presses, because it is the simplest form, called the clam-shell pattern. Some manufacturers have about eliminated the fault represented by the clam-shell motion, the paper touching the type at the lower side sooner than at the other; still they did not overcome the principal fault. Since Gordon's time printing has changed considerably, Artistic work of any kind necessitates well constructed presses. To attain this it is indispensable that the platen and type touch each other with their surfaces perfectly parallel.

To investigate the correct construction of any machine, the nature of the work to be done must be understood as well as the resistance to be overcome by the power transmitted to the machine. To accomplish this satisfactorily requires the careful attention of the mechanical engineer. The moving parts must be manufactured with the greatest care and accuracy, and substantial enough not to vibrate or change position at the moment the impression is taken — a very important point in color printing.

Printing presses at the present time are almost alike in appearance. They are provided with driving pulleys, and a shaft to which a pinion is fastened actuating a gear from 2½ to 8 times larger in diameter. To the gear and also to the same shaft at the other side a crank is attached which moves the platen to and from the type by the aid of a connecting rod. The movement of the platen was studied considerably in order to make it handy for the operator and keep correct time with the crank movement. Still, the touching of platen parallel to the type ought to be of the utmost importance with manufacturers of printing presses.

It can sometimes be noticed how faultily the power of a press is estimated. Certain parts are extremely heavy and others comparatively light, and the gearing transmitting the power weak in proportion. To calculate the pressure upon the teeth of a gear wheel, divide the velocity in feet in a second at the pitch line by the resistance to be overcome.

About friction many people have very wrong ideas, simple as it is. There is, for instance, the prevailing opinion that much surface causes much friction in proportion, but it is the weight or pressure upon the surface, not simply surface. Everyone knows by experience that narrow surfaces, even if well lubricated, will press into a revolving or sliding bearing, whereas in a dry state they will soon come to abrasion. A pivot or step bearing is spherical at the end to obtain the least bearing possible, for the reason the shaft revolves around

its center, and any more bearing surface will act as a leverage to the action.

The amount of power transmitted to a machine depends upon the tension of the belt, and this can be from 10 to 40 pounds adhesion to every inch in width. For many years I have watched this, but never found that a single belt will do as much as is claimed, unless it is a double belt and a tightener is applied. With the following calculations, 30 pounds are considered as the constant pull for every inch of belt width.

The two vital points in a working machine are the driving pulley and shaft where power is transmitted to the machine, and the spot where the work is to be done. Both of them must be theoretically equal in power. The intermediate parts, which in their combination represent the machine, are only to accomplish the desired result. They absorb, according to their construction, more or less power transmitted through them.

To investigate the power required by a printing press, we will take as example the leading printing machine at the present time. The press is a half superroyal, 14 by 22. The platen in this case shall take 1,500 impressions per hour. The gearing is 1 to 8, consequently the driving pulley makes 200 revolutions in one minute. The pulley is 16 inches diameter by 4 inches face, and the circumference 50.26 inches, and revolves at the rate of 13.96 feet in a second. The adhesion of belt to the pulley face is equal to $4 \times 30 = 120$ pounds, consequently the power constantly transferred to the machine is $13.96 \times 120 = 1{,}675.20$ foot pounds in one second. This is 308 : 1,675.20 = 5.44 to each square inch of type. At the crank, from whence the power is transferred from a reciprocating motion to the linear, or almost linear, motion of the platen, the foot pounds of power must be, as said above, theoretically the same as on the pulley face. As is evident, this motion of the platen cannot be of an equal velocity, although the slow down-motion of the crank passing over the center is of advantage in taking the impression. The crank-pin circle is 7 inches diameter and describes by one complete revolution 21.99 inches. The proportion of the machine is 1 to 8, consequently the crank pin makes, by 25 revolutions in a minute, 0.7635 foot in one second. The difference of velocity in feet of crank circle and pulley face within a second is 0.7635 : 13.96 = 18.283 times to 1 ; and this is the proportion of power, because the excess of velocity in the pulley is compensated for in the crank pin by a proportionate pressure ; consequently, $120 \times 18.283 = 2{,}193.96$ pounds actual pressure with the velocity of 0.7635 foot a second, which is $0.7635 \times 2{,}193.96 = 1{,}675.50$ foot pounds, the same as with the pulley. This power transmitted is belt power only, and keeps the machine at the desired speed, including fly wheel. The action of pulley and crank pin is illustrated in Fig. 1 by a single lever, of which the short end represents the crank pin and the long end the pulley.

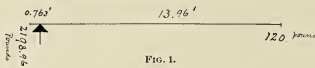


FIG. 1.

If a person should actually place a platen of 2,193.96 pounds upon the type, it would be a dead weight of 7.12 pounds pressure to each square inch of type, and the impression is taken by gravity. This will not occur with a machine in motion, for motion is power, and some of the 2,193.96 pounds must be moving in order to carry the actual weight as pressure to do the work, for without motion there is no action.

The fly wheel has 35 inches diameter, the rim weighs 180 pounds and revolves 3.3 times in a second, and the influence of the rim power by 3 revolutions must do the work between type and platen. We have a variation of velocity from 30.55 to 30 feet in one second.

$$180 \times \frac{30.55^2 - 30^2}{32.2} = \frac{33}{64} = 0.515 \times 180 = 92.7$$

pounds as fly-wheel power. The difference in feet per second, described by the crank-pin center and the fly-wheel rim, is 0.763 : 30 = 39.3582 times to 1, consequently the power transferred to the platen and converted into work at the type 39.35 : 92.7 = 3,648.80, or 308 : 3,648.80 = 11.87 pounds to each square inch of type. This fly-wheel power can be utilized gradually within three revolutions similar to belt power, or the same power by one sudden stroke. The following example (Fig. 2) illustrates how this rim power is transferred to the crank at the moment it passes the centers and the impression is taken, to which the tympan is as usual a cushion. This calculation can be accomplished by applying the dimensions of straight lever arms, radiuses, diameters or circumferences, or the velocity of a series of wheels arranged to a train, because they all rotate in exact proportion to each other. We will select as example the respective circumferences.

a is the circumference of the crank circle				21.99 inches
b	"	"	" gear wheel	62.83 "
c	"	"	" pinion.....	7.85 "
d	"	"	" of fly wheel	110 "

The difference of pinion and gear wheel circumference is 7.85 : 100 = 14 times. The difference of crank circle and gear wheel, 21.99 : 62.83 = 2.8112 times; consequently, $2.8113 \times 14 = 39.35$ and $39.3582 \times 92.7 = 3{,}648.50$ pounds, the same as calculated above.

As is evident, the belt power is only to keep the machine going, while the fly-wheel rim does the work. Every single revolution or part of the revolution of a wheel represents a certain amount of power, according to its velocity and weight. Of

all the rim power only a proportionately small portion can be utilized, and the wheel must have a certain time between each impression, cut, etc., to resume its full speed, ready for the next cut. In order to keep the machine in good running order without stopping or waiting for the speed to come up, it is necessary to use only an amount of power

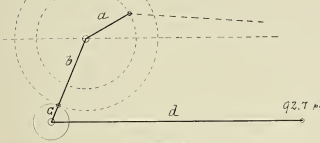


FIG. 2.

that will give the wheel about half the number of revolutions between each impression. The platen of our example takes 25 impressions a minute and the fly wheel 8 revolutions to each, consequently the power of 4, rarely 5, revolutions, is all that actually ought to be taken from the wheel.

The full power developed in the rim of our wheel above, by 200 revolutions a minute, is

$$\frac{180 \times 30^2}{64} = \frac{162{,}000}{64} = 2{,}521 \text{ pounds,}$$

and such an immense momentum of masses cannot be stopped all of a sudden; it will strip either the teeth of gears, or else the spokes of the wheel near the hub. This explains the terrible breakdowns of very powerful presses if platen is not properly adjusted, pins 2½ inches diameter being torn from the bridge and the platen and other parts cracked and crushed like a nutshell. Obviously it requires an immense power to do such havoc.

How the rim power is utilized depends greatly upon the nature of the resistance. If the tool, for instance, is a cutter, cutting through, it will release the blow, and also can moderate resistance for a correspondingly long time, and finally stops the wheel. All this can be accomplished without breaking anything. The work done on a printing press with a hard tympan is of a different nature, and similar to a hammer striking an anvil. The time within which the power of a fly wheel is transferred to the type changes with the work to be done. One second is a long time, as, for instance, the crank-pin center of our machine travels during that time a distance of 9.16 inches. With the printing press, the time within which the impression is taken between type or cutter and platen regulates itself, depending upon the nature of the work and upon whether a tympan is in use or not. Supposing there is no tympan, and the work placed against solid iron, and $\frac{1}{32}$ of an inch is allowed for the depth of the impression, whatever it may be, then the proportion of the resistance to the power transmitted to do the work will adjust itself. In this case it is $\frac{1}{32}$ of an inch against 18.45 inches of the wheel rim in the same time, which in proportion is $\frac{1}{32} \times 18.45 = 590.40$ to 1. The fly wheel, we presume, transferring 92.7 pounds will cause a pressure against the type or cutter of $590.40 \times 92.7 = 54{,}727$ pounds moving the distance of $\frac{1}{32}$ of an inch.

This, of course, is only an example, but in practice the power needed is, as said above, according to the resistance, depending again upon the nature of the material to be treated. This is the commonsense method of calculating power, and furnishes a demonstration that will be plain to everybody, and one that can be practically applied. If expressed in the highest mathematical terms it will sum up to about the same result.

A proof of the above example can be had by several methods, as, for example, by the toggle-joint press (Fig. 3), but in this case the connecting rod is in reverse to its actual position. Fig. 4 represents the exact dimensions of the crank movement

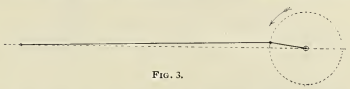


FIG. 3.

at the time the impression is taken. Fig. 5 is the same, but enlarged to illustrate the principle. In Fig. 5 the work is done between *b a c*, of which *c* is the crank-pin center, which in revolving will pull the connecting rod, and as a consequence the platen, the linear distance *b a*. The distance traveled in this case by the crank-pin center is 0.46875 inch, and by the platen 0.03125 inch in the same time—a proportion of 0.3125 : 0.46875 = 15 times to 1. The work done at the end of the stroke, or the distance *a b*, is $3{,}648.50 \times 15 = 54{,}727$ pounds, or 29 tons, the same as in the previous example. According to the parallelogram *a b d c*, the work actually done is by 0.03 pounds more than calculated, but this is of

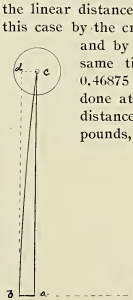


FIG. 5.

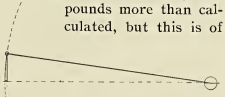


FIG. 4.

no consequence, for all practical purposes, because the power constantly varies according to the resistance, and with it the friction—a great item in such arrangements.

Printing presses are sold principally by the size of the chase, and paper cutters by the width of cutting space, without relation to what amount of

power is needed for printing or cutting. An investigation of a number of large and small presses of different makes indicated that the average belt power is 4.36 pounds to one square inch of type, and the fly-wheel power 8.19 pounds to one square inch. The following will illustrate this. A press 6 by 10 had 3.4 pounds of belt power, and the fly-wheel power 3.25 pounds to one square inch on the type. The last number indicates the utmost rim-power according to the dimensions given—48 pounds to one square inch on type. The others will follow in the same order: 7 by 10—5—6 to 82; 8 by 12—3.6—6.3 to 85; 9 by 13—4.6—6 to 82; 9 by 13—4.3—6.8 to 96; 10 by 15—4.4—10 to 103; and 14 by 22—5.44—11.7 to 179 pounds to one square inch. As a matter of comparison the figures obtained are all by the methods explained above. With belt power the second is the standard time



A North Carolina Creeper.

and the fly-wheel power is supposed to be instant. The last number is what the fly wheel can do to the utmost with the respective machines, provided the parts engaged are strong enough to stand it. The reason the pressure to print, as indicated by the list, varies but slightly is because one manufacturer followed closely the experience of others in sizes as well as proportions. A press built with some variations from this will quickly show that any principle by this or that inventor cannot be applied all around and for various purposes. The paper cutter is a similar illustration. In many of them about the same power is applied to large and small cutters, instead of allowing one thousand pounds cutting pressure for every linear foot of cutting edge with the hand cutter, and fifteen hundred pounds for power cutters.

This all illustrates that it is very desirable to know exactly what a machine can accomplish in power for every detail in the machine, enabling necessary changes to be made for different classes of work. Belt power can be increased by larger diameter of the driving pulley, which will increase the velocity of the belt by the same number of revolutions. The fly-wheel action can be best improved by a wheel also of greater diameter, but of the same weight of rim. In both cases the increase is by more motion, because motion is power.

Written for The Inland Printer.

A PRESSMAN'S TROUBLES—UNIFORM COLOR.

BY A. B. R.

THERE are some people in this universe who make a practice of taking things as they come, or as we sometimes say, taking care of today and living an easy-going life, ever ready to advise their more careful companions in the words of the old adage to "Never trouble trouble till trouble troubles you." This might be good advice for some people at times, but for a pressman it is out of place; for if he would be successful in producing creditable work he must be ever on the lookout for trouble in everything he does. It is safe to say that in nine cases out of ten where defective work is done it is caused by neglect, where the pressman should have foreseen his trouble, and when it "troubles" him it has gone beyond his control. We see evidence of this in many books or other printed articles, in the form of an uneven or improper color, sometimes resulting in smear and offset, also in improper margins or perhaps a streak of heavily worn type about the edges of certain pages, and in numerous other forms which would require a small book to enumerate. These are all evidences of trouble which, though the pressman may exert much care after they are discovered, might have been prevented if he had been cautious enough, and by attention at the beginning saved from ruin what otherwise would have been considered a good job.

A friend lately showed me a book which was turned out by a house of good reputation, a perfect gem of typographic art. I admired it greatly because of the perfection with which the cuts were printed, but was somewhat disappointed to see that after so much time and thought had apparently been consumed in the making ready that the color varied, on the type work especially, from dark to light throughout the work. Had the work not shown so much care in other respects I should have called it carelessness, but as that could not have been the reason, what was it?

Doubtless everyone knows that steel and iron expand with heat and contract with cold, and in like manner we find that the flowing quality of ink is stimulated by heat and retarded by cold. The effect of cold on composition rollers is to drive out elasticity and suction to a certain degree, making them hard and lifeless. Suppose, now, that a pressman has in hand a form on which he is expected to get the best possible results. He makes it ready carefully and succeeds in getting an even and proper impression. His rollers are properly set in relation to form, and last, but not least, he sets his

fountain evenly and manages to start his press about the middle of the day or early afternoon when the temperature of the pressroom is at its best. Being of an ambitious disposition he will naturally pride himself on the appearance of his work, and if it is at all possible he will endeavor to finish one side that day, so that he can have the privilege of letting his work lay over night to dry.

At night the heat is shut off from the building, the machinery becomes chilled, and so it will be found next morning when the pressman proceeds to finish the job. In order to secure a good distribution he will thin some ink with a liquid reducer; but as he runs he will find that his form does not cover well and looks muddy. Even if he knows what is causing his trouble he cannot wait until matters right themselves, and his only alternative is to resort to remedies, each one of which, though it helps in one way, will retard in another. For instance, if the fountain has contracted with cold and shuts off some of the ink, you open it more, and before you are aware your color is too full. Next the ink, having become stiff with cold, refuses to flow well and you mix oil, varnish or reducer of some kind into it to the detriment of the color, because you cannot add colorless matter to a mass of color without weakening the density of it. Next, the rollers, which were right before, are now hard and lifeless. You may set them harder, but it will make the form look muddy. You can resort to the old and bad practice of sponging the rollers with water or lye, but this will shorten the usefulness of the roller. (It is to me much like giving a man alcoholic drinks to strengthen him, for when the effects wear off he is worse than before.)

With such obstacles in his way a pressman can scarcely be expected to do uniform work, and work done under such circumstances is all the more distasteful to the eye when finished, because one page will be right and the next inferior, the contrast being so marked as to be conspicuous to even the inexperienced eye.

The foregoing theory will account for much of the varied color in bookwork, but there are other reasons just as common; for instance, there is no black ink in common use for bookwork that does not look brighter when fresh than it does when dry, and a pressman not thinking of this will often, when backing up, take out a sheet and compare the dry side with the fresh side. As a matter of course, the freshly printed side will look darker and he will cut off some of the ink accordingly, and to his disgust if he examines his work after it is finished he will find that he simply made the color too light and he might better have left good enough alone.

A suggestion for testing the color on various sections of a printed sheet was offered some time since in this magazine. It is worthy of consideration by pressmen who can put it into practical use. It will not be necessary to repeat it here, save to say that it originated with pressmen who have to do the printing of playing cards. It is a good thing to remember that playing cards are printed in large forms, but that every block is exactly the same and that by cutting a sheet and transposing the pages any difference in color can easily be detected. With some plain type forms of bookwork this plan will work nicely, but as soon as the pages differ from one another on account of the use of different sizes or faces of type, as is often the case, or when cuts are used, this plan will deceive. If you will take notice, when a form is so made up that some rows of pages will contain more or darker cuts than others, you will find the matter of an even color becomes quite puzzling. A good test can be made by taking a piece of white cardboard or heavy paper large enough to cover a page. In this cut a hole about two inches square. This card can then be moved from page to page and a solid portion of the type matter only will be seen and the cuts excluded entirely. If the form is taken as a whole and the color set to look even and the cuts are then excluded you will see that the rows of pages which contain the cuts will really be lighter in color than the others. This will probably seem strange to those who do not know it to be a fact, and if in doubt a little experimenting may reveal the secret of an uneven color in your work.

One thing must be admitted, notwithstanding all that might be said of even and uneven color in bookwork — that is, that most of it is done through carelessness or ignorance on the part of the pressman, and the only way it can be properly tested is to print a sheet on both sides, fold it up and compare page for page as it stands when finished in the book. In this way the pressman sees it as others see it and can easily locate any difficulty which may manifest itself. An uneven color is sometimes caused by uneven impression.

JAPANESE ENGLISH.

Here is an example of Japanese English. It is an advertisement of a toothpaste which was widely circulated in the English ships which have lately been in the Chinese seas: "In the East there was no good sanitary tooth paste that was sure to cure and safe to use, so our campany resolved to prepare a good uatured paste and successed. The efficiencies of this paste are as following:— Firstly, to strengthen and preserve the nature of the tooth; Secondly, to tight the tooth with thingams. Thirdly, to defend a hemonhage arisen by frictrir. Fourthly, to take away the offensive smell of the mouth. Fifthly, to difend the putrification of tooth and so prevent the carious one. Any one who uses this paste will certainly discover that it is of avery wor drfnl and valuable nature, by his practice. To use this paste, it is necessary to vinse the mouth will walir aftr sabling the tooth carefully by the tooth brash."—*Printers' Register*.



Photo by E. J. Davison, Kansas City, Mo.

DOMESTIC SIMPLICITY.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

VALUE OF THE LABOR CONTRACT.

To the Editor: BUFFALO, N. Y., March 14, 1897.

The labor contract, between associations of employers and employes, establishes a uniformity which protects the fair employer and restrains the unfair one. It acts in the same way with the conservative and radical workman. It is the natural solution of the labor problem, because it naturally carries with it some plan for arbitration.

It establishes a rate of wages for a specified time—a state of affairs equally beneficial to employer and employe.

It ought to be as desirable to an employer to have a fixed rate of wages for a year or two years as to have a fixed rate for rent, or anything else of which he uses a certain amount every year.

To the employe it gives a feeling of security and confidence that he can make his plans for a certain length of time, knowing that he will not be called upon to oppose a reduction or demand an increase of wages during the period of contract. That feeling of confidence makes him a better employe and a better citizen.

A man does not give his employer his best service when he is worrying for fear he will be supplanted by a cheaper man, or feels that he may be drawn into a dispute over wages at any time.

The labor contract will not do away with labor troubles, but it will reduce them to a minimum.

Stability of wages makes a man a more valuable member of the community. Uncertainty of work is trouble enough. When uncertainty of wages is added, a man is forced to practice an economy that limits his value as a maker of trade. He stints himself in what may be called necessary luxuries—it may be a bicycle, or a library subscription, or a better gown for his wife, or a better house to live in—to be in a position to resist a reduction or demand fair wages. Too much economy makes hard times. W.

OBSERVATIONS OF A COUNTRY PUBLISHER.

To the Editor: NASHVILLE, ILL., April 3, 1897.

The country is full to overflowing with unemployed printers, but my belief is that it is as difficult for the employer to procure the right man for his work, as it is for the employe to secure a job. In the past fifteen years I have had varied experiences with employes, and have found that while most of them were very anxious to come to work for me—that they thoroughly understood my presses and the management of steam engines—that they were up on modern methods of doing jobwork—never used intoxicants—after they had worn off the novelty of the place they developed traits that were not dreamed of at the time of their engagement. One man promised, the first week or two of his working for me, to be the best all-round man that I ever had. He was an old locomotive engineer; had worked in some of the best job offices in the country; made suggestions and improvements around the machinery that were valuable. I had a jewel beyond all question. In a short time, however, his breath began to smell of spirits. He would be late in the morning, and would take more than an hour for dinner. He began to give way to his besetting sin of getting drunk. I talked with him one day, told him that unless he stopped drinking he would have to leave. He thanked me for the talk, and promised to straighten himself up. He did, for a few days, but relapsed again, and I discharged him with his account overdrawn $5.

Succeeding him I got a man who seemed to be another jewel. He had one thing against him—though a young man, he had worked in a large number of offices all over the country. But he did not drink nor use tobacco. Besides, he was a member of the Presbyterian Church. He worked for a couple of months, and then he began to become restive whenever suggestions were made to him as to how work should be done. He developed a tremendous temper which was positively unbearable. Another was industrious for a few weeks, apparently, but he then developed what was probably a natural indolence, and did not earn his money. All of which leads me to conclude that the employer has as hard a time in securing the proper help to do his work as the employe has to secure a place in which to work for his living. T. M. R.

THE PRINTING TRADE IN ENGLAND.

To the Editor: BAKERVILLE, TENN., April 12, 1897.

Mr. William Paterson, Manchester, England, in a personal letter to a relative in this country, makes the following remarks on the condition of the trade in that country: "There is, as you may guess, an enormous amount of printing done in this country, and the work gives employment to a large army of workers. For some years past the number of workers has increased far beyond the increase in the work, and of late the typesetting machines—especially the Linotype—have taken the place of a good many, so that all the year round, busy time or slack time, there are always a lot of men idle; of course, some of them are lazy, but making every allowance there are always upward of one hundred men on the out-of-work list in Manchester. You see, printing is looked upon as a genteel business, and parents with boys try to get them into it. A large number of the country towns use only apprentice labor, and when their apprenticeship is out and they want journeymen's wages they have to leave, and, of course, make their way to London, Manchester or the nearest of the large towns, which, as I have told you, are overstocked with men. The Union tries to keep the number down by limiting the number of apprentices in each office, but it has very little power in these country places. The hours of work have also been curtailed, but the number of men is always increasing. Yet the position of the printer is far in advance of what it was when I learned the trade a good many years ago. The hours at that time were sixty-five per week and wages about 25s. Now the hours, generally speaking, are fifty per week and wages, in Manchester, 35s. for job hands. News hands receive 42s. for a week of forty-eight hours—that is, for night work." E. H. B.

A SIMPLE DEVICE TO LOCK UP SPECIAL CASES.

To the Editor: BELLOWS FALLS, VT., March 25, 1897.

When laying a font of new script, or some other type having a very light and fragile face, what foreman or employing printer has not seriously "wished he had a lock and key on those cases," to keep Tom, Dick and Harry from giving them a promiscuous shaking up and the consequent damage to the hair lines which invariably follows, in spite of labels and warnings. I have often thought of it, and have hit on a plan which, while not being as elaborate or as expensive as the wished-for lock and key, answers very well and absolutely prevents the case from being snatched out half-way and fired back again with a bang sufficient to raise the—apprentice. I take a common gimlet bit, such as

carpenters use, which will make a hole about three sixteenths of an inch in diameter, and after pushing the case back in the frame where it would naturally be when closed, I bore a hole through the end of the frame and into the front of the case, deep enough to admit a common tenpenny wire nail. When the case is not in use the nail is



Photo by Stickel, Los Angeles, Cal.
GARDENING.

pushed in, the head showing but little, still constituting an effectual check on a thoughtless compositor. Being on the right side of the frame it is easy to open and will be found an improvement worth having. GEORGE A. BRACE.

FROM NEW YORK.

To the Editor: NEW YORK, March 15, 1897.

The winning of the laureate-wreath of votes by Mr. Louis Orr is looked upon by the printers of this city as, in a sense, a deserved tribute to a printer of the first class, and as, in another sense, an evidence of the great value of business ability, in the printer's shop as well as elsewhere. The work of Mr. Orr is admirable. It is often more: it is often truly artistic and really original. If it were to be examined critically, to discover the quality that gives it preëminence, the critic would find himself obliged to strike off from his record of points much that catches the eye agreeably and appeals for a favorable verdict. There would be enough remaining to secure eminence — not in all cases preëminence.

It is true that one's work is to be judged by its own power. It is not allowed to go back of the accomplishment and reckon with elements not essentially germane to the art, such as personal business ability. If this were permitted we would discover at once that much of the excellence of Mr. Orr's work is due to the patent fact that it is executed according to tenets and under conditions that are not only familiar to, but are a part of the dumb creed of, nearly every good printer. Much, perhaps most, of the poor work turned off by good printers is because of the dominance of the customer's ideas and the submergence of the printer's own *obiter dicta*. Nearly all good printers know the laws that must be observed to produce artistic results; but, alas! nearly all good printers waive those laws in deference to the desires or the ignorance of customers. When, therefore, Mr. Orr quietly brushes his customer's ideas and notions aside, as he does, with some remark like "We'd rather not have you think about this job at all," and takes the reins in his own hands, the doctrine of foreordination is given a fair chance and there is likely to result a job of printing that is in many respects artistic and worthy. Mr. Orr rarely permits a patron to worry about prices either, at least not until the job is completed and delivered. This is another powerful factor, and enables the printer to squander fine inks, good paper and the time of the pressman to the end that the result shows care and finish and such sumptuous qualities as a few added cents per pound for paper produces.

Credit a printer with such power over his patron as secures *carte blanche* in the item of expense and in the item of plan and in the item of time, and you give him all the subordinate elements that go to the making of a printer laureate. Let him be an able financier also, and a man capable of assuming the masterful rôle with the hesitating and the domineering clients equally, and you have the essentials of success nearly all at hand. Add to this a modicum of good taste, a fairly artistic perception of harmonies, and you have all that is required to produce art printing.

Mr. Orr is a disciple of roman types, a disbeliever in display. He produces his results simply. He does not rely greatly upon color, but is a profuse user of half-tones and wash drawings. He does perfect presswork, and is very careful in selecting his type sizes. His work is the best in its line in America; but his line is as narrow as that of any printer in the world. A person but moderately skilled can name his work at sight. No need for an imprint—"Orr" is stamped on every page.

While I am a great admirer of such work as Mr. Orr's, I cannot recognize in it much that entitles it to special consideration as being of historic interest or value. It is so seldom original that one may almost dismiss that count, and conclude at once that it is present-day work. By this it is not meant to express criticism, for most printing is the better for being so closely linked to today that tomorrow it is quite outlawed. Its mission is for today, and only for today. It is only books that demand other than this. The Orr style is not trivial enough to be a fad, yet it is not dignified and original enough to be an enduring fashion. It is, to my mind, like the shirt-waist fashion among the ladies — delicate, exquisite, bewitching, but ephemeral.

Mr. Orr conceives a principle that is one of the set that must control the really artistic printer and remorselessly applies it to all that he does. We must have plain roman type, highly finished paper, wash drawings, now and then decorative borderings or backgrounds, touches of ink-color, irreproachable presswork. At times we are allowed latitude in shape, and we are usually invited to indulge in a cover whose texture and tint add much to the *tout ensemble* and does its full share in producing a first impression. It is somewhat obligated to a skillful handling of stage lights; which is no discredit, but which surely reveals in one's mind a certain misty hesitation when one is forced to declare oneself.

I am not certain where we are to look for a nearer approach to the ideal printer laureate than has been selected by this voting contest. Personally, I presume I should travel toward Boston as far as Springfield and seek out Will Bradley at his Wayside Press. But then perhaps there would be another set of limitations discovered, different and differently applying themselves, yet tending to hesitancy. Bradley is almost the exact antithesis of Orr, but he is able to apply all of Orr's excellencies to as good effect as Orr himself. Then he is so rudely original that were he not a designer and a colorist we should be forced to cry out for very pain. His work is mostly the exaltation of the coarse and the common, while Orr's is the refinement of the ordinary. Bradley masters the harmony of paper, ink and type character, and bangs them through the press recklessly. Yet his work appeals instantly to the artistic taste.

It grips; Orr's caresses. Some of these near-by future years we will realize that while Mr. Orr has won the laureateship, by the grace of the good will and appreciation of his brother craftsmen, the laurel will be Bradley's by virtue of the insistent force of printing that heeds no rule or precept save the true conceptions of the true artist.

GEORGE FRENCH.

THE PRINTER AND LEGISLATION.

To the Editor: MANDAN, S. D., April 6, 1897.

The country publisher can be seriously affected for good or evil, by legislation. My experience in this matter is confined entirely to the State of North Dakota, and I realize that there is more likelihood of adverse legislation in a new than in an old State. In new States the matter of public expenditures goes with tidal waves—now extravagance, now economy. When new settlers are coming in, new capital is being invested, the people seem to inhale a sort of extravagance, and they then exhale it, in both private and public expenditures. Then comes the inevitable reaction and everybody feels like economizing. The average legislator is prone to economize at every opportunity at the expense of other people. He starts out in his career of lawmaking as a corrector of abuses. He is death on perquisites—that other people get—and he is liable in his ignorance to class as perquisites legitimate expenses paid for publicity.

There is in the State of North Dakota an editorial association which started several years ago with a flourish of trumpets. At the first meetings there were papers read on the subjects usually treated at meetings of editors, a banquet was spread, and to cap the climax, a ball was provided by admiring citizens. Junketing trips were enjoyed mostly by people who would get tickets from the editors entitled to go, but who for reasons did not care to make the trips. Last year it was a public scandal, that considerably more than half the supposed editors who went on the annual junket were lawyers and others who did not know an em quad from a shooting stick, and their editorial friends who gave them their "courtesies" are even today advertising the lands of the southern railroads in payment of the transportation used up by these lawyers.

The experiences of the newspapers with our late legislature, just adjourned, promises to waken the fraternity up to the necessities of the occasion, and there is every reason to believe that the next meeting, to be held the coming summer, will develop an energy and determination toward aggressiveness that has heretofore been unknown in this State. As I was present during the entire session, and put in some little time in the interests of the printers, I am in a position to state accurately the way an average legislature is liable to act when dealing with the newspapers. I do so, not for the reason that I think there is any general interest in the doings of a North Dakota legislature to the readers of THE INLAND PRINTER, but because I regard our legislature as typical, and the plans that were adopted to circumvent the machinations of the enemy may be of interest in other States, where humanity is about the same.

First, there came up the matter of payment for the publication of the delinquent tax lists. These lists come in every county once a year. This legislature, of course, had to revise the general revenue law, as is always the case every two years. For several years the law has provided an absolute price to be paid for the publication of the tax list—that is to say, there is no bid contemplated by the law. Six years ago the newspapers were strong enough to convince the legislature that a definite price should be fixed per description, and that amount should be paid and charged to the property sold for taxes. This year the promoter of a new revenue law tried to secure a drop in price from 10 cents for town lots and 20 cents for lands, to 5 cents and 10 cents respectively. But not only that, he also provided that "not to exceed" these figures should be paid, thus implying that a lower figure than even these might prevail. The House of Representatives, where this new revenue law originated, passed the bill as introduced. When it got into the Senate, however, the committee heard the newspaper men in attendance, and they put it back to 10 cents and 20 cents, and struck out the "not to exceed" feature. The bill passed as amended by the Senate. Here was one particular in which the newspaper men got in their work to good advantage.

In this State there has been on the statute books for several years a law to the effect that each school treasurer must publish, annually, a financial statement of his school district. This statement shows what money has been received, what expended, and the purposes for which expended. The price to be charged for these statements is legal rates, amounting to from $3 to $5 each. Everybody, one would suppose, could see that such a law is a direct benefit to the taxpayer, who ought to know where his money goes. The law does not require the proceedings of the school boards to be published, and this publication of the financial statement is the only information the public gets of what has been done with their money.

But some of the school treasurers in Cass County objected to the waste (?) of public money in the publication of these



Photo by Steckel, Los Angeles, Cal.

TWO ROSES.

statements. So a member named Sargent brought in a bill cutting out the publication feature. It passed the House. Members whose election was due to the newspapers—who had promised individual editors what they would do for them if they had the chance—voted without any compunction of conscience for the Sargent bill, and it went to the Senate. There the newspaper men got it held up for a few

weeks in the committee. But during the last two or three days of the session the author of the bill, whose other bills had been killed, interested his senator in this measure, and began to insist on the committee reporting his bill. At this time I approached Mr. Sargent, and pointed out to him that the newspapers of the State believed that he was making himself too persistent against them; that he could not afford, if he ever desired to take a prominent place in politics, to antagonize the press, and that I had an amendment to suggest. It was to make the publication of these statements mandatory, but to provide that the treasurer should furnish the newspaper with a list of the taxpayers in the district, and a copy of the paper containing the notice should be mailed to each taxpayer free of charge. This amendment suited Mr. Sargent; the bill was passed with this amendment. But the newspaper men followed the bill into the governor's hands, and that official, once a newspaper man himself, vetoed it.

One friend of the newspapers introduced a bill requiring county auditors to publish the official count of the votes cast at each general election. This was a reasonable measure, and would tend to prevent frauds; but it was killed, as the newspaper men were not powerful enough to urge it through. In this State we need a measure requiring the State authorities to publish the laws in the newspapers immediately after the legislature adjourns. The people are now living under recently enacted laws, concerning whose provisions they are ignorant. Besides, it will tend to educate the public on the laws under which they live to have them published in their newspapers.

The publishers of this State are alive to their duties to themselves after the experiences they have had during the late session of the legislature. Farmers are not backward in asking candidates for the legislature as to what position they will take on the herd laws, on cinching the railroads, and other matters of interest to the agriculturist. It is time that newspaper men should, as a body, secure pledges from candidates for the legislature as to what they will do on matters that are of interest to the fraternity.

R. M. Tuttle.

A COMPARISON.

To the Editor: Omaha, Neb., April 3, 1897.

A great many owners of printing offices have an idea that it is a waste of money to keep material in good condition and up-to-date. The fact that the work always has been turned out without buying anything new is to them proof positive that nothing new is needed, or ever will be. How often I have heard "the old man" sing in all its variations the song, when sorts could not be found for some reprint job, "Why, we set four of that the last time we run it and had plenty of type then. The type is up in some job. You can find it if you look for it." And then we would look again, and the time spent in looking would amount to more than the office got for the job.

To my mind the time of the men is the costliest thing about a printing office; and I believe that the difference between an office that keeps stocked up with plenty of type, leads, slugs, furniture, and the like, and an office that does not, is the difference between success and failure.

In an office where good material and enough of it is the rule, when a job is given out it is set up without loss of time. The type is in the cases when not in use, and is not stacked up in tiers on the dead stone. The lead, slug, and rule cases are always well filled. The proofreader marks the bad letters and they are thrown into the hell box, so that when the press proof is shown it is seldom that bad letters are found.

In the always-have-got-along-with-it office, on the other hand, when a job is given to a compositor he takes a crazy stick and goes to the dead stone and rummages around among a pile of scrap leads and slugs till he finds what he thinks will space the job out after a fashion. Then if he wants any brass rule, he goes to a cigar box on the window sill or to another scrap pile and gets the longest piece he can find, to which he adds one or more shorter pieces until all together they make a string somewhat longer than the length he is after. He then cuts one of the pieces enough shorter so that the lot will make the required length, regardless of whether the several pieces are cut to picas or not — and of course they are not, unless it is accidentally. This operation is repeated until he has enough rule for the job. Then the composition proper is commenced, though enough time has already been consumed to set the job in a well-regulated office. Case after case is ransacked for a line, but nothing except a few Xs, Qs, and the like, is found, and finally, in disgust, he takes a pair of tongs (some polite people call them tweezers) and goes to the dead stone, where a long search discloses a letter he can use, upon which he gets a firm hold and pulls away for dear life, like an old-time dentist pulling teeth. Snap!— the cussed thing was rusted fast, and he succeeded only in cutting two great notches in the letter's face. But he pokes and pries around for a time, and the obdurate letter is finally dislodged and is safely gotten into the stick, along with enough more from the same source to finish his job. Paper, leads, slugs, wrong-font quads, and other miscellaneous articles, are used to justify the lines, and eventually he is ready to take a dirty proof, on dirty paper, with a dirty roller that lost its suction years before, and with muddy ink. In time the job gets to the lock-up (if there is one), who beats it into insensibility with a scarred and battered planer, and with the aid of sundry wedges of wood is at last fortunate enough to get it to lift. Then the pressman gets a crack at it. Print? Of course not; but he puts on lots of squeeze and innumerable patches and underlays, and does the best he can, after getting a few of the worst letters changed (those taken out of the form are put back in the case), which necessitates another search through both dead and live jobs for good letters, taking up valuable time in the composing room, besides keeping a press and pressfeeder, and frequently a pressman, idle for half an hour or so.

All this waste of time is useless. Someone *must* pay for it, and if the office charges high enough prices to cover the cost of such work it is still losing money, for a time will soon come when the old and worn material and antiquated faces *will not* do; but there is no money to buy new material with, all the income having been expended in paying for useless waste of time. And the sheriff ends the agony.

But in the up-to-date office the material is in as good condition as when the office started. The work is turned out neatly and quickly, because a part of the money the other fellow devotes to the payment of useless help engaged in "hustling" for material, is expended in the purchase of sorts, renewing fonts, and buying late faces, leads, slugs, brass rule, and the like, as needed; and there is always a snug balance left to help swell the firm's profits. So that at the time the sheriff closes the other fellow out the up-to-date man has a plant in prime physical condition, together with a snug bank account.

Which is *your* way of running business?

A. E. Davis.

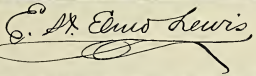
A FRESH LEAP UP STREAM EVERY MONTH.

The Inland Printer is always a source of surprise. Its quality appears to take a fresh leap up stream every month. Excellently written articles on all subjects for printers of all branches, beautiful illustrations, and last — but by no means least — wonderfully attractive ads., make up a total of printorial beauty that cannot be equaled anywhere.—*Scottish Typographical Circular.*

E. ST. ELMO LEWIS—ADVERTISING.

SOME favorable comments have lately appeared in these columns on the specimens of work sent out from the Advertisers' Agency, of Philadelphia, Pennsylvania, and the colloquial catchword used by the agency, "Ask Lewis About It," has been accepted as a suggestion to say





something of the gentleman responsible for the agency's success. We are indebted to Mr. Retlaw H. Scott for the subjoined interview with Mr. Lewis:

"An advertising man must know his fellow-man, and then he must know as much as may be of everything his fellow-man knows." That is how Mr. Lewis summed up his requirements of a successful advertising man. And I am not disposed to quarrel with the opinion. Mr. Lewis has summed up in it his own theory of action, and inasmuch as Mr. Lewis is generally accorded the prestige of a highly successful advertising man, analysis, if unfavorable, would be stultified. It was back in the seventies that Mr. Lewis was born, of good old Pennsylvania Quaker stock on his mother's side, of the line that gave America her first botanist, John Bartram, honored of Lafayette and Washington; and on his father's side of Welsh ancestry, settled in the Old Dominion. Mr. Lewis was educated under private instruction at first, then at one of Philadelphia's foremost private academies, whence he entered, after passing the preliminary examinations for the Philadelphia bar, the Law Department of the University of Pennsylvania. He spent two years and a half there, studying business law, then engaged in the printing and publishing business after a prolonged tour of the South and of Central America.

For two years he was actively engaged in the art preservative, making some of the best work in his line, printing for street-car advertisers and in the way of booklets and folders. In the summer of 1896 he was given the control of several large lines of advertising, and, taking offices where he now is, he soon found his whole time and attention taken up with the work of advising, planning, writing and designing advertising matter for the largest advertisers in this country. Few advertising men have achieved so widespread and high a reputation in such a short time, and, from the success with which all his work has been attended, few have more deserved the good that has been said of them.

Mr. Lewis said recently, when asked for a recipe for success, "Brains and printers' ink in about equal proportion. Give a man with brains a thousand dollars' credit with his printer, and a couple of hundred dollars to pay his way through the mails, and he has the nucleus of a fortune."

"How?" was asked.

Mr. Lewis smiled.

Mr. Lewis charges $10 to talk with those who ask such questions, and one's curiosity is sometimes overweening to that extent.

But I have heard no one grumble that he did not get his money's worth.

WALTER N. BRUNT, SAN FRANCISCO.

BY STYLUS.

THE San Francisco printers who have thus far been presented to the readers of THE INLAND PRINTER have been of the old guard—the pioneers. The young men have not yet had an inning, although there are several of them who rank high among the employing printers of the city and State. No one has made a greater success in the business, or grown from so small a beginning, as Walter N. Brunt. This gentleman was born in San Francisco in 1863, and is thus but thirty-four years old. He served some time at the printing business with John F. Hughes, an eccentric printer whom the old residents remember well, and afterwards with the California Cigar Box Factory on colored labels only. But Mr. Brunt was too ambitious to work for other people, so on August 15, 1881, he opened a small office on his own account at 508 Sacramento street. The following April he entered into a partnership with C. W. Fisher, and the office was moved to 509 Bush street, where two or three platen presses were added. The young firm began buying out and absorbing other small printing offices, the most ambitious move of this kind being the purchase of the Laing & Manning office, at 518 Clay street. To this location they then moved, in 1887, and the business grew rapidly. At the same time the business was incorporated as the Brunt & Fisher Company. A year later Mr. Brunt bought the stock of those interested with him, since which time he has been sole owner and manager of the business.



The specialty of this establishment has long been society printing, and more than five hundred designs have been originated. These designs include cards, menus, badges, souvenirs, and everything used by lodges or lodge men. Two million cards are kept in stock, while many of the designs are protected by patent. Naturally there have been imitators, but no competitors in this field. Catering to lodge and society work, Mr. Brunt has become identified with most of them—is a Knight Templar, a 32° A. A. S. R., member of the Mystic Shrine, Odd Fellows, Knights of

Pythias, Native Sons of the Golden West, etc. He has been more prominently identified with the cyclists of California than any other organization or order.

The establishment occupies three floors at 535 and 537 Clay street, and is particularly well equipped for its special work. At the same time a great deal of book and catalogue work is turned out, and fully a dozen periodicals, including the *Pacific Union Printer* and the *Trestle Board*. The machinery embraces a full equipment of cylinders and platen presses, cutters, bronzing machine, etc., and fifty persons are regularly employed. Having a specialty, his work naturally excels.

The business of Walter N. Brunt is convincing proof that when intelligently handled there is money in printing. It is not an occupation that returns sudden riches, but insures a fair profit and steady increase. Neither can it be said that the business is run for the benefit of the type founder and press builder. The best and most successful printers invest liberally in novelties and improvements while yet novelties. They do not wait until styles are on the wane before adding them to their plants, nor do they buy discarded machinery at any price.

Mr. Brunt is unmarried and essentially a club man, although his engagement to a San Francisco lady is announced and the marriage will take place May 13.

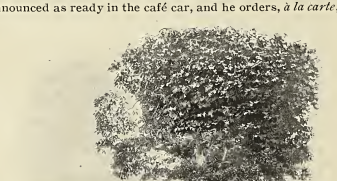
Written for THE INLAND PRINTER.

A PRESS REPRESENTATIVE'S TRIP EAST.

BY F. PENN.

OUR Western friend, Mr. Henry Shaw, had just enjoyed a stop-over at Niagara. He had "done" the Falls thoroughly, from the Cave of the Winds to the seething Whirlpool, and was now boarding the New York train with something of the feeling that, so far as scenery and enjoyment were concerned, the orange was sucked dry, at least until the metropolis was reached. As he sank back in the cushions, and his eye took in the soft carpets and the beautiful mahogany finish, the domed roof, the burnished lamps and the general luxuriousness of his surroundings, he began to yield to the delightful sense of comfort that crept over him. "The 'Black Diamond Express' is certainly all that is claimed for it," he mused to himself. A file of daily papers is offered him by the porter, who also invites him to enjoy at his leisure the magazines and the library, where, in case he has correspondence to finish, the writing tables, with their supply of stationery, are at his service.

Buffalo was now an hour away, and the noon mealtime had arrived with all its appetizing suggestions. Dinner is announced as ready in the café car, and he orders, *à la carte*,



CAYUGA LAKE BEACH.

a plentiful repast, with all the delicacies of the season, and then joins a genial group in the smoking room, fragrant with Havanas. With them he is quite ready to indulge in fitting compliments for the "Handsomest Train in the World," and to praise the elegant appointments provided by the Lehigh Valley road for the gratification of its patrons. He gets up, yawns contentedly, and gazes down



CAVE FALLS, GLEN ONOKO.

the long vista through the entire length of the solid vestibuled train. He decides upon an after-dinner stroll. As his promenade takes him from one car to another, his eye enjoys the varied styles and appointments of each compartment of this wonderful traveling inn. In the fore end of the café car is the baggage room, treated in whitewood and grained ash, and the library, smoking and eating rooms, each in their appropriate wood and color. The parlor car, rich in Mexican mahogany, looks cozy with pivotal easy chairs, and the passenger coaches are no less pleasant, well-lighted as they are with broad windows, with smoking rooms and other unusual equipments. Last of all comes the observation car—a veritable recreation room, so to speak. Here are lounges, writing tables, library, daily and weekly papers, and magazines and the lookout in the rear.

Our friend Shaw had to remind himself that all this condensed elegance was on wheels, and that the ground was rolling away from under him at the rate of a little less than a mile a minute. The landscape panoramas that were reeling off in rapid succession grew more and more striking and beautiful and promised indefinite entertainment. Their picturesqueness is suggested by the accompanying cuts, which were courteously furnished by the Lehigh Valley Company. The train was now hugging the shore of Lake Cayuga, one of those charming "finger lakes" of Central New York. Now the lovely Susquehanna flows placidly beside the track, winding its way through the foothills and higher and more frowning spurs that indicate a near approach to the Alleghanies. Now there is a dash into some

glen of historic beauty, embowered in foliage and flowers. Mountain begins to pile upon mountain, and the puffing engine tells of harder grades, while the increasing number of coal and iron dumps tell their story of this laboratory and storehouse of Nature. Down Lehigh Gap into the Valley, after which the railroad is so aptly named, and then, as the waters begin to grow in volume, the sculpture of the land becomes less abrupt. At last the broad Delaware is crossed and the plains of New Jersey, historic with the scenes of the Revolution, roll into view, dotted with picturesque hamlets of suburban homes.

When Mr. Shaw stepped from the train at Jersey City he was thoroughly rested and refreshed. The performance of Nature begun at Niagara had been extended into an afternoon matinee which could be attended amid all the artificial refinements of civilization. He had stood on the lakeshore at noon and, with the help of a locomotive, on the seacoast in the evening, but that did not seem to impress him so much as did the genius and careful planning that could fit up a palatial residence on wheels so equipped to entertain and to recreate the modern traveler as the "Black Diamond Express."



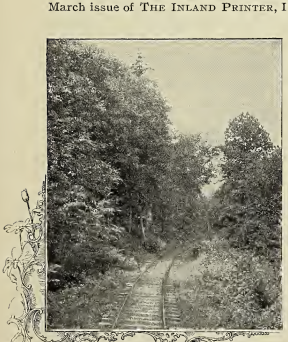
LEHIGH GAP.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

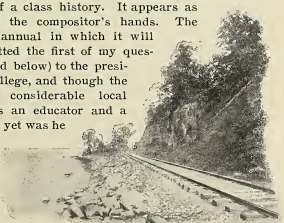
LEADERS.—W. E., Denver, Colorado, writes: "In the returns of the Printer Laureate contest, on page 611 of the March issue of THE INLAND PRINTER, I notice that periods are used for leaders, and that a comma immediately precedes these leaders. Is this right, and, if so, why?" *Answer.*—It is right, because all or nearly all good printers use the comma when they do not use regular leaders. Periods or hyphens are most frequently used in this way when there is room enough to arrange them with each one in a line standing half-way between the two above and the two below, or diamondwise. Probably this answer is the first statement in print of a reason for such practice, and it is merely a guess. We may suppose the reason to be that a lighter appearance than that of regular close leaders is desired, and that with so much white space it is thought better to preserve the natural punctuation.



MUSCONETCONG GLEN.

A QUESTION OF HARD TIMES.—W. S., Champaign, Illinois, asks us to choose between the two forms of expression, "Hard Time Facts" and "Hard Times Facts," and to give authority for the choice. It is not easy to do so, because both of them are clumsy, and better avoided. The first is not properly usable as quoted, but would be in keeping with established analogy if the first two words were made one, "Hard-time." Analogy is sufficient authority, and that exists plentifully in such terms as "two-horse wagon," "ten-foot pole." The form "Hard Times Facts" is better than the other if no hyphen is used, but even the plural form is better with a hyphen. If the writer read a proof containing one of the two forms, and could not change the wording, he would simply follow copy.

A PLURAL WANTED—GERMAN SPELLING.—J. E. G., Bethlehem, Pennsylvania, asks these questions: "The appended clipping is from a proof of a college publication, and is part of a class history. It appears as it came from the compositor's hands. The editor of the annual in which it will appear submitted the first of my questions (indicated below) to the president of his college, and though the latter enjoys considerable local prominence as an educator and a Greek scholar, yet was he unable to enlighten us upon this point. 'In oratory we have shown our



ELBOW CURVE, CAYUGA LAKE.

powers, and look forward to the time when the Demosthenes of 'Ninety-eight will sway senates and our Ciceros the political world.' What is the plural form of 'Demosthenes'? The plural is clearly the form the author had in mind while writing it, but I am ignorant of either rule or authority governing such cases. Would you prefer reconstructing the sentence? To cover our ignorance somewhat, I suggested the following: 'In oratory we have shown our powers, and now look forward to the time when 'Ninety-eight's disciples of Demosthenes will sway senates, and its Ciceros the political world. In the word 'Reinoehl' (a proper noun), should the diphthong be used? I stated that it should not be used, and was contradicted by the editor of this same publication, who said that the president of the college maintained that the diphthong was correct. Though I could quote no authority, yet I believe I am right. The word is a German one, as you will have noticed. The words Schaeffer, Saeger, and Steinhaeuser appear without the diphthong on the same page with the word Reinoehl, yet they passed unchallenged by the editor. Would they not come under the same head as the one mentioned first?" *Answer.*—The quotation does not seem to show positively that a plural was intended. As there was only one Demosthenes sufficiently famous for the comparison, so the writer might mean only the one best oratorical student. It is not an unnatural inference, though, that the plural was intended. The plural form of "Demosthenes" is "Demosthenes." Why hesitate over that any more than over "Ciceros"? A regular English plural is as good for one as for the other. Greek common nouns with the termination *es* form the plural by substituting *æ* for that ending, as "hoplites, hoplitæ: hermes, hermæ." Our second example is originally a proper name, but was and is used as a common noun, meaning a bust that may or may not represent the god Hermes; but this is not a good argument in favor of a Greek plural of "Demosthenes." The change suggested is not good, because "disciples" is not meant, the intention being merely to note a similarity, and not a studied imitation. In the German name separate letters should be used, as they represent umlaut interchangeably with a double-dotted vowel without the *e*: thus, either "Reinoehl" or "Reinöhl" is right, but "Reinoehl" is wrong. Your college president must have had the umlaut character (ö) in mind, not the ligature (æ), in answering the question. All the names mentioned are amenable to the same decision; what is right in one is right in all.

STYLE IN DATE-LINES.—F. L. T., Portland, Maine, writes: "I am somewhat disappointed in not getting a more definite answer to my question, 'Please give your opinion which is the right form for the date-line, to set the State-name in small caps or in lower-case,' and your answer is, 'The second form is almost universally used.' This, I submit, is not directly stated as your 'opinion,' but is simply a statement of what others are doing. If you prefer lower-case, will you kindly give your reasons for the preference? I confess I can think of no good reasons for such usage." *Answer.*—Here is a case of jumping to a conclusion—on the part of the one who wrote the answer. Because the choice of form seemed of slight importance, so long as one form is chosen and consistently used, I thought the statement of prevalence would suffice. I now give the desired opinion. Small caps for the place and lower-case for the State is preferable, mainly because it is almost universal practice. I never heard a reason given for it, but one that seems good is that the name of the State is of secondary importance, and therefore properly so treated in type. There are a number of Portlands, for instance, so it is necessary to specify, and this is done by adding a broader geographical name, not unimportant in itself, but not part of the name of the place, and standing in a sort of parenthetical or explanatory relation. One who chooses to use small caps for both names, though, does not, so far as I know, violate any canon of logic or taste, and probably a very good reason could be stated in favor of the form. The choice seems to be unimportant except as a matter of individual concern. It would be bad taste to use both forms in one office; it does not seem right to censure either of them for permanent use in one office.

A NOTE ON PUNCTUATION.—While looking over a freight tariff recently I saw the following paragraphs:

"Jellies, Jams, and Preserves (in buckets or in tin cans, boxed), O. R. leakage and fermentation," etc.

"Canvas, Corset Jeans, Cottonades, Cotton Warp, Cotton Yarn, Crash (linen or cotton), Domestic Checks," etc.

The paragraphs were punctuated as above. As regards the words inclosed in marks of parenthesis the examples are punctuated alike. In the second quotation the words in parenthesis clearly refer to the word "Crash" immediately preceding them, and as the parenthetical clause in the first example is punctuated in the same manner as the words inclosed in marks of parenthesis in the second paragraph, it follows that that clause refers to the word "Preserves" immediately preceding it. And then that word "boxed"; what does it mean? The clause states that the cans and the buckets must be boxed. As it is now the paragraph gives shippers to understand that preserves may be shipped in buckets or in cans, and that both buckets and cans must be boxed, while nothing is said of the sort of packages to be used for jellies and jams, nor whether the packages containing these two articles need be boxed or not. But the information sought to be imparted is that all three articles may be packed in buckets or in tin cans, at the option of the shipper, and that if cans are used for containers they must be boxed. If the paragraph had been punctuated in the following manner there could have been no question as to its meaning:

"Jellies, Jams, and Preserves, (in buckets, or in tin cans boxed,) O. R. leakage and fermentation," etc.

The second example is correctly punctuated, for the words "linen or cotton" only refer to "Crash," and have no reference to the other items of dry-goods mentioned. I have reproduced it here so that the two paragraphs may be compared. Parenthetical clauses should be punctuated so as to show the author's meaning, and not, as was evidently the case in the examples cited, according to some so-called "style-card."

In a late issue of a live-stock tariff I was amused to see the following heading over a rate column:

"Cattle, hogs, and sheep, D. D." This could mean nothing more nor less than that the rate was for cattle in double-deck cars, hogs in double-deck cars, and sheep in double-deck cars; but the ordinary stock-car would hardly admit of two decks of cattle, to say nothing of the great reduction in freight-rates—a thing railroads generally do not take kindly to. The meaning becomes clear when the comma after sheep is omitted, thus:

"Cattle, Hogs, and Sheep D. D."

Omaha, Nebraska, 3, 25, 97. A. E. DAVIS.

NEW SHADES IN STATIONERY.

One of the most attractive of the new shades is called "Antique Bronze." It is an imitation of the verdigris-covered bronze of ancient statues and coins. Among the new shades of gray are the "Pearl Gray" and the "Gray Musketeer," which are neutral in tone and seem to suit every variety of color in inks. Mauve and a sap green called "Empire" seem to be in favor as do two other "Empire" papers called "Fire" and "Gold," the former a red brick and the latter a yellowish red, although neither of these are as attractive as their names might indicate.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

JOHN B. JACKSON, 48 Centre street, New York, submits circular in red, blue and gold, advertising his own business. It is well balanced, nicely printed and worded in such a manner as to convince customers that Mr. Jackson understands his business.

B. S. MCKIDDY, Princeton, Missouri, sends three samples for review — two letter-heads and a business card. The Frost & Frost letter-head is by far the best specimen, being indeed; balance first-class. The only criticism we have to make is that the directors' names are much too large. Small caps would have been much better. Another little point you should never overlook, and that is, where the date line is spaced so as to work on the first ruled line of a heading, never put in the dotted rule. It is superfluous and does not add to the appearance of the heading. In the Benoit & Co. heading there is also room for improvement. If you happen to have this form standing, it will pay you to work a little overtime and demonstrate it. In the lines "Bicycles, Tandems and Sundries," set the word "and" in Nonpareil Tudor Black. Move the line "Manufacturing and Repairing" to the upper right-hand corner and set the street address a trifle smaller. The plan of the Forrest note-head

SUREST
SAFEST
CHEAPEST
CURE IN
THE WORLD

DISCOVERED BY
DR. F. J. PARKHURST

THE
WILLOW BARK
COMPANY

ESTABLISHED IN 1892

D. M. CUSTER, Medical Director

A PURELY VEGETABLE CURE FOR

Never
a Single
Bad Result
Never a Failure

DRUNKENNESS
MORPHINE
OPIUM and
TOBACCO HABITS

Durham, Mo., 189

No. 1.

plain and neat. The business card is effective, but could be improved upon. It is too "bunchy" and the line "Daily Hack to Lathrop" much too prominent. There seems to be a desire on the part of some printers to spread the reading matter all over a heading, using up every available space. Your "Willow Bark" letter-head, No. 1, has this serious fault. Do not do this. White space is too valuable to waste in such a manner. It is not at all necessary. In this instance, it seems to us, in order to make the lack of "white" the more complete, you have resorted to the injudicious use is neat, but the words "office of" are a trifle too bold and should be moved over to the center of the main line. The pointer does not add anything to the appearance of this heading. There is too much "sameness" to your title-page of Cycle Club folder, rendered so by the too copious, injudicious employment of Tasso. As to the first page of the baseball folder, the type is a trifle large and the faces do not harmonize well. Be careful not to get your catchlines too prominent. We are pleased to know that the previous criticism was of value to you.

NEVER A SINGLE BAD RESULT. NEVER A FAILURE.

SUREST
SAFEST
CHEAPEST
CURE
IN THE WORLD

DISCOVERED BY
DR. F. J. PARKHURST.

The Willow Bark Co.

ESTABLISHED IN 1892.

D. M. CUSTER, Medical Director.

A PURELY VEGETABLE
CURE FOR
DRUNKENNESS
MORPHINE
OPIUM AND
TOBACCO
HABITS

DURHAM, MISSOURI, 189

No. 2.

of rule, ornaments, etc. No. 2 will give you an idea of how you should treat a heading that appears to have too much matter.

P. L. HUBER, with the *Carroll County News*, Lanark, Illinois, sends three business cards for criticism. As specimens of rule-bending, they would rank high. The rulework is finished to suit the most exacting taste, the curves and joints being perfect. We cannot say that we approve of so much elaboration in this respect. The rule design on the music house card is an artistic conception in the form of a lyre. The typework on all the specimens is well balanced and effectively displayed.

J. M. M., Chicago, Illinois.— The plan of the letter-head of "Butcher and Grocery Clerks' Journal" is very good,

J. H. RITCHIE, editor *Kansas Populist*, sends us an amateurish specimen — a "dodger" — with the following remarks: "The editor of the *Kansas Populist* would be pleased if you would criticise the inclosed specimen of ——'s, and suggest improvement." We hardly know how to interpret this letter after seeing the specimen, which, judging from the stationery the letter was written on, did not emanate from the office of the sender. Any apprentice of six months' experience could set a better job. We have no time to waste in joking.

GOTTSCHALK PRINTING COMPANY, St. Louis, Missouri, submits a beautiful collection of varied work for criticism. The work is all artistic, from every point of view. Among the number is a programme of the "Annual Reunion of the

Army of the Tennessee." One feature is noticeable—the manner in which the menu is printed. In this class of work the following manner of treatment should be adhered to: The article of food should be in caps, and the manner of serving either in lower case or small caps; the wine list should be at the right-hand side margin in a different face of type from the menu proper, or printed in another color, or both. Very few printers understand this point, and for this reason we mention it here. The programme referred to above is a model of proper treatment. Pamphlet of the "Mississippi Valley Trust Co." is excellent, as are also all the other specimens. We would be pleased to review specimens at any time, and suggest that we be furnished a plain black proof wherever possible, as well as a copy of the finished job, as we sometimes desire to reproduce specimens.

W. T. RIDGLEY, printer, Great Falls, Montana.—Your work, as a whole, is certainly deserving of praise. It is all neat, well printed, and in many instances artistic. We see, in some of your stationery work, that you know the value of white space. This is noticeable in the Webster & Perry letter-head, No. 3, which we reproduce. We do not like the idea of printing a pictorial view on stationery, especially embossing it on both platen and cylinder presses. We have cut and trimmed the male die until it did not smash the grain of the stock, except where the embossed effect was. The idea should be to "throw out" the embossed work and preserve the appearance of the stock. We consider your jobs of embossing all that could be desired. The job of the Scheneley Riding Academy is excellent, both as regards composition and presswork. The R. W. Jenkinson Company catalogue is very neat, as is also the Riding Club's programme.

KENNEY & HARRISON, Canton, Illinois.—The D. Irving Bath letter-head is peculiar in its wording, and we do not think you could improve the appearance of the job very much. Of course, you might construct it on a different plan by the panel method. But we can see nothing objectionable in it as it is. As to the Spitznagel statement we have only these suggestions to offer: Move the lines "A. C. Spitznagel," "proprietor of," and the address line, over to the right, and center them with the line "Canton Roofing and Cornice Works." This plan will relieve the panel at the left, and give the heading a lighter appearance. The March blotter is all right, and in our judgment you did not make a

WEBSTER & PERRY,

GREAT FALLS, MONTANA.

MANUFACTURERS OF
CLAY FIRE BRICK,
SILICA FIRE BRICK,
PRESSED RED BRICK,
COMMON BRICK.

SHIPPERS OF
FIRE CLAY,
CONVERTER CLAY,
SILICA ROCK,
RED AND WHITE
SAND STONE

No. 3.

professional work, and can see no reason why it should be done, unless to please the whim of a customer. We consider the deckle-edge cover, "A Merry Christmas," exceptionally good. Your brochures are beautiful.

F. H. MERWIN, Lansing, Michigan.—The folder cover is very neat, with the possible exception of the bar of rule at the bottom. For two years' experience it speaks very well for your talent. But we cannot correctly judge by one piece of work as to your real capabilities.

PRINTER, Cantril, Iowa.—Your note-head is neat enough as to plan, but the type for "office of" and "C. C. Vail, Ed.," is bad, because it is not plain. It is too hard to read. The type in upper right-hand corner is too large, and should have had one more lead between the lines.

A. A. BOGEN, editor Taylor *Herald*, Taylor, Texas.—Your ads. are excellent, and would not only do credit to a country weekly, but to a city daily or weekly.

JOHN MCCORMICK, with the Albany *Argus*, Albany, New York, says he has received several valuable pointers from criticisms on his work. Judging from the specimens now before us, Mr. McCormick has greatly improved his work. An initial letter in the "Laundered Shirts" circular would have been an improvement. This is an excellent job, and a good example of the value of white space.

S. N. KEMP, 1112 Pasadena avenue, East Los Angeles, California.—The name "W. L. Kestner" on the business card is a trifle "weak," but not too large. Composition well balanced, and sizes of type about right.

MANNEL, printer, 259 Clay street, San Francisco, California, submits specimen of embossed card. It is a beautiful card, harmonious in colors, and artistic in design. Embossing perfect.

O. R. ROSCHIE, with Shaw Bros., Pittsburg, Pennsylvania.—It is a mistake to emboss Defender cover and "smash it flat"—that is, so that all effect of the grain is lost. The writer has had considerable experience with this cover, mistake in using the amount of matter you did; but it would not be a good plan to follow regularly. However, it is wise to carry out this plan occasionally, but not always with as much matter. Your January and February blotters are beautiful, and should appeal to the artistic taste of anyone in need of printing. Your stationery work is excellent.

L. C. SUTTON, editor and publisher of the *Northern Observer*, Massena, New York, sends specimen of monthly blotter. It is very neat and should prove remunerative. Specimens for reproduction must be clearly printed in black ink on white paper.

JAMES E. DEE, foreman *Democral*, King City, Missouri.—Your ads. are excellent and reflect credit. The plans of composition are all good, up-to-date examples. We understand your disadvantages, and are pleased to see you make the most of what you have to do with. Of course we will be pleased to review your job composition and make suggestions with a view to helping you.

EBLING & WALTON, Cannonsburg, Pennsylvania.—Your work is all very creditable. "Farmers' Institute Programme," type in body of job too large. L. R. Morgan and W. J. Elliott headings type display a trifle too large. Your blotter is excellent. Many of your specimens evidence artistic talent, and we think with close application to minor details you will improve very much. Pleased to render you assistance at any time.

ARCHIBALD WELLS, Newport, Vermont.—For one year's experience your statement head is very creditable, but the job has its faults. "Stationery" and "Printing" are the important things to bring out in this case. You have made a full display line of "Stationery of Every Description." This is a mistake. The line pertaining to printing is made secondary to the words "of every description." You should strive to correct this error in your next job.

ALBERT C. SUMANN, printer, 3280 Archer avenue, Chicago.—Your work is neat and plain. In your own business

card, where you use Jenson small cap and cap combination, it would be better to line it up with the larger capital letter than to center it. Cannot see anything radically wrong with the "Band and Orchestra" card. There is nothing very striking about it, but it is doubtless all that it was intended to be. Should you wish to improve it, we would suggest that you make the line "Brighton Park" a trifle more prominent and reduce the space between this and main line, also next line, one lead and set the address in one size smaller type.

LYTTON ALLEY, Nashville, Tennessee.—Your work is creditable for one year's experience. You make unimportant catchlines too prominent. The McQuiddy & Notgrass heading would have been much better had you used smaller light-face type for "In account with" and "Dealers in." The letter-head of Annie W. Lipscomb and bill-head of Mays Bros. have the same fault, which is especially noticeable by the border around "Dealers in." The ornaments on the letter-head did not improve it.

GUY H. PERRIN, with the *Dispatch*, Seneca, Missouri, says he has profited much by suggestions in this department. His best specimens are: "An Evening Wid th' Irish," Seneca *Dispatch* circular, programme, and letter-head of Citizens' Band. Cannot say that we approve the plan of Campbell note-head, or letter-heads of Seneca *Dispatch* and J. E. Petree. The Campbell note-head would be all right provided the border was omitted from around the panel and the matter in panel set much smaller. The other headings are entirely too large. "An Evening Wid th' Irish" is artistic and his very best work.

O. C. PARKS, Ironwood, Michigan.—Your samples, as a whole, are creditable. The most worthy specimens are: Invitation of Co. H, Fifth M. N. G.; cover of Public School Library; bill-head of R. A. Heideman; letter-head of the Rebate Mercantile Co.; A. F. Lundberg and E. D. Nelson cards. One of the very best jobs of composition is the business card of the News-Record Publishing Co., but the color scheme spoiled the job. We dislike to see an artistic job of type display ruined by lack of judgment in the pressroom. This job has a spotted appearance, caused by too many red initial letters. The bill-head of Twin City Iron Works is too crowded. Do not make a practice of filling every available white space on a heading with large type. It is a very bad feature. You had better try this job again on a radically different plan, and use smaller type, thereby letting daylight into the job, and above all things, do not spread it all over the heading. The Shakespeare Comedy card is on the same order as the bill-head. It will pay you to reset these two jobs for practice.

R. H. SPRAGUE, proprietor of the Sprague Printing Works, Elyria, Ohio, in sending another parcel of specimens for criticism, says: "I appreciated your suggestions in a recent issue and have tried to improve on my work." You have not tried in vain. Your samples show a decided improvement. The stationery is excellent, especially the card and envelope corner. In the bill-head we make this suggestion: Move the initials "C" and "P" about four points nearer the black and take out your metal leaders in "date" and "sold to" lines, substituting therefor plain light-face rule, or close-dotted brass rule.

MARCUS D. HOERNER, with the Harrisburg Publishing Company, Harrisburg, Pennsylvania.—Certainly your work will "stand criticism." You need never be ashamed to show it. Of course, there are some elements in a few jobs that you should strive to eliminate. We refer to the three cover jobs. Too much ornamentation has proved disastrous. This is especially true on the Teachers' Institute cover. To make a better job of this, you should move the main line down to the center, place a band of border at the top to match the one at the bottom, do away with the rule above and below the main line, and then arrange the matter above the panel in such a manner that it will balance the job. The whole assortment of samples, with the exception of the covers spoken of above and the C. Martin card, rank high and we have only words of commendation for them, both as to composition and presswork.

A. E. PELTON, Woodbine, Iowa.—The samples you refer to are not "cityfied." They are very ordinary—in fact, inferior—with the exception of the plan of composition on "Cottage Hotel" card, which is very good. Poor presswork helps to ruin many a job and it did so in this instance. Your own work is very neat. Good, neat printing will please a customer nearly every time. Never allow doubtful ornamentation to enter the plan of any job. You are on the right track.

HENRY D. TAFT, with the Roanoke *Press*, Riverhead, New York.—Your samples are very artistic, especially the two programmes of the Jessie Couthoui Concert Company, Kellogg Bird Carnival and Concert Company and Temple Male Quartette. We have no criticism to make on your work and only words of commendation to offer. Would be pleased to review your work often, but must stipulate that we be furnished a clearly printed black proof on white paper, as well as a specimen of the finished job.

LAVERN W. BROOKS, Bloomington, Wisconsin.—The Fischer statement is bad, because "dealer in" is made equally prominent with the line of goods carried in stock. The only fault with the Calkins statement is the ornaments at ends of rule. Take them out and you will have a good job. The two cards are very good indeed. You should be careful and not permit aniline colors to be used on stationery work, except where it is designed to be copied. We see that your envelope possesses this very objectionable feature.

HENRY G. PIKE, Hot Springs, South Dakota.—The main cause of your card "rubbing" is due to the coating on the litho board. We have had an experience almost identical, but not quite so bad. A small quantity of boiled linseed oil mixed in the ink would, in a measure, overcome your trouble.

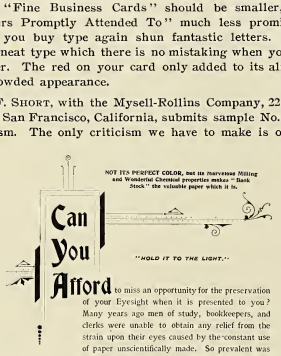
GEORGE W. COOK, Long Branch, New Jersey, says: "Inclosed you will find samples of improved note and bill-head, which I set according to your directions. When you criticise a small printer you should make allowance for his being handicapped with insufficient material." We always take into consideration the point you mention and give the compositor the advantage every time. When we look at a piece of work we imagine that the visible material was all that he had to work with. This was true in your case, as you have, on a different plan, with the same material executed a very nice job, whereas before it had many faults. Your stationery now is very neat and we have no suggestions to make. The "balance" is excellent and the type harmonious.

GEORGE S. MURPHY, Mount Vernon, Ohio.—Your work is quite creditable, considering the experience you have had. You have plenty of room in which to improve, however. Your own stationery is very faulty. It has a harsh appearance and is not harmonious. The use of law italic on office stationery is inexcusable, and the ornamentation entirely out of place. The plan is also bad. Do not strive for "loud" effects. Try a note-head on this plan: In some plain, neat type, in the center of the heading, place your name, immediately underneath your business, in a trifle smaller face type than your name. Now, in light-faced nonpareil, place in the upper left-hand corner the words "With the Daily News," and in the opposite corner the address. Use some suitable type for the date line. In the W. A. Iles card the style type employed for the name

should not be tolerated, because it is misleading The capital "I" is too near like a lower case "l." This would have been a nice, neat job, had you set Mr. Iles' name in plain type and set "Mount Vernon, Ohio," in some other type than law italic. Do not use such heavy rule for underscoring lines as you used in the Brent letter-head.

J. S. HOTCHKISS, Oakland, California.—The plan of Poullain Bros.' card is good, but small, plain type should have been used for the two names. The word "Brothers" should have been spelled out in order to make the line of proper length. "Lofts" should have been much smaller and moved over and above the street address. Your business card is anything but good. The words "bill-heads" and "envelopes" should be in small, plain type. Your name should be moved down nearer the center of the card. "Artistic Card Printer" should be a smaller and shorter line. "Fine Business Cards" should be smaller, and "Orders Promptly Attended To" much less prominent. When you buy type again shun fantastic letters. Buy plain, neat type which there is no mistaking when you see a letter. The red on your card only added to its already too crowded appearance.

J. F. SHORT, with the Mysell-Rollins Company, 22 Clay street, San Francisco, California, submits sample No. 4 for criticism. The only criticism we have to make is on the



No. 4.

ornamentation about the panel. It is just a trifle profuse. But we think well enough of the job to reproduce it, because the plan is excellent and will suggest to many puzzled compositors the plan of utilizing the first two or three words in a paragraph of a circular to good advantage.

L. T. ROGERS, Hillsboro, Texas.—Two many of your jobs are over-ornamented. Do not waste your white space in this manner. To improve the Hooper note-head, take the ornaments off each end of "office of," take the two ornaments out in the next line. Set "J. J. Hooper, Manager," in nonpareil. In the next line remove ornaments between the words. Then place the two names in the upper left-hand corner. This plan of putting an ornament between the words in a heading is very bad. You seem to have an idea that it is necessary to fill every particle of space on a heading with type. This is a great mistake. Break up your wording more. Place your unimportant, or secondary, sentences or lines in some convenient place, away from the main display, in such a manner that it will not detract from the main portion of a heading. It is always a good plan to use light face, small type for this purpose. Study and make the best possible use of the material you have at hand.

DAVID S. WILLIAMSON, of the Brooklyn Citizen Job Rooms, Brooklyn, New York, sends the souvenir menu of Brooklyn Typographical Union, No. 98, for criticism. It is very artistic. Four leaves of heavy cardboard are printed in panels with as many tints, bordered with gold bronzed rule. In each panel the type matter is printed in ink of a darker shade than the tint. The whole margin is studded with *fleurs de lis* worked in bronze. The four corners are tied together with gold tinsel, surmounted on the front by a linotype matrix "M," indicative of "machine," and on reverse side by a 36-point Mural cap "T" for the "type" branch of the trade, thus signifying that the machine and type branches were equally well represented. The card was designed and supervised by Mr. Gene C. Holton, superintendent of the Citizen Job Rooms, and was executed by Mr. David S. Williamson. The work reflects much credit on both these gentlemen. Mr. Henry Nelson's press-work is not one bit behind the work of the other gentlemen. The letter-head is original and artistic. Would be pleased to see more of your work.

PRICES FOR JOB PRINTING.

Newspaperdom contains the following suggestions on job printing prices in newspaper offices, given at the annual meeting of the Michigan Press Association, by D. H. Bower, publisher and proprietor of the Buchanan (Mich.) *Record*: First, have some kind of a fixed price list, and have sand enough to stick to that list. It may seem aggravating to have a job get away from you and to see "the other fellow" capture it, now and then, but stiffen up your backbone, and you will win in the long run.

Second, encourage a sentiment among the readers of your newspaper to patronize a *newspaper* job office. When you have turned out an exceptionally nice piece of work, tell your readers all about it. Do not be afraid of using printers' ink to boom your business. You should practice what you preach.

Third, do not engage in cutting prices with competing offices in your town or city. Nothing is ever gained by cutting prices, such a policy being simply suicidal. The better way to do is to turn out a better class of work from your plant than is turned out by your competitor. Fix your prices at a reasonable figure, and then adhere strictly to them.

Fourth, establish an individuality about the work turned out by your office, always trying to fill each order promptly, as promised, and, if possible, in a little better shape than the preceding one. Use good paper and the very best inks you can afford in a job. Many a fine piece of composition has been completely spoiled by cheap paper and inks, many times making the work of holding the customer much harder.

BENEFIT OF THE INLAND PRINTER TO AN APPRENTICE.

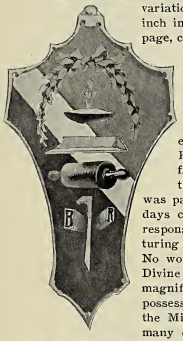
I wish to give you my sincere thanks for the practical instructions received from studying your wonderful monthly. I subscribed for it last October and have more than got my money's worth already.—*H. Irving Bean, Bristol, New Hampshire.*

Written for THE INLAND PRINTER.

THE ART OF TYPEMAKING.

BY PI-CHING.

A NEW font of type that has just come from the foundry bears the label, "Old Style." The wrapper is taken off, and the bright letters stand in symmetrical rows on the galley ready to distribute. What assurance has the printer that this type, that now looks so regular, will not vary a hair's breadth, and so make or mar his work. For a variation of nine one-thousandths of an inch in one letter of the font will make a page, comprising say 2,000 of these bits of metal, unreadable by the time a dozen lines are set up. Ah! he has the reputation and skill of the modern type founder, with his army of expert workmen to guarantee the geometrical accuracy of every type from dot to dollar mark. But let us go back a little, say as far as the time when Jenson cast the type from which our old style was patterned. To be a printer in those days carried with it all the labor and responsibility of designing and manufacturing the type to be used in an office. No wonder the printers called it "That Divine Art," for to produce one of those magnificent old tomes that were the prized possession of the nobility and church in the Middle Ages meant the mastery of many difficult arts. Not only were the early printers their own editors and writers, not only must they be accomplished in diplomacy to escape the hampering restrictions of governments, but they must be their own press builders, and they must add to the art of composition, the artistic and skilled attainments of letter designer, punch cutter, and type founder.



To have conceived the idea of movable type does not entitle Gutenberg to the honor of inventorship, according to De Vinne. This idea had actually been suggested several centuries earlier. But to make a type mold that would work in practice, that would turn out whole fonts of type with perfectly uniform bodies aligning with exactness—that was the rub, and there lay the glory. The typecaster, as he was called, was therefore a most important member of the staff of the early printer-publishers. Sometimes he used the punches and matrices laboriously made by the master printer himself; sometimes, as the old account books show, the punches were purchased outright from some other—and perhaps more famous—printer. In the cut appears a gentleman who served as typecaster in one of the sixteenth-century offices. He was sketched as he was in the act of casting, by Just Ammon, then issuing an illustrated work called "The Book of Trades," that later became very popular. In the one hand is a mold into which he pours from a ladle the molten metal heated in the furnace before him. His punches can be seen on the table at his side. The finished type drop into the basket at his feet. It is interesting to note that this same simple hand mold, altered but little in detail, remained in constant use for almost 400 years, a striking example of the slow growth of invention in the printing industry up to the present century. The picture on page 83 of THE INLAND PRINTER for April showed molding by hand as practiced at the beginning of this century by Binny, the noted American founder.

But the typecasters sit no longer in one corner of the job office. They have swarmed off by themselves, and have set up great establishments of their own. We are fortunate in having one of these modern plants spread out before us in the lavishly pictured description just issued as a souvenir under the title "One Hundred Years," by the MacKellar, Smiths & Jordan branch of the American Type Founders' Company, through whose courtesy we are able to furnish a number of our illustrations. This book contains much information of intrinsic interest and value on type founding, a subject that printers are not, as a rule, familiar with. For the benefit of those who may not see this handsome



A SIXTEENTH-CENTURY TYPECASTER.

work we review the steps, here set forth, in the art of type founding as conducted at one of the largest plants in the world.

The queen cell of this beehive of industry is the engravers' room. Here are assembled the experts upon whom rest the responsibility of creating the graceful designs and faultless proportions that help, more than anything else, to build up the reputation of the type founder. Here begins the first in the long series of processes that is to transform a mean metal into an "eloquent tongue of civilization." And the master key that is to set free the legions of type is the steel punch, or die, the first of the four figures shown herewith. The engraver, who is an artist, and knows both his tools and materials thoroughly, holds this bit of well-annealed steel under his lens and laboriously picks and cuts with his graver until the end grows into the clear definition of a letter. He experiments with it in soft copper, and makes many remeasurements and corrections before the desired perfection is reached.

The matrix is now to be made from the finished punch. This is done very simply. One "drive," as it is technically called, sinks the outlines of the letter into a short bar of copper, the bur raised round the edges by the drive is



PUNCH.



DRIVE.

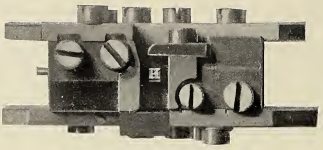


MATRIX.



TYPE AND JET.

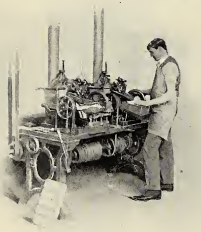
smoothed away, and the matrix, as shown in the cut, is ready to be placed in the mold for casting. The private marks of the founder are added at one end of the matrix for the purpose of identification.



Mold with Matrix Withdrawn.

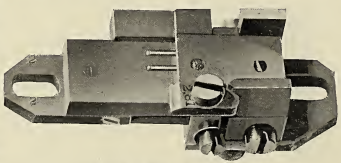
For making matrices of large cored type the electrotype method has been found to be most efficient. For this, instead of using a punch of hard steel, the letter is cut on a bar of soft metal, which is then placed in the copper bath. A shell of copper is deposited on the face, and when lifted off becomes in turn a matrix. The advantage of this method is that the matrices for whole fonts, ornaments, etc., can be made at one time and very inexpensively. It would not produce, however, the sharpness of outline required for script, italic, or other thin faces.

The matrix, it must be remembered, forms but one side of the mold. In casting it gives only the face of the letter. This, after all, is but a small part of what is essential to the complete type. There are yet the four sides to be standard as well as the height, else the product will not be a uniform interchangeable body. It is a delicate matter to make a mold that will meet these exacting conditions. The molten metal subjects it to extremes in temperature that have to be allowed for with the same skillfulness that a marksman takes into account the variable velocity of the wind.



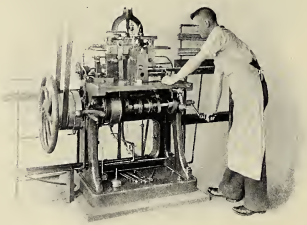
Steam Typecasting Machine.

The two pieces of steel that held the matrix of the old and simple hand mold is now a mechanism of twelve or thirteen parts, made of hardened templet steel, perfectly ground, and screwed together with mathematical accuracy, and weighing about a pound. We learn that the variation of the one ten-thousandth part of an inch in the gauge of a mold is sufficient to condemn it. With equal care are all the minor points of the mold attended to. The cutting of each of the nicks requires the time of an expert a full hour, so essential is it to gain accuracy and to guard against burs in casting. The pin point must be adjusted exactly to the pin mark, else the type cannot be lifted out and discharged. The jet hole must be just the right size, or the molten metal may become chilled even in the minute space of time that it must fill the depths of the mold. The cut at the head of the page shows the mold as it appears with the matrix removed and the cast type ready to eject. The other cut is of one side of the mold, the half that produces the nicks. These molds, as can be imagined, form, with the punches, the most valuable of a type founders' resources. Not only are they kept in fireproof vaults, but the birth and history of each one is carefully registered.



One Side of Mold, Showing Nicks.

Everything is now ready for the casting. In the metal vaults in the basement, the lead, antimony, and other ingredient metals are melted and thoroughly mixed before they are brought up to machines by which they are to be teased into final shape. In the olden time, this molten metal would have been poured from a little kettle direct into the hand mold, and the caster would then have given a dexterous jerk to throw the metal into all the recesses of the matrix, and with another quick throw has dislodged the newly made letter type. But the old method of turning out only two or three thousand types, or about ten pounds per day, could not hold its own against the modern, all but human, machine that delivers finished type at the rate of 80,000 pieces, or a hundred pounds per day, for a factory whose total output is a million pounds per year.



Automatic Typecasting Machine.

The hand casting machines were the first to supersede the primitive mold. The largest foundries have as many as sixty of these machines in constant operation. They are simple in construction, but are still the best machine for large job type requiring much metal, and for small orders, as they can be more quickly changed from one body to another, and otherwise more easily handled, than the more improved steam and automatic machines.

Body type is made principally on the steam casting machine, but within the last few years the automatic machine has come into use. This is indeed a wonderful invention. It does what no other machine can do—turns out with the precision of clock work, type all rubbed, finished and dressed, ready for the compositor's case, and at the same time reduces the amount of imperfect type from five per cent to one-eighth of one per cent.

The type is now ready for the finishing operations. The



Dressing Type.

jet of metal at the foot of the type is first removed by boys called "breakers," grooves are then cut in the bottom to make the feet, and the bur or other roughnesses are smoothed off by the dressers, who rub and polish each type on the flat circular stones before which they are seated, as shown in the illustration. Before any type can go into circulation, it must pass the rigorous censorship of the "picker," who, with magnifying glass, examines each letter for flaws and blemishes.

Finally comes the interesting work of assembling the type and the making up of fonts. The smaller sizes, 3½ to 12-point, are delivered to the stockroom in packages, the larger-sized bodies on wooden galleys, and job letters in bulk. The "dividing" is done by boys according to fixed schemes, the proportions being based upon the number of A's, in the manner so well known to the printing craft. It undergoes a fifth examination, this time to see if the proportion of the font is right, and is then taken from the "layout" tables in small galleys to the wrapping tables, where the font is wrapped and labeled, not to be opened to the light of day until it reaches its final destination.

Mr. Benjamin Franklin, Jr., of Typoville, is gazing contentedly on his new purchase of a font of Old Style. He knows he can receive by the next shipment, provided his credit is good, a hundred other equally attractive faces, or an entire new dress for his newspaper. Perhaps we had better leave him musing on what he would have done had he been a printer in the days of Columbus. Doubtless his reflections will lead him to congratulate himself that in these days an old-fashioned typecaster is not on the pay roll of the up-to-date printing office, and that, without the trouble of owning it, a million-dollar type plant is at his command.

LIKE A COMPASS TO THE MARINER.

The Inland Printer, of Chicago, is ever welcome to the *Herald's*, as it should be to every other newspaper desk in the country. Artistically and typographically, it is supreme among publications of the kind, while in the quality of its matter and in its usefulness to those for whom it is especially intended, it easily outranks all others. A printer without this journal is almost like a mariner without his compass.—*The Herald, Syracuse, N. Y.*

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

I wish for the July talk samples of circulars and folders, also posters and show cards, that my readers, advertisers or printers may have used or printed during the past two months. I want to have the best for reproduction, with full credit, in this department. I want the printers to write me about the work they send, and I want the advertiser to do the same. The little personal touch often gives me the insight that otherwise I should be deprived of. Send everything to me, care of The Inland Printer.

The Bowker Fertilizer Company issues something unique in the way of a booklet about fertilizers. They use a fine half-tone on the first inside page, and then they cut out the cover so as to give the picture the effect of having a picture mat placed around it. The picture represents two farmers at rest, talking to each other, in the middle of a plowed field, and is evidently photographed from life. On the mat—as I shall call it—or cover beneath the picture is the legend, "Planting Time." The idea is excellent and can be utilized by printers to the advantage of their customers. Inside the booklet is well written and well printed. The only adverse criticism I would make would be relative to the use of wire staples. Wire staples always spoil a booklet unless it contains thirty-two pages or more. And one other point, the line engraving used in the text is not on a par with the half-tone. Advertising matter should be consistently good. Half and half is worse than all bad. It conveys a suspicion of accident in doing the good and ignorance in the other. Be careful of the little things.

We are accustomed to consider that English printers have much to learn. Well, the rank and file have, in the matter of fashionable printing, and really tasteful and artistic type designing. Now and then, however, I receive from across the pond examples of printing that one might say are quite American. Mr. A. Arthur Reade, Stockport, England, sends me a batch of brochures and pamphlets that are quite up to the standard of our best American printers.



Picking Out Imperfect Type.

Here is a booklet printed at the DeMontfort Press, Manchester, which Mr. Reade calls "Publicity: How to Obtain It." The cover is a wove antique, olive green, and the type is a unique face in dark green. It is 8¼ inches long by 3½ inches wide. Inside there are four pages, printed on enameled paper, in red and green. Mr. Reade says truly, among other things, in an interview reprinted from the *British Printer*:

"What other method of publicity have you tried?" we queried of Mr. Reade.

"Come, now, you're a bit too inquisitive," he replied; "but as there is nothing original in it, there can be no harm in telling you: I tried house-to-house distribution of leaflets."

"Then you believe in that method of securing publicity?"

"Most decidedly; it is the most direct way of reaching the people. The drawback to its effectiveness is that business men won't go to the expense of good printing. They think that anything is good enough to give away. In this matter they make a stupid blunder. At least twenty circulars or bills are left at every house weekly. As a rule, they are never read, but are consigned to the fire or to the dust bin. But an original circular, or a bright one, or a picture, would be read and circulated."

"Ah, you are up-to-date. If you can only succeed in impressing this upon business houses throughout the country, British printers will erect a statue to your memory."

"I don't want a statue, but"—as he rose and carefully deposited in the w. p. b. the couple of papers he had been "illustrating" with our blue lead—"I *do* want opportunities for printers with good ideas and taste."

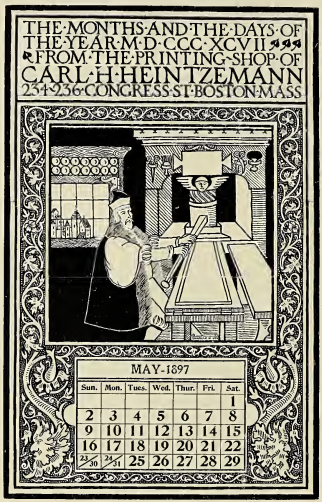
And to this we gave an emphatic Amen.

I AM in daily receipt of letters from printers all over the United States complaining: "Advertisers will not pay a fair price for good printing—they want everything so cheap," as one of them recently put it. I asked him how he got his orders; what method he pursued to obtain the patronage of advertisers over the efforts of his competitors. I found that he used the time-tried arguments, "better facilities, better work," and then he came down to the plane of trying to beat the other man's price.

Tell me, if you do not educate the user of printers' ink in the use of good printing by showing him, by example, wherein good printing gives better results, how can you expect to convince him that price is not the prime essential? My printer friends, you must put something into your work that the other man cannot put into his. You must cater to your clientage. The users of printers' ink nowadays want ideas more than anything else. They want brains, and the printer who will study his client's business, work out an idea, make a good price on it, go to his client and present it, is the man who is going to get the orders, while the lower-price man figures and figures. Presswork is mechanical, composition varies but little, paper has a value—any printer can supply all of these at a certain sum and make a profit. He may be able to do it cheaper than you can. But if you can do as good work and do the thinking for your client besides, you have a tremendous advantage. Every day I have printers calling on me. They want my printing. They all talk price—they never talk anything else, except in a general way. If I talk price and commence to compare estimates, no doubt they go away and say I do not appreciate good work on a fair margin of profit. I know what I want, and as I ask the printer to do nothing but the mechanical work I do not pay him for any fictitious value.

But there are hundreds of advertisers throughout the country who do not know what they want. The up-to-date printer will suggest, and he will be able to carry out his suggestions. If it is a booklet, the up-to-date printer will be able to write one, illustrate it and deliver it complete. The client will appreciate it if it is good. The service will be unique—something Cheap Jones does not give, and cannot give. It is in that sort of service that printers will find old-time profits again. But if you talk your price against your competitor's price you can depend upon it your possible customer will not think of anything else but price.

BE careful when you copy another man's ideas. Be very careful lest you get the obvious parts and leave out the gist of his idea. Be very, very careful that you do not put a pigmy idea in the garb of a giant or vice versa. I am led to say this from the fact that a circular issued by B. F. Owen & Co., of Reading, Pennsylvania, called "Eyes to the Front," is a palpable effort to imitate the clever and sometimes brilliant circulars that the C. B. Cottrell & Sons Company sent out some little time ago. Those circulars were clever, they were sparkling conceits in expression and idea. They depended entirely upon the how they said it. They insisted through the plainness of their typographic



CALENDAR.
Designed by Theodore Brown Hapgood, Jr.

appearance upon what they said and how it was said. They were successful because they were not disappointing. You felt repaid for having read them. But in this circular of the Reading printer one feels that the writer has tried to be smart and epigrammatic and clever, and has failed, and one feels like dropping the leaflet into the waste basket and saying nothing more about it—out of consideration for the fellow's feelings. Here's the circular's wording:

Eyes to the Front.

It is the simple story of the instinct of a fox that provides us with a theme and discourse. Do you know that Reynard, when closely pursued in the chase, seeks safe protection in the rocky fastness, but always turns about when once there and keeps his eyes fixed upon the outside or to the front?

This is the result of instinct alone; but it is the suggestion of preparation for any emergency.

Competition is abroad in the business world; and in the shape of superior work, lower prices, and prompter execution, is sharply pursuing the retailer, the jobber, the wholesaler, the manufacturer—in fact, the dealer or producer in whatever line. Thus controlled by a law inexorable, it is only the long-experienced, well-equipped man, with keen perception and EYES TO THE FRONT, that is ready to meet the wants of trade, and that rests secure in the protection his knowledge brings him.

Are you looking for printing that in character, style and attractiveness is superior in all respects? Do you want the touch of a master, to give tone and value to your wares, and that will speak out from the virgin sheet the word and worth that bring patronage? Just such work as this can you

secure in an establishment that has been forty years in operation, that has kept an eye open to all the advances and improvements of the trade, that has the latest approved machinery and men of wide experience in projecting and carrying into execution neat, trim and tasty methods of advertising.

Synonymous with these is the name of

B. F. OWEN & CO.,
Printers,
READING, PA.

The little speech about Reynard is all right, but where is the application to printing? Why did not the writer of this circular dovetail his Reynard introduction into his printing—making it apparent that the man who *was* wide-awake, with his "eyes to the front," as he says, appreciated the value of good printing—printing out of the common, printing that was in advance of his competitors. That Reynard story is good, but there is an anti-climax in the last paragraph that makes the circular appear just a trifle ludicrous. Typographically considered, the Reading company's circular is well done, being set in 12-point Caslon, double leaded, and printed on one side of the page of an 8 by 10½ folder.

"SHOE PORTRAITURE," a booklet that the Illinois Engraving Company, Chicago, sends me, is well done both in the matter of illustrations and reading matter. I am not particularly impressed, however, with the cover. It lacks distinction, and is not as well printed as it might be. The wire stitching spoils the general effect, as vide my criticism of another booklet in another portion of this talk.

THE HILL PRINTING COMPANY, Eustis, Florida, sends out a booklet "Printing: How it Should be Done." The booklet is well printed and arranged inside, but the cover is an abomination. It is an arrangement in borders and Collins ornaments. I count three styles of borders, and three styles of ornaments, besides two faces of type. In view of this the announcement on the second cover page—"If you are looking for printing that is attractive, neat, tasty—something that is first-class in every respect—that is the kind of printing that we produce—at reasonable prices, too," must seem somewhat incongruous. The reading matter is good, clear cut and straightforward. It is modeled on a booklet issued some time ago by the *Lotus Press*, of New York City, in some instances copied word for word.

IN June will come catalogues and booklets—and a few words to printers about solicitors.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

SUBSTITUTE FOR STEREOTYPE METAL.—A composition for stereotyping has been recently invented for which superior merit is claimed. The material is called flintline. It is apparently of the nature of celluloid, but the inventor claims it can be restereotyped without injury. The cost of the material is only about one-third that of celluloid.

STEREOTYPING MACHINERY.—The M. Co., of Virginia, writes: "What is the best stereotyping machine to purchase and from whom can we purchase it?" *Answer.*—As it is not stated just what kind of a machine is wanted, it is not practicable to give a definite reply to the question. Would suggest that you write to some of the manufacturers who advertise in this journal, stating your wants. From the replies you will receive I do not doubt but you can select a machine that will suit your work.

KAOLIN PLATES.—Swape Brothers, Cresson, Pennsylvania, ask: "Do you know anything of Kaolin plates?" *Answer.*—Kaolin or chalk plates are thin steel plates coated with a chalk-like composition. The design is traced on the plate with a sharp-pointed tool which cuts through the composition down to the metal. The matrix thus made is cast in the same manner as a paper matrix except that the metal is used very hot. The spaces between the lines are deepened in the stereotype with a graver or router. Chalk plate engraving is the quickest process in existence, and in this fact is found its chief value, although in the hands of an artist very creditable results may be obtained. The process has been patented and is in constant litigation. The March number of THE INLAND PRINTER contains an interesting article on this subject, as well as a sample of chalk plate work.

IRON ELECTROTYPES.—A subscriber writes: "I have been told that iron electrotypes are much more durable than copper. Do you know anything about it?" *Answer.*—At the World's Fair the Russian government had an exhibition of State Papers under the charge of Herr Georgius Hogenfelden, chief of the government engraving department, which included among other objects of interest a series of iron electrotypes, from which it was alleged 1,000,000 impressions had been taken. The electrotypes were still in fair condition. The writer was assured by Herr Hogenfelden that most of the Russian state papers were printed from iron electrotypes because they were not only more durable, but more economical in first cost. Samples of electrotypes which had not been used were also on exhibition. These were of a beautiful light gray color and had an appearance like satin. We are not aware that iron electrotypes are made anywhere in this country, although steel facings are sometimes given to copper electrotypes. It would seem that there is a field here for some enterprising electrotyper which might be worth cultivating.

STEREOTYPING TABULAR WORK.—F. Bros., Massachusetts, write: "We do considerable commercial work and have trouble with jobs containing brass rule and leaders. After beating as evenly as possible we find that the rules are high when cast. We use the best of beating brushes, our own matrix paper, etc. Can you give us any points which will enable us to bridge over this trouble? How many tissues ought to be used on matrices for work of this kind; also is it best to let them season a few days or use as soon as made up?" *Answer.*—Your trouble is due to lack of proper justification. Unusual care should be exercised in locking up jobs of this description, and even then it is not always possible to prevent rules from working up. The same difficulty often occurs when printing such jobs from type—that is to say, the rules work up on the press just as they do under the brush. The remedy is to lock up the form as carefully as possible, then if the rules persist in coming up, lift the matrix carefully from the high rule and plane it down, observing great care, of course, to get the matrix back properly. The beating should be done lightly; not less than four tissues should be used on the matrix, and it would do no harm to use five or six. It is immaterial whether your flong is used at once or after seasoning a few days, provided your paste is of such nature that it will not deteriorate with age.

CONCAVE STEREOTYPES.—R. C. J., Columbus, Ohio, wants to know what causes stereotypes to concave, and asks for a remedy. *Answer.*—There are several causes for concaved stereotypes. If the concave is in the matrix it is probably caused by hard-drying blankets and insufficient squeeze on the steam table while the matrix is drying, or, if a very thin matrix is used the pressure of the metal in casting will sometimes force down the spaces around the large type, or other black surface, to an extent sufficient to cause the center of the type to spring up slightly, thus forming a depression in the cast. If the matrix is not defective, the depression in the cast is caused by the shrinkage of the metal away from the matrix in cooling. This may be due to

one or more of three causes. The metal may be too hot, or it may contain too much tin, or the casting box may be tilted in the wrong direction, i. e., so that the pressure of the metal is against the back or cover of the box instead of against the matrix. The casting box should never be in a perpendicular position, but should lean a little in such a way that the matrix will be on the under side. The tendency will then be for the metal to shrink away from the cover rather than away from the matrix.

STEREOTYPING IN COUNTRY OFFICES.—Advertisers in country newspapers are introducing a new feature in their business by supplying matrices instead of electrotypes to publishers who are provided with stereotyping plants. This method accomplishes a material saving to the advertiser and is incidentally of advantage to the publisher who is prepared to do stereotyping, because, everything else being equal, he will naturally be preferred to his competitor who is not so well equipped. The new departure is growing in popularity and will no doubt have the effect of increasing the number of stereotyping outfits in the country. In this connection we reproduce the following from *Newspaperdom* as being both wise and appropriate:

"The owner of an adequate stereotyping outfit always possesses an enormous advantage over his competitors in figuring on work requiring extended press runs, and this has been realized to such an extent that it has not been difficult for the makers of cheap stereotype machinery to sell their wares to the trustful printer. There are a number of so-called stereotype outfits on the market, all of which claim to fill the requirements, but if the buyer would use the same good sense in purchasing a stereotyping plant that he does in buying a press, there would be much fewer failures to record. It is simply impossible to sell an intelligent printer a press that is not adapted to his work, no matter how cheap it is. It is an easy matter for a man to buy a twelve-dollar press and a little type, and start in to do a first-class printing business. He can produce printed matter of a fair quality, but he will not make any money, because he lacks the facilities to conduct the business on a profitable basis. This is but a fair illustration of the results obtained from an ordinary fifty or even one-hundred-and-fifty dollar outfit for stereotyping, the work of which may be compared with that of the twelve-dollar press. It is simply impossible to build the necessary machines for stereotyping for any such money. A stereotype outfit that will answer the requirements of a fair-sized printing office will cost as much as a good press—$350 or $400—and will be worth all it costs, because it will do all that it should do and all that the printer expects it to do."

CLEANING STEREOTYPE METAL, THICKNESS OF ELECTROTYPES, ETC.—"Knowledge" writes: "As subscriber and thoughtful reader of the 'Ink,' I desire to ask you a few questions. Have about 2,200 pounds of metal, used twice a day, run soft and cold, yet it blows (holes half inch) along saw edge. I clean it once a week. There is a stereotyper in an adjoining town who tells me he dries a matrix—*heavy backing sheet*—in 2½ minutes with 30 pounds of steam, no gas dryer. Is this possible? I have always had more or less trouble with wood base electrotypes. Why is it that electrotype foundries will send out a set of electrotyped ads. the shells of which vary from 12-to-pica to 2-to-pica? I cast my bases and if I use same base on two shells it is high or low. What is the cause of this? Would it not be possible to overcome same and have all electrotypes uniform? The boss of the concern furnished a box of some sort of greasy preparation—graphite looking—which he desires I should use for cleaning. I used it once only, for it does not reduce the dirt to fineness, but gathers in a huge lump in middle of the pot. Not caused by metal being too cold. Had I not better stick to old-fashioned way of burning off?" *Answer.*—Stereotype metal becomes hard with continued use and should be softened occasionally by adding a little refined lead. Some judgment should, of course, be exercised not to get the metal too soft. If this does not prove a remedy for your trouble it may be that your metal has separated, i. e., the antimony separated from the lead. As the ordinary casting heat of stereotype metal is not sufficient to melt antimony unless mixed with other metals, it remains in crystals and retards the flow of the metal. The remedy for this trouble is to bring your metal to the degree of heat necessary to melt antimony, stirring it thoroughly until it is certain that the metals are again intimately mixed. It is impossible to say, without personal examination, just what your special difficulty is. If neither of the remedies suggested prove efficacious we would advise you to exchange



Poster Design by Chas. H. Woodbury, Boston.

the metal with your manufacturer for a new batch, which can probably be done at slight expense. We never heard of a matrix being dried in 2½ minutes with 30 pounds of steam, and it would require ocular proof to convince us that it can be done. By using a very dry paste and dry paper, such as is employed in machine work, and molding from linotype forms which contain no water, it might be possible to dry a matrix in the time mentioned with sixty to eighty pounds of steam, but with thirty pounds only, all other conditions being favorable, we should say that not less than five or six, and more likely eight or ten, minutes would be required. The Chicago electrotypers have recently adopted a uniform standard for the thickness of bookplates, and it may be that the next step will be the adoption of a standard for wood-mounted electrotypes. At present competition has so reduced the prices for electrotyping, particularly advertising plates, that the manufacturer is forced to make his plates as thin as possible to realize a profit from his work. Some kinds of plates will stand shaving thinner than others, hence the lack of uniformity. The compound you describe for cleaning metal, if it is what we believe it to be, is highly recommended by a number of stereotypers. If it is not satisfactory you should write to the manufacturer, explaining the difficulty. Metal should be cleaned as often as it becomes dirty. Dirt should be burned out of floor sweepings, before putting in kettle.

HARVARD OLD-STYLE ITALIC

30 Point 6A 12a $4.25

«Bountiful Spring»
Prosperous Outlook
for Season of 1897.

9 Point 20A 34a $2.50

«And Spring has come from softer vales,
Across my cottage home,
With zephyrs soft and balmy gales,
And flowers upon the loam,
With love and joy that are of Spring,
When Spring is in her bloom,
And vines that round her softly cling,
All shorn of Winter's gloom.»

18 Point 10A 18a $3.25

«The very kine with mellow eyne, have told it in their lowing,
And Love atilt across the field, his Spring-tide trump is blowing;
The very air, the birds that pair, e'en sweetly waving grasses,
Have told the tale from hill and dale, alas, and lovely lasses.»

8 Point 24A 36a $2.50

So, hallow the memory of the old battle flags,
For mute they appeal from their tatters and rags;
Keep them, love them, cherish them aye,
They rose in the fight when the Blue met the Gray,
And taught the wide world America shall be
«The land of the brave and the home of the Free.»

12 Point 18A 30a $3.00

HOW black it grew! The sun was hidden,
A very night without her stars;
The lightning like a warrior's sword-blade,
Cut all the sky like flashing bars.

1234567890

14 Point 16A 26a $3.00

«O ZEPHYR sweet and low,
Again thou art coming,
Thy spring-song humming.
Soon, soon, soon,
Soon will the violets blow.»

10 Point 20A 34a $2.75

«And I had said the Spring would come
With rarest balms and flowers,
And all the birds from farm and fold,
Have told it to the hours;
The robin here, the swallow there,
The blackbird in the bushes,
The brownie rich of rarest song,
Where songful brooklet pushes.»

6 Point 32A 42a $2.25

«Good morning, May! a little cool,
But time I trow, I wot,
Was never cold when you came round
By softer breezes caught;
You gave us flowers, and May-queen maids,
With hue of love and health,
You crowned the year in flowered 'ray
With balms and Lydian wealth.»

24 Point 7A 15a $3.50

Features that Recommend the
Harvard Italic Series
STRENGTH & BEAUTY

Originated and Manufactured by American Type Founders Co.

In Stock and for Sale at all Branches and Agencies



LAUREL WREATH NO. 9 $1 25 NET

54 POINT 4 A 9 a $10 00

Grand Cruise to one of the most luxurious caves in Bahia Honda

72 POINT 3 A 6 a $12 00

Manifold Lenten Rambles The Students' Pastime

30 POINT 5 A 14 a $6 00

Steamers leave Quickmont on the seventh day of each month. Decorated leaflets furnished upon application

10 POINT 14 A 40 a $3 50

Esteemed citizens of the City of Brotherly Love who have but a limited time at their disposal and desire to accomplish much in the way of sight-seeing at a small expense, should avail themselves of this opportunity for visiting Interesting Places.

18 POINT 9 A 22 a $4 50

The Staterooms, Dining and Music Halls have been fitted up in superb style by the best Bohemian Artists

42 POINT 4 A 10 a $8 00

The correct Route imparted to none but Hotel Guests

Sold by all Branches of the American Type Founders Company

48 POINT 4 A 10 a $9 00

The most comical Troupe of Mimics famous in the art has been secured to amuse tourists



ELECTROTYPED LAUREL WREATHS MADE IN NINE SIZES
SEND FOR SPECIMENS

60 POINT 4 A 9 a $11 00

Herbaceous Groves Explored Midsummer Excursion

12 POINT 14 A 40 a $4 00

Nothing has been left undone to make this one of the most pleasant Excursions of the season. Unprecedented opportunities offered to scientific and professional men for Midsummer Pastimes

36 POINT 4 A 12 a $7 00

Tickets can be had one day in advance. Send to the nearest office for terms, etc.

24 POINT 7 A 16 a $5 00

Another most interesting feature introduced by the management of this Company is the distribution of Noiseless Repeating Rifles to children accompanied by parents

8 POINT 14 A 40 a $3 00

A journey into the interior of the Island will give an idea of the great fertility of the land and the Luxuriance of its Vegetation. Every inch of ground is cultivated, and Olive, Fig and Orange Groves abound. It affords much Pleasure to both young and old to see the large number of Harmless Monkeys, and to watch their Antics as they leap from Branch to Branch in pursuit of each other. Over 2,940,371 of these little mischief makers have been caught and carried away by Visitors

5 A 8 a 48 Point Topic $7 75

UNIFORM MAKERS
Bronzed Medal

TOPIC SERIES.
PATENT PENDING.

24 A 50 a 6 Point Topic $2 50

EXHIBITION OF FAMOUS EGYPTIAN STATUARY
Lecture Delivered on Portraiture Illustrated with Stereopticon Views
Dowered with Ethereal Loveliness She Bewitched the Town
1234567890

5 A 8 a 36 Point Topic $5 10

INTERNATIONAL
Government Situations

20 A 40 a 8 Point Topic $2 75

IMPORTANT COMMERCIAL INFORMATION
The Geographic Survey Department of the United States
Expensive and Unscientific Experiments Performed

4 A 5 a 72 Point Topic $9 60

BRICK HOUSE

18 A 36 a 10 Point Topic $3 00

PRINCIPAL INVENTIONS PATENTED
Experiments for Perpetual Motion Unsuccessful
Many Corporations Financially Embarrassed

15 A 30 a 12 Point Topic $3 15

IMPROVED CITY PROPERTY
Enormous Railroad Building Being Erected
Beautiful Boulevards and Driveways

Fine Mansion

10 A 20 a 18 Point Topic $3 50

TENNESSEE LEGISLATURE
Beautiful Paintings of Mountains
New Southern Plantation Song

8 A 12 a 24 Point Topic $4 10

CONCERT DIRECTOR
Experienced Music Teachers

4 A 6 a 60 Point Topic $8 50

SOUTHERN MICHIGAN
Milwaukee and Columbus

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; GREAT WESTERN TYPE FOUNDRY, OMAHA.

CONDENSED GOTHIC No. 1

MOST COMPLETE SERIES MADE—CAST ON STANDARD LINE

5a 4A, $10.00 72-Point Condensed Gothic No. 31 L. C. $4.10; C. $5.90

Narrow GOTHIC Face 6

8a 4A, $6.40 54-Point Condensed Gothic No. 1 L. C. $3.25; C. $3.15

USEFUL Series 5

8a 5A, $6.00 48-Point Condensed Gothic No 1 L. C. $2.90; C. $3.10

Uniform LINING 72

9a 5A, $4.50 42-Point Condensed Gothic No. 1 L. C. $2.25; C. $2.25

IMPROVED Letter 16

9a 6A, $4.00 36-Point Condensed Gothic No 1 L. C. $1.90; C. $2.10

Made in ALL SIZES 30

5a 4A, $8.75 72-Point Condensed Gothic No. 1 L. C. $3.50; C. $5.25

Modern SPECIMEN Lines 8

18-Point Condensed Gothic No. 1
26a 16A, $3.00 L. C. $1.50; C. $1.50

SYSTEMATIC TYPE FOUNDING
Better Methods of Working 35

12-Point Condensed Gothic No. 1
44a 24A, $2.50 L. C. $1.25; C. $1.25

DISPLAYS THE MOST COMPLETE SERIES
Fifteen Sizes of this Useful Face Shown 60

8-Point Condensed Gothic No. 1
40a 26A, $2.25 L. C. $1.10; C. $1.15

RECUTTING, REMODELING AND IMPROVING PLAIN FACES
Increasing the Merits of the Bread-and-Butter Styles $79

30-Point Condensed Gothic No. 1
12a 7A, $3.50 L. C. $1.80; C. $1.70

SUPERIOR GRADING
Fine Proportions 92

24-Point Condensed Gothic No. 1
20a 10A, $3.20 L. C. $1.65; C. $1.55

STANDARD LINE FACES
Welcomed by Printers 48

14-Point Condensed Gothic No. 1
38a 20A, $2.80 L. C. $1.40; C. $1 40

EVERY CHARACTER ON UNIT SETS
Particular Attention Given Widths 14

10-Point Condensed Gothic No. 1
44a 25A, $2.50 L. C. $1.25; C. $1 25

STANDARD LINE IS THE ONLY PROFITABLE TYPE
Printers Can Save Labor and Money by its Use 50

6-Point Condensed Gothic No. 1
45a 28A, $2.00 L. C. $1.00; C. $1 00

THIS SMALL SIZE OF CONDENSED GOTHIC IS VERY DESIRABLE
Required for Box-Headings, Railway Time-Tables and the Like 26

6a 4A, $7.00 60-Point Condensed Gothic No 1 L. C. $3.40; C. $3.60

Complete FOUNDING System 3

Cut and Manufactured Solely by INLAND TYPE FOUNDRY, 217-219 Pine St., Saint Louis

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M'CORMICK.

The contributions to the printing art by inventors have been numerous and varied during the month of March.

The type-distributing machine of Fig. 1 involves improvements covered by patent to Paul F. Cox, of Chicago, Illinois, who has assigned to the Cox Typesetting Machine Company, of same place. This patent has especial reference to the mechanism for imparting an intermittent movement to the test plates, and to the mechanism for insuring registry of the test plates with the type channels. In this machine the reservoir for undistributed type is non-rotatable, and the type to be distributed are contained in holders which are set in position over channels in said reservoir, and when the operator sees that the types have all passed from the holder, he replaces it by another, which can be done without interrupting the operation of the machine, as the channels hold enough type to enable the operation to continue while the holders are being changed.

Fig. 2 shows a front view of a machine for forming stereotype matrices, involving improvements made by Jerome B. Bell, of Wilmington, Delaware. The type bars, which are hooked or strung upon the ways and may be lifted away at any time, are used successively, instead of certain ones being used over and over again. The ways are arranged in two series, having their lower assemblage portions arranged at different elevations and in two vertical planes, and their upper distributive portions also arranged at different elevations and in two vertical planes which correspond with their respective assemblage portions. The type bars travel along the ways and have the characters disposed upon opposite edges. A vertically movable galley receives the assembled type and distributes the type bars upon the ways. The ways and galleys have other novel features.

The typesetting machine of Fig. 3, which is a vertical section, involves the invention of Richard J. Moxley, of Brooklyn, New York, who has assigned to the Empire Typesetting Machine Company, of New York City. The improvements are applied to that class of machines in which a vertical case is used, resting upon a cradle standing upon a supporting bar and containing the type in channels, and from which the type is removed by means of a type plunger actuated by a lever operated by the depression of a key. The plunger forces the last letter in each channel forward, whereupon it is allowed to drop by gravity through grooves into the raceway where the types are assembled and along which they are driven by suitable mechanism. The improvements render the action of the levers, actuating the plungers, more delicate and capable of adaptation to the touch; and also utilize the power in the machine for facilitating the operation of the finger keys.

The printing press of Fig. 4 involves the invention of Almanzer Gaines, of Mendon, Michigan, who has assigned three-fourths to Otto W. Seeb and Charles W. Seeb, of same place. In this press the impression cylinder is given an intermittent motion, revolving as the type bed moves forward and remaining stationary as the bed is reversed. This is accomplished by a particular locking and unlocking mechanism, which insures accurate working of the cylinder and prevents it moving from its correct position. The inking rollers are mounted in a reciprocating carriage, which economizes both power and floor space, and makes it possible to use a smaller cylinder and a shorter bed and rack.

The printing machine shown in Fig. 5 embodies the invention of Walter Scott, of Plainfield, New Jersey. The invention is applied to machines having a number of presses arranged one above the other, with the web holders at one end and the deliveries at the other. The invention covers the arrangement of the paper rolls in such manner that one or more may be placed in position without disturbing the others, or anything else already in use, and securing free access to all the parts of the machine while printing or making up. The footboards, on which the workmen stand, are pivoted so as to be swung out of the way, thereby permitting free access to the working parts.

The printing press of Fig. 6 is the invention of Charles G. Harris, of Niles, Ohio, and is intended to print both sides of a sheet of paper in one revolution of the paper-carrying roll or cylinder. The upper cylinder carries two adjoining sets of type and the lower roll forms part of the paper feed. Said lower roll has a spring-held shaft carrying holding pins, for engaging one end of a sheet of paper, which hold the same while the roll is being rotated, the other end of said sheet being free and allowed to fall away from the roll and again be brought into contact therewith with its reverse side outward, the holding pins being released from engagement with said sheet as the sheet is about to be printed the second time, and instantly engaging the end of a second sheet, which latter is also carried around with the roll and reversed during the rotation thereof.

David I. Eckerson, of Worcester, New York, is the inventor of the web perfecting printing press of Fig. 7. This invention consists, among other things, in having two inclined type beds suitably supported, and in having independently constructed carriages carrying the impression cylinders with positive connections between the carriages. Thus constructed, the press occupies but little space, the type is quite accessible and not liable to displacement. Though independent, the carriages mutually operate to perfect the printing; they are simple, compact, and in operation counterbalance each other, thus conserving the operating power. Other details of improvement are involved.

Alexander S. Capehart, of Bismarck, North Dakota, has produced the casting mechanism shown in Fig. 8, for typesetting and line-casting machines. The flame for heating the casting pot is replaced by an electric heater, which avoids the undue heating of adjacent parts of the machine, and maintains the metal in the pot at the required temperature. The molten metal is conveyed from a source of supply independent of the machine to the pot, by which it is properly delivered at predetermined intervals and in the required quantity to the mold, and the metal in transit is maintained in proper molten condition by an electric heater. The melting pot is designed to connect by a plurality of electrically heated pipes with the casting pots of a group of line-casting machines, thus supplying all the pots from a single vessel in which the metal is melted. A plunger in each casting pot serves to open and close communication between the pot and pipe.

Fig. 9 shows a matrix or intaglio type, for typesetting and line-casting machines, also invented by Alexander S. Capehart, of Bismarck, North Dakota. The matrix consists of a compound metal body so constructed that the characters can be formed directly in copper or other soft metal, while the edges, ends and sides of the matrix are of a harder metal which will resist wear.

The type mold of Fig. 10 is the invention of William F. Capitain, Louis W. Klute and George F. Wells, of St. Louis, Missouri. This mold is constructed to produce type without the usual jet formed by the mold gate, and with a groove formed in its bottom, thus avoiding the necessity of breaking off the jet and forming the groove after the type comes from the mold, the mold having a cutter to remove the jet before the type is removed.

The typesetting case of Fig. 11 is the invention of Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned to the Alden Type Machine Company, of New York City. The figure is a plan of a single type channel holder, showing the types and space partly advanced. The several types forming a word or combination are arranged in a single channel of a width equal to that of a single type, the letters resting upon each other upon the "flat." A space channel is arranged alongside the other channel and a barrier pushes a word and space simultaneously from said channels. Means are also provided for deflecting the "space" onto the "word."

The printing attachment for roll-paper holders of Fig. 12 is the invention of James E. Marsden, of Fond du Lac, Wisconsin. This attachment is intended to be applicable to all kinds of roll-paper holders and cutters, and comprises the pivoted supporting frame, spring-pressed toward the paper roll, and carrying the printing roll and inking rolls. Ink is supplied to the rolls by the distributing brush having ink-conveying passages leading from its back to the bristles, the brush thus evenly distributing the ink on the rolls. Friction bands on the printing roll bear upon the inking rolls and paper roll, the draft on the latter causing the printing and inking rolls to rotate and perform their functions.

The punching attachment for printing presses of Fig. 13 is the invention of William E. Dillingham, of Los Angeles, California. The punch is applied to the tympan of the press, and is operated by the "furniture" of the form in its descent by striking a projection of its upper member. The object is to provide convenient means for neatly punching holes in programmes, cards, etc.

Fig. 14 shows a type holder patented to John L. McMillan, of Ilion, New York. This holder is especially adapted for "spaces" and to form an adjunct to a type-justifying machine, wherein "spaces" of one thickness are automatically replaced by others of greater thickness. The holder consists of two resilient, flexible metal bands attached to and wound upon a drum, with the "spaces" between them. These bands are fed by draft upon one of them, and are taken up by another drum after the "spaces" have passed to the control of the justifier, or other device. A fixed and a movable guide are employed, together with anti-friction rolls which properly direct the holder.

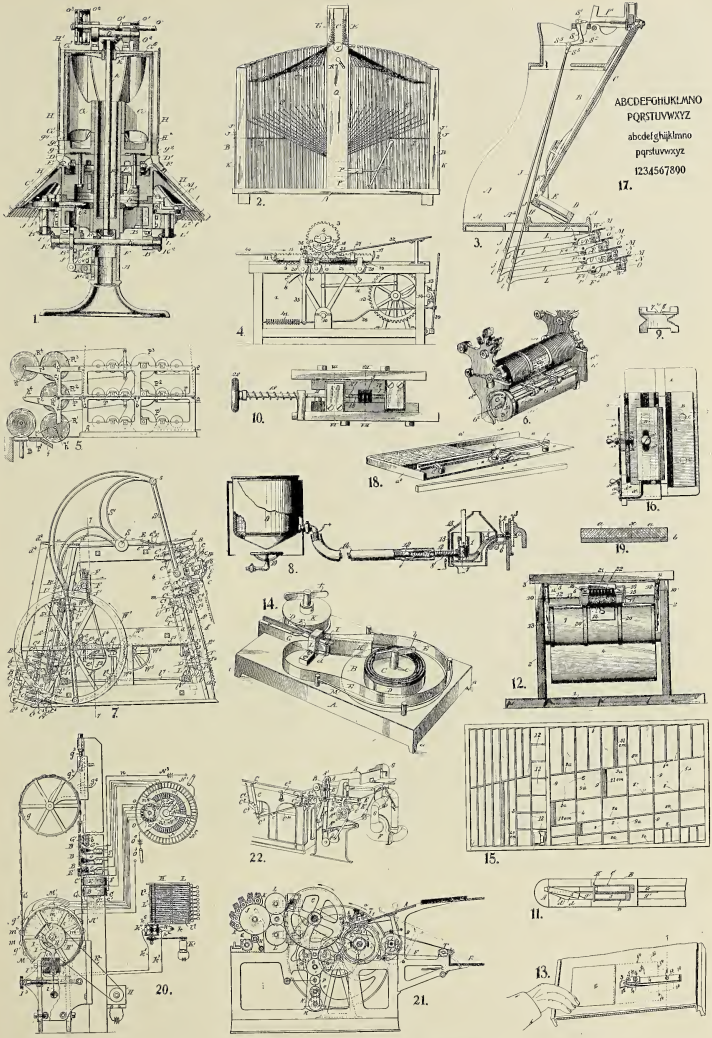
The rule case of Fig. 15 is the invention of Joseph W. Faxlanger, of Buffalo, New York. The shape of the compartments of the case is clearly shown, and its use will be apparent. This structure of case is intended to avoid the waste of time and confusion resulting from different sizes of rules getting into the wrong compartments, and when the rules are properly disposed they are held in convenient position and prevented from falling over by the shape of the walls.

The Mergenthaler Linotype Company, of New York City, has come into possession, by assignment from the inventor, Henry F. Meistrell, of Brooklyn, New York, of the slug-trimming attachment for linotype machines shown in Fig. 16. One part of the invention relates to the adjustment of one of the trimming blades so as to enable slugs having an overhanging character to be properly smoothed without disturbing such character. Another part of the invention has reference to the means for adjusting the knives, whereby the distance between them may be speedily varied so that slugs of varying thickness may be trimmed, such as agate, nonpariel, etc.

The font of type of Fig. 17 is the subject of design patent to Herman Ehlenburg, of Philadelphia, Pennsylvania, who has assigned to the American Type Founders' Company, of Newark, New Jersey. The leading feature of this font resides in the thickened and rounded ends in place of the usual serifs, which enable the letters to be placed very close together and yet be easily readable. Individual letters have other peculiarities which immediately appeal to the eye.

The type galley shown in Fig. 18 is the invention of Benjamin K. Davis, of Hendersonville, North Carolina, who has assigned one-half to George H. P. Cole, of same place. The mechanism clearly shown dispenses with the furniture and quoins now used for locking the composition and provides a cheap device which operates accurately and has its operative parts attached to the galley. Moreover, the galley can be quickly locked and simultaneously with its adjustments.

Fig. 19 shows a composite lithographic stone invented by Ferdinand J. Kallenbach, of Brooklyn, New York. The edges of several small stones are



PATENTS OF INTEREST TO PRINTERS.

united by cement and then mounted on a backing of slate to which they are cemented. This backing ties the stones together, and as it expands substantially to the extent of the stones, the joints are not liable to open under changes of temperature. This backing also adds strength. Thus a large stone is produced without the disproportionate increase in price.

The printing mechanism of Fig. 20 involves the invention of Frank A. Graham, of New York City, who has assigned to James D. Stevens, same place. The invention relates to apparatus for indicating quotations of stocks, securities, etc., by printing upon paper ribbons or strips. A single type belt is employed and electromagnetic means control the same for bringing the different characters in juxtaposition to any one of a series of strips which are arranged, and fed along, side by side. The type belt is moved transversely to the paper strips.

The printing press of Fig. 21 involves the invention of Joseph Krayer, of Johannisberg, Germany. The press is of the rotary type and the plate cylinder and press roller have the relative proportionate dimensions of three to two, each roller having the same circumferential velocity, and have, respectively, one-third and one-half of their surfaces arranged to coöperate. Other improvements relate to the sheet-gripping mechanism, insuring accurate work.

The paper-feeding mechanism for printing machines shown in Fig. 22 includes the improvements of David Carlaw, of Glasgow, Scotland. The invention is applied to the form of paper-feeding mechanism having a trunk within which is created a partial vacuum, causing the sheets to come in contact with the trunk and be moved by it to the desired point. Stop-motion mechanism is added to the machine, and the trunk carries means arranged to be moved by the vacuum pressure for stopping the machine when such pressure is reduced.

PICTURE POSTERS.*

THE modern artistic poster movement undoubtedly had its origin in Paris some fifty years ago, and, indeed, as early as the year 1836 we find a really distinguished French artist, Lalance, producing a poster. Contemporary with him we find the names of Raffet, Gauche, Gavarni, and last, but not least, Johannot, who designed a poster, or *affiche*, for an illustrated edition of "Don Quixote," in which the "very perfect, gentle knight" is represented with a grotesqueness that would certainly have astonished Cervantes himself. To come down to modern times, it is generally admitted that Jules Cheret is easily the leader in the matter of poster designing. He is, in fact, called the father of the modern poster, or the poster poet. He was born at Paris in 1836, and early went to England in the employ of Rimmel, the celebrated perfumer. Mr. Charles Hiatt, in his book of "Picture Posters," says of him: "It may be that men of rarer, of more fascinating talent have devoted themselves to the poster, but none of them can compare with Cheret in the magnitude and curiosity of his achievement. Many have produced charming wall pictures; nobody, save Cheret, has made an emphatic mark on the aspect of a metropolis. Paris without its Cherets would be Paris without one of its most pronounced characteristics; Paris, moreover, with its gaiety of aspect materially diminished. The great masses of variegated color formed by Cheret's posters greet one joyously as one passes every hoarding, smile at one from the walls of every café, arrest one before the windows of every kiosk. Blazing reds, hard blues, glowing yellows, uncompromising greens, are flung together, apparently haphazard, but in reality after the nicest calculation, with the result that the great pictures, when on the hoardings, insist positively on recognition."

To turn to another eminent artist, the man who designed the famous "Sun of Austerlitz" poster, with its "Paderewski" horse, as I have heard it called. Let me say a few words in praise of Eugene Grasset, a younger man considerably than Cheret, but possessing characteristics and possibilities unknown by his elder brother. He is a paragon of versatility, there are literally no bounds to his comprehensiveness. He has designed everything, from book covers to stained glass, from piano cases to pickle jars. His sense of beauty, his passion for decoration, make it impossible for him to achieve the daring and victorious color which is so effective in the work of Cheret. His most notable examples, in addition to the famous Napoleon posters, are Sarah Bernhardt as "Jeanne d'Arc," the "Fêtes de Paris" and the delicious little poster which the artist did for an exhibition of his own work at the Salon in 1894. But the Austerlitz poster, with the famous white horse standing on the brink of a precipice, with the setting sun shining on the face of Napoleon, will ever remain his most notable composition. The idea of the picture is, of course, that Napoleon has led his victorious army to the end of the world, and can go no further. A writer in the New York *Tribune* related that "little boys begged their fathers to take them to the Napoleon circus," and it is said that Charles Dudley Warner, who spent election day in Brooklyn, asked a friend if he would be kind enough to tell him what office Napoleon was running for in that city. Nearly every person one met asked the question: "Have you seen the Napoleon poster?" Publishers were overwhelmed with requests from collectors for copies.

Of the other French artists, Toulouse, Lautrec, Willette and Steinlen are probably the best known outside of their own country. Willette has designed some very effective posters for Van Houten's cocoa concern, and Steinlen has endeared himself to poster collectors all over the world by his famous production "Lait pur Sterilisé" (pure sterilized milk), a child in a red dress drinking from a bowl, envied by three eager tabbies, the most attractive poster, perhaps, ever made. Unlettered copies of it are quoted all the way from $5 to $10. Cheret's price nowadays for executing a poster is $1,000. It is an art worth cultivating, after all. In Paris all the posters command such a sale that the greatest care is taken by the printers and bill stickers to prevent the men from selling the posters instead of sticking them up on the walls. Each bill sticker is provided with a raised plan of the city, and on this is marked each place where the poster is to be put. Then, after the man has returned from his round, an inspector takes the same route and checks off each poster. If one is missing, the bill sticker is held accountable.

The names of artists in England who have made a success of posters can be counted on the tips of one's fingers. Beginning with Beardsley as the most prominent in having shown himself a master in the originality which he has brought to the development of this branch of art, and taking in their order of succession the Beggarstaff Brothers, Dudley Hardy, Raven-Hill and Walker, and perhaps Wilson Steer, one seeks in vain for the names of worthies such as France and America have produced. To be sure, while Walter Crane, Professor Herkomer, Stacy Marks, and Edward J. Poynter have made important contributions to the poster field, they cannot be seriously considered as poster artists, nor can their examples in this direction be considered among their most fortunate performances. None of them, we may say, has made a pronounced impression, nor are they productive of permanent results.

A few words about Aubrey Beardsley. He is the youngest, as he is the most successful, of the English artists. Born at Brighton in 1874, he early developed remarkable musical ability, giving concerts at the age of seven, but later took the advice of Burne-Jones and Puvis de Chavannes and studied art. Whatever opinions may be held about his work, he certainly can lay claim to originality in his compositions. The success of Mr. Beardsley in the production of artistic posters has encouraged a host of imitators, and more than one artist has been inspired by him. Bradley, of whom I shall speak presently, has been, I think, unjustly accused of adopting his style, but the same is often said of successful artists without any real cause. Mr. Beardsley's most famous posters are those he has designed for the Yellow Book and the Pseudonym Library; but he has specially made a striking feature of theatrical posters,

*Condensed from an address on "Posters: Their Origin, History and Development," by Mr. George R. Sparks, delivered recently at a poster exhibit in Chicago.

and the poster which more especially gained him renown was that advertising the play called "A Comedy of Sighs." Margaret Armour in a recent number of the Magazine of Art says: "Mr. Beardsley's career has been meteoric in brilliance, yet at present he has all the appearance of a fixed star. He is one of those in whom genius is no smoldering ember, but a many tongued flame." Further on she says: "Some of the most dreadful faces in all art are to be found in his illustrations. There is distinctly a sort of corruption in Mr. Beardsley's art so far as its human element is concerned." Hamerton, in a critical note on this artist's work, expresses a kindly hope that he may yet "see a better



POSTER DESIGN BY HANS UNGER.
Original is a two-sheet lithograph, 44 by 54 inches, in black and orange.

side of human life." 'Twere a fair hope to have realized in us all.

More effective work, to my mind, has been displayed by the Beggarstaff Brothers (Messrs. Pryde & Simpson). Their admirable art is not intrusive, but nevertheless attracts to itself the collector's attention. The poster of "Becket" and that of "Hamlet" is beyond all praise, simple and dignified. It seems to me that the Beggarstaffs have few serious rivals in England, and not very many in France. I believe their work will help considerably in revolutionizing the English pictorial poster. Their work is finished, striking and artistic, and is a delight to the eyes. Dudley Hardy makes a specialty of theatrical posters, and I question whether any more effective advertisement has ever been seen in London than his "Gaiety Girl." Mr. Hardy, unlike many artists, is especially careful with his lettering. He holds, and rightly, I think, that it is an essential part of the design. As a painter, Dudley Hardy is held in deserved esteem; and while the poster is a mere incident in his art career, it is to be hoped that he will continue to devote some of his valuable time to a branch of art in which, in a comparatively short time, he has so greatly succeeded. Wilson Steer, Frank Richards, Max Cowper, A. R. Millar, Kerr Lawson, Bernard Partridge, Charles Ffoulkes and Heywood Summer—each has done meritorious work, but nothing that need call for special mention. Louis Baumer and A. Morrow are likely to loom up in the near future. The poster advertising the "New Woman" and that for "Illustrated Bits" entitle Mr. Morrow to at least to some show of consideration. Brander Matthews, speaking of English poster art, is of the opinion that it is trivial mostly, and its dominant note is one of domesticity, devoted chiefly to things to eat and to things to drink and to things for household use. English artists, he thinks, overlook the important condition that at all hazards the poster shall attract attention no less than satisfy the eye. The poster,

he thinks, may be noisy, and noisy it often is, no doubt; but it must not be violent, just as even a brass band ought ever to play in time.

I now turn to the pictorial poster in this country. There are today something like twenty establishments which make posters alone their special production, and which show a capital invested of nearly $3,000,000. They provide employment for something like one hundred draftsmen and designers, and perhaps five hundred additional artists, who reproduce the originals of the former. It is no easy matter to single out for special praise some among the many worthies America has produced; but it is not to be denied, I think, that Edward Penfield easily stands first among designers of posters in this country today. Bradley pays a generous tribute to his abilities. "His work is wholly his own," he says. "It represents a thought; an expression; a mode of treatment which belongs to him alone; there is backbone to it. No matter what the pose, no matter what the idea, behind it all there is life, there is drawing and good drawing. This alone marks him a master; and in methods of reproduction—that difficult point to which so few give even a passing thought—he is a past master. His ideas are always timely, sparkling with wit, and in every way happy conceits. His color is delightful, strong and fresh, his treatment dainty."

Louis J. Rhead seems to have taken to the poster with the greatest enthusiasm, and he has undoubtedly produced a series of curious and striking designs. He may be fitly described as a disciple of Grasset. By far the most important of his efforts, though not the largest, are the designs which he did for the New York *Sun* a few years ago. He has designed numerous interesting posters for the *Century*, *Harper's* and *St. Nicholas*. His posters are highly



Photo by E. J. Davison, Kansas City, Mo.

ROMAN PEASANT GIRL.

esteemed by collectors. I am laboring under a certain disadvantage in dealing with Mr. Bradley's work, inasmuch as we are personal friends, and were I to say all I should like to, I might be accused, perhaps not unjustly, of prejudice in his favor. The honest truth is, and I will not deny it, I am an ardent admirer of Bradley and his work. He is a master of curves and turns and twists, unconsciously borrowed, may be, in the same manner that great minds have found inspiration from the work of other great minds, but to say Bradley is a mere copyist is not true. Anyone who will take the trouble to examine carefully into his work, as for instance, the "Fringilla" which he designed, or the beautiful blue and green peacock poster for *Scribner's* "The Modern Poster," must see for himself that Bradley follows out a distinct line of his own. A peculiarity notable in the mechanical execution of his work is that no assistance is sought from the process of engraving to refine his handiwork. His sketches are made very slightly larger than they are intended to appear when reproduced and are done with exquisite care, so that in clearness and distinction they surpass the reproduction. Mr. Bradley is essentially a self-made man, and it is not very many years since he was working here, in this city, on very meager wages. He always declares he ruined his digestion for life, if not his constitution, in those days on a too liberal diet of cheese and crackers. We can heartily congratulate him that he is able now to enjoy his walnuts and wine. Few of us can rise from comparative obscurity to international fame in so short a period.

I must perforce pass rapidly by the names of other Chicago artists who are making fame for themselves in the poster world. Will Carqueville is perhaps the most notable with his *Lippincott* series of posters, but Nadall, Carl Werntz (The Four O'clock artist), Hagenplug, Nankivell, Rae, Chapman and J. C. Leyendecker have nobly upheld the artistic end of the World's Fair City, and we may justly take pride in pointing to the fact that the last named secured the first prize in a competition offered by the Century Company. Among the many artists of note, mention should also be made of Mr. Maxfield Parrish, a young Pennsylvanian, who has won so many prizes that he is called the "American Poster Competition Winner." His best known posters are those designed for the Columbia Bicycle Company, *Harper's Weekly*, the *Bazar* and *Round Table*.

It would be unbecoming on my part to pass by the work of the lady artists of America. Miss Ethel Reed, of Boston, easily carries off the honors for first place, and I am inclined to place her on the same high pinnacle, in my estimation, occupied by Beardsley and Bradley. She has the right conception of design, and the ability to suggest the thing advertised, without dragging it in on all fours. "Miss Traumerei" is undoubtedly her most famous poster. Miss Blanche McManus, of New York, Miss Geraldine Evans, of Philadelphia, and Miss Edson are names which stand for distinction and vogue.

Will the craze last? The *Art Amateur* thinks it will pass away. Publisher and manufacturer will find, says this eminent authority, that a great deal of their present lavish outlay on overelaborate designs cannot pay, but the old-fashioned crude and inartistic showbill is forever dead and buried. Bradley himself thinks it is only a passing fancy in the way of pictorial art, its result to be all-important. "Fifty years hence," prophesies Mr. Henry Eddy, an artist of considerable eminence, "the poster artist can shake hands on an equality with Michael Angelo, for the poster artist will be the future mural decorator." Amid this conflict of opinion, the matter can best be summed up in the words of still another authority. "To reach the people," he says, "art must step out of the picture gallery, out of the museum, out of the schoolroom, out of the boudoir, and go into the streets. The pictorial advertisements are the pictures of the masses. The number of names who have applied themselves to the production of the pictorial poster would seem to me a justification for their existence. The fact that men so highly endowed as Grasset, Maxfield,

Parrish, Penfield, Cheret and others, of their own free will choose to cater to so popular a whim, inclines me to the belief that the poster has come to stay. It must be admitted, at least, that the consent of such men places the poster outside the pale of ridicule."

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

WORKING BLUE ON NOTE-HEAD.—T. J. W., of Jenkintown, Pennsylvania, writes: "Can you inform me why the blue ink would not work properly on the inclosed note-head. The letter N at end of line being heavy all through a run of 500. Would you consider this note-head a 'botch job?'" *Answer.*—You should have used a pair of roller bearers in your chase, so as to make the rollers cover more evenly. The job is not bad.

EMBOSSING FROM TYPE.—J. W., of Brantford, Ontario, asks the following question: "Is there any method of embossing from type without the necessity of cutting dies? I have heard there is, but cannot learn the way it is done." *Answer.*—See page 678 of March issue of this journal, which explains "a home method of making embossing dies." Type made for two colors may be utilized for embossing purposes. In all cases that we are familiar with it is necessary to have a male and female die, the female die being the one locked in the chase and worked in the usual way; the male die is a counter of the former, and must be formed from it and fastened, or built up, upon the platen of the press. An outline type or border may form a female die; and a male die can be made from this by pasting together several sheets of soft paper, to form a papier-maché basis, and pressing the line forming the female so as to shape the male counter on this soft mass. A little gum arabic mixed in the paste will be found beneficial to the durability of the counter die. This is an amateurish method of embossing, but it sometimes proves satisfactory, if skillfully carried out.

INK FOR HIGHLY ENAMELED PAPERS.—L. R., of New York City, has sent a sample of printed label on a very highly glazed paper, regarding which he says: "I would like you to tell me how to print glazed labels like sample here sent so that the ink will dry quick and not rub off. These labels have to be put on jewelry boxes in five hours after they are printed; indeed sometimes in two or three hours." *Answer.*—Use a fine quick-drying *job* black ink with a sharp-acting set of composition rollers. A couple of drops of copal varnish in a small bit of this ink will expedite the drying qualities.

WANTS SOMETHING EASY AND SIMPLE.—W. H. S. L. asks the following: "(1) Do you know of any process by which a music score could be struck off roughly on a platen press, as cuts are now done—for newspapers; I want to get something simple? (2) Is there any way to make cardboard repel printers' ink? What I mean is, if I fully ink the roller and then roll it over cardboard, is there any way to prevent it taking the ink from the roller? If so, then my first question is easy." *Answer.*—(1) Make a plate of the score and apply it as cuts are done for newspaper use. (2) Shellac the cardboard, and, after it has dried, cover the surface with lard oil. There may be better answers to these inquiries; if so, we will be pleased to have the benefit of them as well as W. H. S. L.

WANTS TO KNOW A PROCESS FOR SOFTENING COMPOSITION ROLLERS.—J. P. S., of Harrison, New Jersey, writes as follows: "Kindly inform me in your excellent journal of some process by which I can soften rollers. I have several cylinder press rollers that have been used but half a dozen times, and they are now like hard rubber, though otherwise in perfect condition, so far as appearances go." *Answer.*—If the rollers have been made properly they should not be in the condition you say they are, and should be sent to the maker for new ones. Rollers may be softened up for temporary use by being brought near to a strong heat; but



Photo by E. J. Davison, Kansas City, Mo.

ROMAN PEASANT BOY.

care must be exercised so that the face of the rollers is not melted and injured; and to keep them fit for use, even for a limited time, the room in which they are being used must be quite warm. If you keep your rollers in a cold place during winter months you must expect to have hard rollers, until the chill is taken out of the composition. Sponge off the rollers with lukewarm water a short time before using them in the press.

STAMPING GOLD LEAF ON LEATHER, ETC.—H. B., of Opelousas, Louisiana, says: "I frequently get calls from persons who desire their names stamped in gold leaf on pocketbooks, albums, prayer books, bibles, etc., and I refuse them because I do not know any process for doing the work from type; and I am afraid to risk bronze powder. Can it be done with ordinary type? I would like to know how. *Answer.*—Yes; you can do all this with type and a glair (size) made of the white of an egg. First take an egg and carefully drop only the white of it into a small bowl or cup; beat this well, and allow it to settle, when it is fit for use. Keep the glair in a bottle (corked) but drop a few drops of carbolic acid in the glair to keep it from spoiling. In applying the glair to the articles, do so with a small piece of clean sponge or cotton, covering only about the space the name will occupy. Put on the glair quite thinly and evenly, and let the article it is applied to dry fairly well. Set up the line of type in a bookbinders' stick and heat the type to the scorching point; rub off the face of the type with the hand (the hand should be a trifle oily) and

then carefully and slowly press it down on the gold leaf, which should be laid on the place covered by the glair previous to stamping in the type line. The heated line of type cooks the egg glair and thereby holds on the gold leaf. Any surplus leaf may be brushed off with an old silk handkerchief, and the surplus glair taken off the material with a slightly dampened sponge.

WANTS TO KNOW OF A WORK TREATING ON MATCHING COLORS.—H. B. H., of Boston, Massachusetts, writes: "Where or how can I obtain a work containing all hues and tints of colors, with the hue and tint of each color designated? There seems to be various names applied to colored inks by different inkmakers, yet they are identical in their shade. I desire to have some standard set of colors for reference when I am told to strike that particular color, the name only being given on job ticket. I have scen plates of colors in paint stores, but they are not the tints that are used among printers." *Answer.*— We do not know of such a work as is here desired but Lovibond's tintometer, where by the superposition of red, yellow and blue test-glasses of various strengths — either singly or of two or three colors— any color may be matched and numerically recorded. Why not get up a color scale of your own, and make a written record of the colors and quantity of each employed in all your hues and tints? This is practical.

DIAGRAM DRAWINGS OF PRINTING PRESSES.— H. B. H., of Boston, Massachusetts, writes: "Will you kindly inform me, through your query columns, as to where or how I may be able to procure drawings or diagrams of cylinder presscs, and their duplicate parts? It think it would be a wise plan for pressmen to know the proper name of every portion of the press, so that in case of accident he might be competent to put in a duplicate, and understand the erection of the machine, and also the duty which each particular piece is expected to perform." *Answer.*—We cannot say from whom a full line of such drawings or diagrams may be obtained; but several of the press builders have outlined prints of some of their machines, and it is to them alone that we beg to refer our correspondent. The idea suggested by the writer is a good one in many ways, for it would not only be advantageous in case of accident to parts of the press in localities far remote from the builder's shops, but it would help to familiarize pressmen with the entire working parts of the machine in their charge. In ordering duplicate parts, if the drawings were detailed by consecutive numbers (and names where practicable), this would be simplified greatly. This is a pointer for pressbuilders.

SUGGESTED REMEDY FOR ROLLERS IN DAMP WEATHER.— Mr. Thomas Roche, of New Haven, Connecticut, has sent us the following regarding printing rollers and how the difficulty of their not inking properly in muggy weather may be overcome: "The communication of J. R. P., published in the March number of THE INLAND PRINTER, is interesting. As a thought struck J. R. P., while pondering over Mr. Crutsinger's 'strong-blast-of-air' remedy for rollers in muggy weather, so a thought strikes me as I ponder over J. R. P's remedy, as well as the gentle hint thrown out to the roller manufacturers. J. R. P. prefers alum to air, and says, in conclusion, 'As the rollermakers are aware of the incompleteness of their formula for making printing rollers for sultry and muggy weather use, they are beginning to study this problem. The first to solve it will be awarded a crown of glory, guaranteed to fit the largest head.' Well, well, well! I wish to state to those readers of THE INLAND PRINTER who are interested in the problem, that alum and magnesium sulphate are what is called hardeners; i. e., when a mucilaginous compound is bathed in a solution of either of the above chemicals it has the effect of contracting the substance and so hardening it. When such a mucilaginous composition dries, after receiving the bath (although it is not impervious to water), it does, however, give considerable resistance to moisture. Some printers' inks contain alkalis, and any alkali will very effectively dispense with whatever advantage alum may impart to printers' rollers. The enamel on copper and zinc plates used for photo-engraving purposes is composed of mucilaginous substance (gelatin) and by a mixture of permanganate of potassium, and when affected by light, is impervious to water. Here is another hint. Let him make the most of it who will." *Answer.*— Next.

TO TAKE CREASES OUT OF PARCHMENT.—F. D. S., Washington, D. C., writes: "A friend of mine has a valuable parchment which has been folded for years. He now desires to frame it, but knows of no way by which to get rid of the creases caused by the folds. It is partly printed and partly written in ink, which has faded. Is there any way that you know of by which it can be gotten smooth so as to look well when framed without destroying the part written in with ink?" *Answer.*—To smooth parchment which has become wrinkled, place the parchment face down on clean blotting paper. Beat up to a clear froth, with a few drops of oil of cloves, the whites of several fresh eggs, and with the fingers spread this over the back of the sheet and rub it in until the parchment becomes smooth and yielding. Then spread it out as smooth as possible, cover with oiled silk and press for a day. Remove the silk, cover with a linen cloth, and press with a warm iron.

PRINTING-INK BLACKS.— On the subject of lamp and carbon blacks, Messrs. Binney & Smith, of New York, send a communication from which we extract the following: "Probably in no manufactured article has the United States so far outstripped the rest of the world, within the last five years, as in the making of lamp and carbon blacks. We regret to say this is not altogether due to the superior knowledge or skill of the makers of lampblack in this country, as compared with those in Europe and elsewhere, but rather to the quality and quantity of the material produced here, from which lampblack can be made. It does not, however, alter these facts: Thirty-five years ago, lampblack was imported to this country; fifteen years ago, small quantities of black were exported to Europe, since which time the quantity exported to Europe increases yearly — the amount alone of natural gas black shipped to Europe last year not falling short of 2,000,000 pounds, which may be roughly valued at $100,000. This carbon black, or American black, as it is known in Europe, is made from natural gas — by allowing the flame to strike plates or pans upon which the black deposits. It is not only the densest and blackest lampblack made, but also the most brilliant; and there is not a printing-ink manufacturer in the world who does not use more or less of this black — the brilliant black printing being principally due to the use of this black. Unfortunately, it cannot be exclusively used to advantage in all grades of printing inks; for though intensely black, it has not the body of oil lampblack, and the undertone or tint of the black when thinned out is a yellowish-brown, necessitating the use of a considerable quantity of chinese or milori blue to counteract it. Especially is this so in producing inks adapted for half-tone printing. The difficulty in grinding the carbon black, its lack of body as compared with oil black, and the brown undertone, are the only reasons why it is not used entirely and univcrsally in the manufacture of all black printing inks. The first of these difficulties has to a great extent been overcome in this country by employing chilled iron roller mills for grinding the black; and printing-ink manufacturers can now overcome the other disadvantages mentioned by using a special blue-toned oil lampblack made from a combination of petroleum oils that possess precisely the qualities which are lacking in carbon black, namely: Body and purity of undertone. As in so

many other things, it has been necessity which has been the mother of invention. The new era in illustrated printing from wood-cut engraving to the half-tone plate work, which is fast superseding the older form of illustration in papers, magazines and books, has indirectly been the means that stimulated the manufacturers of lampblack to make blue-toned blacks that would produce the clear blue shade which adds so much to the beauty and effect of half-toned illustrations. And as the half-toned effects in printing have been brought to the greatest perfection in this country, it was only natural that the same country should be the first to produce special blacks for obtaining the best tone and tint effects. In Europe the art of making blue-toned lampblacks is not known—all of the blacks made there having a yellowish-brown undertone, which have to be fortified with a large quantity of blue. Printing-ink manufacturers here, although using some blue in their inks, obtain the best results with a printing ink made by a combination of certain carbon blacks and these blue-toned oil lampblacks; and as long as Europe continues to use lampblacks having a brown undertone, or tint, which has to be counteracted by the use of large quantities of blue, just so long will America excel in the production of the best half-tone and illustrated printing."

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

COMMERCIAL LETTER AND BILL HEADS.—The exhibits of A. Zeese & Sons on page 10 of the April INLAND PRINTER are excellent specimens of zinc engraving, and should be studied by engravers who want to compete with lithographers in the special line of work shown.

THE POWDER PROCESS FOR HALF-TONE.—In reply to George H. Jones, Omaha, Nebraska, and Joseph Chalupa, Chicago, I would recommend that they confine themselves to the enamel process for half-tone work. There is no method yet discovered that will compare with it, and when there is it will be described in this department. The so-called powder process as compared with enamel is a step backward.

SIMPLE STOPPING-OUT VARNISH.—J. E. B., Baltimore, Maryland: Asphalt and shellac varnishes are entirely safe as acid resisters when used to cover up portions that are etched sufficiently. There is a danger of their spreading beyond bounds though, when being laid on with a brush. I find a very easily made stopping-out varnish, and one that has the further advantage of "staying where it is put" in a mixture of equal parts, say of vermilion printing ink and asphalt varnish. This does not dry, but resists the acid perfectly and is easily removed with a little benzine when the etching is finished.

THE "FATHER OF HALF-TONE."—The *Process Photogram*, of London, quotes a writer who disputes my claim, first made in THE INLAND PRINTER, that Gen. F. W. Von Egloffstein, of New York, was the inventor of the half-tone process. This honor is claimed for M. Berchtold, a Frenchman, who took out a patent in France for his method on December 14, 1857, and on April 15, 1859, sent a paper describing the operation to the "Societé Francaise de Photographié" which was recorded in the Bulletin of the Society, Volume V, pages 116, 211 and 265. Berchtold sensitized a metal plate with bitumen of Judea and exposed it to light under an ordinary negative. In the shadows he obtained solid blacks, but before development he exposed the plate for a second time under a line screen, thus getting lines on the plate only in the high lights, and this was all he claimed to be able to do, or that was possible by his process. Now note the difference: Von Egloffstein placed his screen in the camera, thus inventing the half-tone method in use today. An examination of the best existing example of Von Egloffstein's, made thirty-two years ago, reproduced in this journal, page 38, October, 1894, will show any practical man that such excellent half-tone work as that could not be produced by such a crude method as that of M. Berchtold.

EASIEST METHOD OF MAKING PRINTING PLATES.—Al Messenger, Los Angeles, California, writes: "What is the easiest method of making printing plates from photographs? Does a man have to be an engraver to do this work? Is it feasible for a young man to study process engraving at home? What books would be useful for a beginner?" etc. *Answer.*—The half-tone process is the proper one to use in making printing plates from photographs. It is not necessary to be an engraver to succeed in the work, and it can be studied at home, but how thoroughly the process can be learned from books depends on the intelligence and perseverance of the student. The standard work on the half-tone process is by H. Jenkins, published by The Inland Printer Company, at $2.

THREE-COLOR WORK ON THE NEW YORK HERALD.—The seventh section of the Easter number of the New York *Herald*, published on April 4, was of special interest from the fact that the illustrations on four of its pages were produced by the three-color process. The writer has spent much time and means in testing this process of color-plate making for newspaper work, and was the first to recommend it and demonstrate it practically for Mr. Bennett on the *Herald*. He then contended, and is still convinced, that the process is admirably adapted for newspaper purposes, providing it is properly handled, and a fourth or key plate is used with it. Had a key plate been printed on these illustrations in the Easter number it would have sharpened them up and given them the snap which they lacked. Print any colored illustration on a newspaper without its key plate and it will be vague and meaningless, yet with this method of making color plates by photography the order is "three plates or none at all," and a very valuable process lies practically unused through sticking to this fallacy. When time, material and presswork can be had, three plates will give highly satisfactory results, as shown by the frontispiece to the April INLAND PRINTER, but with the conditions on a newspaper using large plates four printings will be necessary.

THE ELLSWORTH BILL AND PHOTO-ENGRAVERS.—A member of Photo-Engraver's Union, No. 1, New York, requests this department to protest against the Ellsworth bill, which is before the New York legislature at this writing. The intention of this bill is evidently to protect private individuals from the publication of their portraits without their consent. The infraction of the law is to be made a misdemeanor, punishable with a fine of not less than $1,000—on the complaint of the person so portrayed. *Answer.*—Our correspondent exaggerates the injury, should this bill become a law, that it will bring to those engaged in newspaper photo-engraving. Its provisions are aimed at two newspapers in New York City that have been outraging decency by their misuse of pictorial features. Their pictures of private ladies at their bath, for instance, or their portraits of all the wealthy young married women presumed to be pregnant, and published in an article entitled "$40,000,000 Worth of Babies to be Born this Year," would show the necessity of some such bill as this one. It cannot restrict the freedom of the press in the use of cartoons or portraits of persons in public life, neither can it check the spread of legitimate illustration of any kind, hence it is not likely to

work any grave injury to the photo-engraver's business. Printers might with equal reason protest against stringent libel laws as a curtailment of typesetting.

THE PROPER DISTANCE FROM SCREEN TO SENSITIVE PLATE.—"Roxbury," Boston, Massachusetts, asks: "Which is the simplest way to determine the proper screen distance? Are there any rules in the matter?" *Answer.*—There are very well defined rules governing this, as, for instance: given the same screen and diaphragms, the distance between the screen and sensitive plate should vary with the varying reductions and enlargements of copy, being closer on reduction and farther removed on enlargement. The kind of copy must also be considered, whether it is flat or full of contrasts, and also the sort of negative required. The best plan for the practical man to determine the precise screen is to insert a very smooth-grained piece of ground glass in the plateholder back of the screen, and with a good focusing glass note the appearance of the spots of light that come through the apertures in the screen. If they are square and isolated from each other, the separation of screen and plate is not sufficient. When these spots of light change to circles and touch one another—that is with the largest diaphragm that is to be used in the exposures—then is the distance between plate and screen right for that focus of the camera. It will be found that a large, square diaphragm will close up the high lights in the negative much more satisfactorily than a round one.

PHOTO-ENGRAVERS SHOULD LEARN TO SEE.—THE INLAND PRINTER has just added a most valuable feature in securing the services of Mr. Ernest Knaufft, who has no superior, to teach us the elementary principles of drawing and designing. How important to photo-engravers is the first chapter on the necessity of learning how to see. If his instructions were confined to this alone, and engravers would but follow his recommendations, it would profit them immensely. There are so many workmen, and employers also, engaged in reproducing drawings, who work in a perfectly mechanical way; lacking in the least feeling for the intention of the artist whose drawings they are attempting to reproduce, and yet who wonder why artistic reproduction is refused them while their rivals secure it. For instance: a free, graceful, sketchy and most artistic pen-drawing on Whatman paper is given for reproduction. The clerk in the office scans it with a magnifying glass, and tells the customer it is a "rotten" drawing and will not reproduce well. If the order is left that a reproduction must be had of it, the same comment passes on the drawing from workman to workman, "It is a rotten drawing," and the result is a thick and muddy reproduction. Let a machine-made drawing go through that same establishment—one that looks as if it was drawn with a fine-tooth comb—and it will be called "art work," and workmen will vie with each other in exercising their mechanical knowledge on it. Not long since I was amazed at the lack of any artistic perception on the part of a pressman of long experience who had a lot of half-tone portraits to print, and said it was impossible for him to handle those with dark backgrounds. That "all half-tone portraits should have light backgrounds," so that he "could underlay the heads and bring them out." In our times workmen such as these are going to be left in the race, and only those who have learned how to see will be fittest to survive.

ON Saturday evening, April 24, the R. R. Donnelley & Sons Company gave a housewarming to their employes at their new building, The Lakeside Press, Plymouth Place and Polk street, Chicago, which was a most enjoyable affair. Over two hundred people were present. The editor of THE INLAND PRINTER acknowledges the receipt of the tasty invitation issued for the occasion.

UNITED TYPOTHETAE OF AMERICA.

Secretary Knapp, of the United Typothetæ of America, has issued the official announcement of the Executive Committee giving the time and place for the next annual meeting of the organization. This, the eleventh annual convention, will be held in Nashville, Tennessee, during the week of October 4 next, the Executive Committee to meet Tuesday, October 5, and the convention on Wednesday, Thursday and Friday following. The treasurer requests that the annual dues for 1897 be forwarded to him on or before April 1, as required by the by-laws. No reports regarding subjects for discussion have yet been received. These should be mailed to the secretary, Mr. Thomas Knapp, 341-351 Dearborn street, Chicago, not later than July 1.

OBITUARY.

S. FRANK POTTER, aged thirty-four, exchange editor and editorial photographer on the New York *Press*, died in Brooklyn, Tuesday, March 9. He was born off the coast of New Zealand, in his father's ship, Illinois. He had held responsible positions on the Providence *Journal*, Chicago *Tribune*, New York *Times*, New York *Sun*, and Albany (N. Y.) *Argus*.

ON April 4, E. P. Wiley, senior member of Wiley, Watterman & Co., printers, Hartford, Connecticut, was found dead near the railroad track on the outskirts of the city. Mr. Wiley was sixty-seven years of age and had a stroke of paralysis about a year ago, which affected his mind. He wandered away on the day in question and, it is believed, had a second stroke, which proved fatal.

HENRY LUTHER TUCKER, senior proprietor of the *Country Gentleman*, died at Albany, New York, February 23, aged sixty-two. Mr. Tucker was a scholar, a good business man, and was known wherever advanced and scientific agriculture abounded. He was the author of several works on agriculture and a lecturer in the same field. In 1865 he held the professorship of agriculture at Rutgers College. He was quiet and unobtrusive in manner, of unbending honesty, strong religious characteristics, and held the respect of all.

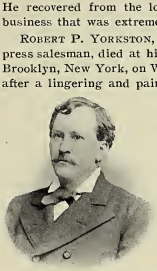
THOMAS P. OTTOWAY, an old-time Chicago printer, died at the residence of his son, 1441 Montana street, March 17, 1897. Mr. Ottoway was born in England seventy-three years ago, and came to America with his parents when but a child. He learned the printers' trade in Oswego, New York, and before he left that town was publisher of a paper. He came to Chicago in 1862 and became a member of the firm of Dean & Ottoway, then located at 148 Lake street. The firm was afterward changed to Ottoway & Barlow. After the big fire the firm became Ottoway, Brown & Colbert, and afterward The Ottoway Printing Company. For the last five or six years Mr. Ottoway has been employed at the case in the office of H. C. Barlow, his former partner. Although in fairly good circumstances he preferred to be constantly employed and could not give up his habits of industry. He leaves a son and three daughters.



S. C. GRIGGS, the oldest publisher in Chicago, died on April 6, of paralysis. He was one of Chicago's pioneers, having gone there in 1848 and entered into the business of selling books. At one time he was associated with A. C. McClurg, and was really the founder of the McClurg book house. Mr. Griggs' business and residence were swept away by the fire of 1871, entailing a loss of over $300,000.

He recovered from the loss and entered on a publishing business that was extremely successful.

ROBERT P. YORKSTON, printer, journalist and printing press salesman, died at his residence, 223 Division avenue, Brooklyn, New York, on Wednesday evening, April 7, 1897, after a lingering and painful illness, aged fifty-six years.



His funeral was attended by many of his most intimate and old-time friends, who accompanied the body to its final resting place — Evergreen Cemetery. He leaves a wife and three children. Mr. Yorkston, more generally known as Col. "Bob" Yorkston, was born in Edinburgh, Scotland, and came to this country, with his parents, when an infant. He was the son of a printer, long since dead, but noted for his skill. "Bob" learned the printing business in New York, being proficient in composing and press room duties; and when only nineteen years of age was foreman in one of the large pressrooms. Cut and fine color work was a specialty with him, and that he became eminently skillful is assured by the fact that a specimen of his color printing has the position of honor in the Gallery of Fine Arts in the National Museum, of Washington. About 1861, Mr. Yorkston became associated with Thomas H. Senior in the sale of the Campbell country press. Mr. Senior was on the road and young Yorkston did the scheming for the business at home. Mr. Andrew Campbell had no money at this time to advertise and get his press before the printers, so in 1868, by a combination of circumstances, Mr. Yorkston started a magazine named *The Mirror of Typography*. Type for its publication was secured and paid for in advertising, and a press to print the magazine was put in by Mr. Campbell. This magazine Mr. Yorkston edited, set up the type, and did the presswork on the first issue alone. The magazine was a great success; thus the Campbell press received its first "boom" and that without cost to Mr. Campbell. Mr. Yorkston's methods as a salesman, as well as in other matters, were original. He had a delightfully genial and interesting personality, coupled with a splendid physique and handsome, manly face. At least thirty years of his life were spent as a traveling salesman, and he has probably covered more miles in distance than any other person so employed. As a writer for the press, Mr. Yorkston has always held a high position; still, while many knew him as a journalist, he was also a large contributor to magazines under several *noms de plume*, the most general being "John Ransom." Among some of those he either edited or wrote for may be mentioned the *Press News*, *American Journalist*, the St. Louis *Critic*, *Printer and Lithographer*, and *Fireside Guard*. He was also the author of the only complete text-book on printing machinery ever published, entitled "Cylinder Presses and Their Inventors," published in 1868. But with all his brilliant attainments, sad to say, he has neglected to lay by something for his own family's needs — his well-meant and well-known liberality at all times standing in the way. If this was Mr. Yorkston's fault in life — if fault it can be called, for it was naturally done to make business and keep friends — then he was grievously afflicted, for his friends can be found in all parts of this big continent. They will mourn his loss and think of that big heart that now lies still in death. A committee has been appointed from among his old friends for the immediate relief of his widow and the education of his children, and Mr. F. L. Montague, 97 Reade street, New York, has kindly consented to act as treasurer of the fund. Those desiring to assist should promptly forward the amount they feel disposed to contribute.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

MINNEAPOLIS thoughtfully considers us in *What Io Eat*. But the silence of Milwaukee is painfully embarrassing.

KATHERINE PYLE is contributing a series of articles to the *Art Amateur*, entitled "Hints to Young Illustrators."

AN interesting article on the early printers and their shop signs is contributed to the last number of the *Printing World* by W. Vallins.

MR. WILLIAM GEORGE JORDAN, who has for several years been editor of *Current Literature*, has accepted the editorship, under Mr. Bok, of the *Ladies' Home Journal*.

THE Bibliographical Society of London has issued a Rough Hand-List of the books in the library. It contains most of the more prominent books about books.

TWO of William Morris' latest romances are now being printed by the Kelmscott Press. They are entitled "The Sundering Flood" and "The Water of the Wondrous Isles."

THE *Bookseller and Newsman*, of New York, thinks the *Chap Book* has lost its snappy flavor and is now on a tack that will land it safe and snug among the eminently respectable but dull periodicals.

KATE GREENAWAY, who makes those fetching pictures of women and children in Arcadian frocks, wears a gown of the same pattern herself. She lives alone in almost hermit retirement near London, and will see only intimate friends.—*Current Literature*.

ANOTHER poster competition is announced in Boston. It was held during April in connection with the Boston Historical Festival. The posters were of a uniform size, 22 by 28 inches, and the subjects related to the colonial history of the city. Cash prizes and honorable mentions were the awards.

EXHIBITIONS of art are numerous in New York. The Grolier Club have been showing a collection of etchings, dry points, and copperplate engravings by Dürer, valued at $45,000. The catalogue, prepared by Köhler, who is in charge of the graphic arts at the Boston and National Museums, gives a résumé of all recent knowledge about the great German master.

WILL BRADLEY'S "print shop" has been removed to Mittineague, Massachusetts, and will occupy a portion of the paper-mill building of the Mittineague Paper Company. It is said that a new paper by a secret process is to be manufactured for his purposes by this company. The secret was acquired by Superintendent Moses during his stay in Paris several months ago.

"THE Earl of Stanhope and His Remarkable Inventions and Improvements in the Art of Printing" is the title of an article contributed by Mr. Horace Hart to the *Colleclanea*, of the Oxford (England) Historical Society. It will be remembered that the Earl of Stanhope built the Stanhope press and fathered the process of stereotyping at the beginning of the century. Mr. Hart is comptroller of the Clarendon Press, Oxford.

Deutscher Buch- und Steindrucker for March contains good articles on "Printers' Marks," "On the Handling of Colors," "Photolithography," and "Alois Senefelder." Among the attractive inserts are illustrations from the new book of Nansen, the great Arctic explorer, "In Night and Ice." The use of a purple-blue ink greatly heightens the

ice and moonlight effect in the picture of the ice-bound vessel. Considerable space is given to the discussion of newspaper postal rates, which is now up for reform in Germany, as it is in the United States.

Several examples of the work of Charles B. Ross, Jr., one of Chicago's young designers, were shown in the pages of The Inland Printer some months ago. Mr. Ross has recently had some of his work accepted in the East and is accordingly somewhat elated, as he has very



"Like a Greek Girl."
Drawn by Charles B. Ross, Jr.

good reason to be. Houghton, Mifflin & Co., of Boston, have accepted the cover design and one wash-drawing illustration from him for one of their latest works. It is the book by Mary Hartwell Catherwood, "The Spirit of an Illinois Town." The cover drawing is a floral design in black and gold on green cloth. The wash drawing shown herewith represents a Greek girl, and is the only illustration in the book aside from a design by Kenyon Cox, illustrating "The Little Renault," which is bound in with the other story.

The Zanerian Art College, of Columbus, Ohio, has issued a little work entitled "Portraiture," which is an extremely artistic and practical manual for the use of crayon and pen artists. Beginning with a clear and concise exposition of the principles underlying the proper depiction of the human features, with examples illustrating the points of the text, it follows with many fine reproductions from drawings by leading artists, each plate being fully analyzed by the descriptive matter accompanying it. There is no superfluous or perplexing language used, every sentence being practical and terse, a feature which will be particularly appreciated by the beginner, while the completeness with which the subjects are treated renders the work of value to the advanced student. It will be especially interesting to those engaged in the art of newspaper and magazine illustrating, as it treats principally of work suitable for reproduction by the zinc-etching process. Typographically, the book is excellent, being printed on heavy plate paper, and bound in buckram, silver embossed, the entire make-up being highly creditable to the publishers. Price, $1.50. Can be purchased through The Inland Printer Company, Chicago.

Mark Twain, says *Current Literature*, since his return from Africa a few months ago, has been living in very modest quarters in London, writing all day and every day on the history of his trip around the world. With the proceeds of this book he hopes to pay off his creditors and leave something for his family. He lost practically everything in the Webster & Co. failure, and the lecture trip around the world was not a financial success. Over sixty years of age, in poor health and in a strange country, America's greatest humorist is, perhaps, working harder than ever before.

We take pleasure in noting the continued progress of *Electrical Engineering*. The number for April 1 marks a new step forward. With that issue the magazine begins as a semi-monthly, with an increased number of pages for each issue. This "Special Telephone Number," containing illustrated articles by the best authorities abroad and at home, indicates the thoroughness with which electrical subjects are treated, and the high standard maintained by this technical journal. It is of the handy 6 by 9 inch size, convenient both for desk and library use and preservation. A change in the management must also be mentioned. Mr. H. O. Shepard has retired, and the control of the paper is now assumed by the former and present editor, Mr. Fred De Land.

NEWSPAPER GOSSIP.

Ye Gynk is the strange title of a new bicycle paper just established in Chicago. Its editors are C. E. Jones and Joseph D. Guinea.

Our Republic, a monthly devoted to "government reform," is the title of a small four-page sheet established in March at Elgin, Illinois.

Several Florida towns are asking for the Home for Superannuated Newspaper Men, which is soon to be located by the National Editorial Association.

The Chinese newspaper, for some time published in Sydney, Australia, from lithographic stones, is hereafter to be printed from movable type, for which about nine thousand separate characters will be required.

The *Gripsack*, a monthly "devoted to trade and travel," published at St. John's, New Brunswick, comes out in an improved attire of type and illustration. It contains much interesting reading matter about people and places.

No. 1, Vol. I, of the Bismarck (N. D.) *Review*, a weekly, appeared on March 6. The publishers announce that it is not issued "to meet a long-felt want, but because Bismarck is a good field and the prospects encourage the venture."

The Jefferson (Iowa) *Souvenir* issued, on March 20, an anniversary edition, to commemorate the close of twelve successful years of journalism. It illustrates its historical review with cuts of the plant and of the office staff, from bookkeepers and compositors to the "ex-devil."

The *National Printer-Journalist* is to be congratulated on the comprehensive and attractive manner in which it has covered, in its March number, the recent convention of the National Editorial Association. The usual formal method of presenting merely the "minutes of the meeting" is substituted for a spicy and illustrated review of the interesting incidents of the trip to and fro, and of the memorable social events and many side lights of this memorable occasion.

The papers and addresses are ably edited, and are printed with unusual and satisfactory completeness. Among the subjects treated are: "The Mechanical Department: The Requirements of an Up-to-date Office," by several prominent editors; "Electricity in the Pressroom," by Robert T. Lozier. The forty pages of this issue devoted to the convention are well worth careful reading by printers as well as by editors.

THE Dayton (Ohio) *Evening Press* bloomed out in a colored supplement with its inaugural number. The supplement was devoted to a résumé of Dayton's progress, illustrated with half-tones of her principal business streets and prominent citizens. The half-tones, which were remarkably clear and well printed, were in brown, the borders and decorations being in three colors.

Office and Sanctum is the title of a new 6 by 9 monthly just established at Logansport, Indiana. It is devoted to the interests of publishers and editors of newspapers and printers. Its initiatory number contains full accounts of the meetings of the various State editorial associations and a number of valuable articles on country newspaper management. It has a neat cover of light blue with an appropriate illuminated title, printed in dark blue and ochre.

THE bright and interesting response to the toast of "Journalism" by Rev. Dr. John Watson, "Ian Maclaren," at the banquet given in his honor by the Liverpool Press Club, is given in full in the *Newspaper-Maker*. His references to the American press and newspaper men are true to life and amiably expressed. We quote the closing paragraph or two which exhibit Dr. Watson's sound observation and felicity of expression: "What strikes one so much in the American press is the tendency to brevity. Everything they do is governed by brevity, not only in their papers, but in their conversation. This is a characteristic of the people. You never read a column report of a meeting. What I can best liken it to is as though you were to take an orange and squeeze it, giving simply the juice. Everything in the paper is set out in the headings, which are, of course, very remarkable, but when you cast your eye down the paper you find exactly what you want. Brevity and an ingenious paragraphism are the two characteristics which mostly impressed me in the American newspapers. Whether the press on this side of the Atlantic is to copy the brevity, or whether the press on the other side is to copy a certain higher tone and dignity, which are the characteristics of the press in England, I do not know, but I have a very shrewd idea that the press of America will tell on the press of England in the direction of vivacity, and the press of England is telling, and will tell, on the press of America in the direction of dignity."

OUR New Zealand correspondent sends us an interesting topical paragraph upon well-known black-and-white artists, taken from Sydney (N. S. W.) *Bulletin*, which says: Phil May is now among the most interviewed of "lions," and many and various are the yarns ascribed to him. May loves a joke, and the temptation to draw the long bow must be extreme when still another scribe runs him to earth. But, despite his exceptional popularity and success, May is modest and generous, and would never have sanctioned such a misleading yarn as was published in a recent number of the San Francisco *Argonaut*, which stated that: "He went to Australia, and by his efforts raised the Sydney *Bulletin* from an obscure paper to a wide circulation. He then returned to London with a reputation." Little exception can be taken to the latter sentence, but the first part is unjust and untrue. Several years before Mr. May's engagement, the "obscure" paper had become such a pronounced success that a representative visited America and England to secure the services of a first-class artist, and had the good fortune to engage Mr. Livingston Hopkins, a caricaturist of top rank in that city of brilliant cartoonists — New York. With such an accession the paper continued to increase in circulation and popularity, and when it was decided to further add to the strength of the artistic staff, the then young and comparatively unknown Phil May was engaged, with the result that after four years he returned to London with a much enhanced reputation. No one has better earned his great artistic fame than Phil May, and those who know him best know him to be incapable of making or conveying such a boast as has been attributed to him by the paragraph in question.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

LETTER-HEAD from the Denver (Colo.) *Fildius*. Composition neat, and effective. Presswork fair.

CARDS, letter-head and blotter from C. L. Sweets, Anniston, Alabama: Composition of an ordinary character, though well done, and presswork good.

FROM E. B. Brown, 440 Dundas street, Woodstock, Ontario: Commercial work; composition artistic, presswork good, selection of colors harmonious, register on two-color samples perfect.

FROM "Jackson Quick Print," Waterbury, Connecticut: Some blotters; designs of unique originality, in various colors. Composition and presswork of excellent quality, and engraving artistic.

RAY PRINTING COMPANY, Lansing, Michigan, know how to do good work of an artistic character. The samples submitted are almost above criticism, either in composition or presswork.

BUSINESS card from A. R. Ewell, Brockton, Massachusetts. Composition neat and presswork good. A creditable production for a nineteen-year old youth with limited material and opportunities.

BEN EVANS, with the *New Era*, Parker, South Dakota: Card in three colors. Much time has been expended to produce a mediocre result. A more effective card could have been set without the curving of rule and the use of a tint block.

GEORGE H. SIMMONDS, Ottumwa, Iowa, submits card for criticism. By making the name a trifle larger and moving it to the center of the card, and leaving out the hyphens between "High Grade Commercial," the card would be much improved.

H. C. PORTER, Ancram, New York, submits a few samples of commercial work, the composition and presswork on which are good. On two of the letter-heads, however, set in light-faced type, too much ink has been carried, giving them a muddy appearance.

REDFIELD BROTHERS, Pearl street, New York, submit some samples of periodical, booklet and pamphlet printing which are far ahead of the general run of such work. The composition is very good and the presswork and general finish of the productions excellent.

HARRINGTON & BENEDICT, Los Angeles, California, submit some good samples of jobwork. Their own card and bill-head are neatly designed and presswork is excellent, register in the two-color portions being perfect. Artistic treatment is evidenced in all their work.

SOME very fine samples of presswork are submitted by John Heimpel, pressman, with the Times Publishing Company, Bethlehem, Pennsylvania. The half-tone work is excellent, the small jobwork is neat and clean, and two-color work in perfect register. Embossing is bold, clear and good.

BUSINESS card of Percy F. Smith, Pittsburg, Pennsylvania. Artistic design, neatly executed and printed in silver, tint, black and red. Composition very good, nicely balanced and finished in workmanlike manner. Selection of colors harmonious and presswork all that could be desired.

A FEW samples of neat typography have reached us from Joseph M. Roseweir, Kilmarnock, Scotland. Composition is uniformly well displayed, but with a slight tendency to too much ornamentation. The circular of Laughlan Bros. & Co. is an excellent piece of work. Presswork is very good.

A PACKAGE of general work from the Stone Printing & Manufacturing Company, Roanoke, Virginia. Composition is good on all samples, and presswork of high quality. The souvenir catalogue of the Roanoke Floral Exhibit is an excellent typographical production, the front page of cover being a fine sample of color work.

AN eight-page and cover booklet from the Hill Press Company, Moulton, Iowa. The composition is fairly good, with the exception of the cover. We do not admire the use of script type on a cover page, as it produces a very weak effect, especially when printed in red ink. The presswork is very poor, color being uneven and insufficient.

A UNIQUE invitation is that sent out by the printers of the Y. M. C. A. at Ann Arbor, Michigan. It is the work of the Inland Press, of Ann Arbor,

and is printed in black and red on brown straw paper. The wording is technical throughout, and winds up thus: "Bring your 'Devil,' but leave the 'Hell-box.'" The printing is good.

FROM J. H. Somerville, Grand Forks, North Dakota: Several samples of letter-heads, cards, programmes, etc.; also newspaper advertisements. Composition is fairly well displayed on the jobwork, but on the ads. too much border destroys the good effect which otherwise would be given. The press-work on some of the samples is very poor.

H. W. DOCKHAM, with the *Enterprise*, Porterville, California: The show-card would have looked much better if printed in red and black on an orange-tinted card instead of the strong green which you used. The letter-heads would look better if less ornamentation had been used. More type and less border would be a good plan to follow in the future.

JOHN T. PALMER, Race street, Philadelphia, submits a blotter with a very attractive design, composed of rulework diamonds piled one upon the other in pleasing profusion; the lower ones being filled in with borders and the upper tiers of tint and typography. A large amount of time must have been spent in its production, but the result fully justifies its expenditure.

THE *Typographic Advertiser* for February appears within a chaste enameled gray cover with title set in Satanick type. The reading matter contains the address by W. B. Conkey on "The Earnings of Printing Presses," delivered by him at a recent meeting of the United Typothetæ. The display pages are tastefully designed to exhibit the merits of a number of new type faces, shown in late numbers of THE INLAND PRINTER. The chromatic type designs are especially attractive.

WE acknowledge the receipt from the author, Mr. George R. Sparks, of copy No. 272 of the artistic catalogue of an exhibition of his posters given at the First Presbyterian Church, Chicago, during March. But 350 copies were printed. There are 324 entries, representing a remarkably fine selection of the work of the greatest poster artists of the day. THE INLAND PRINTER covers for February, 1895, and January, February, March and



November, 1896, are found under the name of Will H. Bradley, and May, June and July, 1896, under E. B. Bird. The catalogue is printed in Old Style, with wide margins, on handmade paper, and is bound with yellow silk. The cover design, by Silveira Rae, is printed in light brown and light green, the green plate being shown herewith. Our readers will be interested in the article in this issue on "Picture Posters," which is condensed from Mr. Sparks' lecture, and in the reproduction of the Hans Unger organ poster, one of the gems of Mr. Sparks' remarkable collection.

"WISDOM IN DISPLAY" is the title of a collection of samples of commercial and general jobwork in black and colors, printed on heavy enameled stock, the composition by Henry Anger, with W. M. Castle, Oshkosh, Wisconsin. The designs all give evidence of artistic conception and careful painstaking in composition. The presswork and selection of colors is good. This collection will prove of value to the ambitious printer who wishes to occupy a place in the front rank of the profession.

AN attractive brochure, entitled "What may be Seen," has been issued by the David C. Cook Publishing Company to describe its publishing house and factory at Elgin, Illinois. The plant seems to be complete in every detail for the publication of Sunday-school literature, to which it is confined. Besides extensive composing and press rooms, there is an engraving department, an electrotype foundry, jobrooms and bindery. The press plant comprises several color perfecting, cylinder, web and other presses. It is a well-appointed printing establishment.

SOUVENIR of the Irving Park Club, twenty pages and cover, is submitted by C. R. Mitchell, Irving Park, Chicago, Illinois, for criticism. The cover and title-page are good. We think the Bradley series is not a good letter to use all through the programme for descriptive matter—a lighter, more easily readable type would be far better. The half-tone illustrations are very flat, looking as if they had been put on the press and run off without being made ready. It has every appearance of being a "rush" job in the worst sense of the term, as, according to Mr. Mitchell's statement, the job was delivered "thirteen hours after the last cut left the engraver's hands," which did not give time to make proper overlays for the half-tone plates.

FOREIGN NOTES.

PARIS has 2,000 daily and weekly papers.

DRESDEN, Germany, owns and publishes the daily newspaper *Dresdener Anzeiger*, the proceeds of which go to the public park fund.

AT the request of the employing printers of Vienna, the Imperial and Royal Austrian Institute of Photography has added a department for instruction in typography, composition and presswork.

A FRENCH millionaire, M. Osiris, has offered a prize of 100,000 francs, to be awarded at the Paris Exposition of 1900, to the production the most interesting from the point of view of art, industry and public utility.

THE French government has just distributed medals of honor to workingmen and employes employed more than thirty years in the service of the same house. Among the recipients were bookbinders, lithographers, printers, proofreaders and papermakers.

A SMALL coöperative printing office was started two years ago in a small way by printers in Liege, Belgium, shares being issued at 40 cents apiece. According to the *Gutenberg*, it now employs nine compositors and has reduced the working hours by one, with the promise of introducing an eight-hour day should the business prosper.

THE official newspaper of the French government, *Le Journal Officiel*, is printed on contract with coöperative printers, says *Effective Advertising*. The government supplies the paper, and the whole of the type and plant, and the labor is supplied by a group of associated compositors. The plant is under the direction of an official of the Ministry of Interior, and the foremen can be appointed only with the consent and approval of this director.

ENVELOPES are out of fashion among the élite of Germany. In place of them has come in the old-fashioned way of folding the large sheet of written letter, and sticking it with sealing wax. Neither are name cards used at stylish German dinner parties. Each gentleman invited is handed a little folded letter card, with an imitation seal, in which he finds the name of the lady whom he is requested to conduct to the dinner table.

NOVEMBER 14, 1665, is the date of the appearance of the first English newspaper, the London *Gazette*. In 1690 the present Berrow's *Worcester Journal* appeared, under a different name, however. The oldest newspaper existing under the title by which it was first christened is the *Lincoln, Rutland & Stamford Mercury*, which is still published at Stamford, the principal paper of the East Midland district. In its original form, according to a copy preserved

in the Leicester Museum, it was a four-page demy quarto of the news-letter style. In 1855 it had a circulation of 14,000 a week, the largest outside of London. It is now a liberal penny weekly with a circulation of 25,000.

THE leading typographical journal of France, *L'Imprimerie*, in a late number, contains these words of commendation of THE INLAND PRINTER, all the more to be appreciated because coming from the country that leads the world in matters of art, and from a periodical that ranks so high on the Continent: "Technical journals of printing have multiplied themselves infinitely in the last few years, and the most of these publications—especially the foreign—have forced themselves to attain, at least in material make-up, typographical perfection. One American contemporary particularly, THE INLAND PRINTER, ranks first as a veritable work of art (*oeuvre d'art*)."

COPYRIGHT is to be strictly applied to periodicals and newspapers, if the bill soon to be presented in the English Parliament by the English Copyright Association becomes a law. In the case of newspapers it will prevent the cribbing either of extracts or of whole articles. In magazines articles will remain the property of the authors, who will be allowed to reprint after three years. Lectures and sermons are also fully protected, and cannot be printed unless permission is specifically given. Says *Newspaperdom:* "If the bill is passed, the pilferers of sermons will have to go to the old authors for their supplies, while the editorial scissors will grow rusty for want of use."

ART printers have lost from their ranks a famous member of the craft, Mr. W. Hagelberg, of Berlin. He was at the head of one of the largest printing houses in the world. It employs 1,300 hands regularly, and has direct branches in London and New York. Mr. Hagelberg, some years ago, on the occasion of the jubilee of his fifty years' connection with the trade, originated a provident fund for the employes that now amounts to over $90,000, and presented each employe in active service with a cash present proportioned to the length of service. He commenced his career as an apprentice to a lithographer at Halberstadt, Germany. At the expiration of his apprenticeship, he moved to Berlin, and in 1849 commenced in business for himself. Assistants were added one by one, as the business developed, and today the great factory in the Marienstrasse, the great fine-art printing establishment of Berlin, stands as a monument to his enterprise and industry. He was chairman of the section of Paper Industries at the Berlin Industrial Exhibition, for some time leader of Chromo-Lithographic Institute, a member of the Society for the Encouragement of Industries, and belonged to many similar organizations.

EXHIBITIONS are a medium for promoting trade that seems to be thoroughly appreciated in England. A printers', publishers', photographers', stationers', papermakers' and allied traders' exhibition is to be held in the Agricultural Hall, London, from June 23 to 30 next. It will be international in character, and is planned for the purpose of enabling producers, manufacturers and sellers from all parts of the world to gather under one roof and submit their goods practically to buyers and users. Arrangements are being made for important meetings of the trade, and special railway and other facilities are offered. Prominence is to be given new inventions never before exhibited, and special competitions are to be formulated. The *Stationery World*, in commenting on the exhibition, remarks: "We hear plenty of grumbling about foreign competition. Next June we may have samples of foreign goods placed almost side by side with our own, and then we may be able to form an idea wherein our deficiency, if any, lies. We ask for the best support of all the trades concerned for this exhibition. It will be held at a period of the year when the autumn goods will be coming to the front, and all the great card houses will have completed their specimens for the Christmas and New Year of 1898."

A COMPLETE presentation of all the industries connected with bookmaking and distribution is to be made next year, we are informed, by *Deutscher Buch- und Steindrucker*, at the Saxo-Thuringian Industrial and Trade Exhibition. The Central Society for the Collective Book Trades, of Leipsic, which made the great book exhibit at the Chicago Exposition, is to have charge of the work and has already commenced operations. The Director of the Exhibit is Arthur Woernlein, who has received assurances of coöperation from the leading German printers and publishers that, according to present plans, all of the branches of the printing and graphic industries are to be grouped in one continuous and complete monographic exhibit. A large space has been reserved for the display in the great Industrial Exhibition Hall. The arrangement of the trades will be as follows: In the middle pavilion will be grouped the arts of book, art, music and map publishing. In a rear hall is placed type founding, engraving, electrotyping, lithography and copperplate, photography, photo-mechanical processes, and bookbinding, with all their various branches. Then follows papermaking, including the raw materials and illustrations of the manufacture. Close by is the Machinery Hall, in which are placed the machinery and appliances used in these trades.

OF INTEREST TO THE CRAFT.

A BILL is before the Kansas legislature providing that typesetting machines shall not be used anywhere in the State.

THERE are sixty-eight printers inmates of the Colorado Springs home. The running expenses of the institution are $1,750 per month.

THE machine operators on the Galveston *News* are achieving quite a record for speed. Eight thousand ems per hour, including corrections, is the average reached by three of the force.

THE printing of the 1897 Kansas statutes, compiled by Judge Webb, of Topeka, has been let to E. W. Stephens, of Columbia, Missouri. Mr. Stephens also publishes a number of official reports and statutes for other States.

SENATOR TIMOTHY E. ELLSWORTH has introduced in the New York legislature a bill prohibiting publications from printing portraits or cartoons of one's person without that person's consent. The bill is causing considerable discussion, and the hearings on the measure were largely attended.

THE New York State employing printers and employes are making an earnest effort to defeat the apparent attempt of certain legislators and prison labor advocates to establish a system of printing in the prisons of that State. Bills providing for the publication of text-books and all public and some county printing in the State have been introduced.

FRANK W. PALMER, of Chicago, has been reappointed public printer. Mr. Palmer, it will be remembered, was the efficient public printer under the Harrison administration, and won the regard of Washington congressmen and officials generally, both on account of his obliging disposition and his capability in overseeing this important branch of the public service.

FORTY persons are now employed in the Boston Municipal printing plant, all paid at the union rate of wages, the compositors receiving $15 per week, one proofreader $20, and another $15. Mr. Charles B. Foster, a well-known printer of Boston, has been made foreman. He served his apprenticeship with the University Press, of Cambridge, Massachusetts, and was in the Boston *Herald* office when his new appointment was received. The new plant is

heartily indorsed by the New England Typographical Union. It is claimed that a great saving will be made in the city printing. Superintendent Whalen predicts that it will not be a matter of very many years before the plant will pay for itself.

THE first number of the Chicago *Federationist* appeared under date of April 2. It is an exceedingly well arranged and well printed octavo, and devoted, as its name would denote, to the interests of labor in all its branches. The subscription price is $1 per year. The offices of the paper are Room 427, Garden City Block, Randolph street and Fifth avenue, Chicago. Hull, Deck & Co. are the publishers.

AT the recent election of the Chicago Printing Pressmen's Union, No. 3, the following officers were chosen: President, Peter Dienhart; vice-president, William Young; recording secretary, William Neuses; secretary-treasurer, J. H. Bowman. The following were named as delegates to the International Printing Pressmen's Union convention to be held at Detroit in June: George Crane and James H. Bowman.

AT recent meetings of the Edinburgh (Scotland) Typographia, several important technical papers were presented, which are reported in the last number of the *Printing World*. Mr. John E. Johnson, of London, lectured on the "Origin of Type and Type Bodies, with Special Reference to the Casting-off of MS. Copy," in which he traced the history of type from the manuscript characters. A series of tables designed to aid in the casting-off of copy, and exhibiting the variations of the different types alike in depth and thickness were also put on the screen. A lecture on "The Employment of Electricity in Printing Works," was ably presented by Professor Baily, of Heriot-Watt College, who was followed by other speakers along the same line.

AT a meeting of the Sacramento Printing Pressmen's Union, No. 60, held on April 4, in reference to the action of Gov. James H. Budd in vetoing the appropriation for the support of the State printing office and to the attack of the San Francisco *Chronicle* on the mechanical work of the text-books, a vigorous protest against the action of the governor and the utterances of the paper was made, and a preamble, setting forth the claims of the union and the hardship which may ensue from the governor's veto, has been sent out to sister unions and to the press with the following resolutions:

Resolved, That Sacramento Printing Pressmen's Union, No. 60, condemns the action of Gov. James H. Budd in refusing to support the only State institution in the State in which organized labor is interested. We call upon organized labor throughout the State and appeal to all fair-minded people to sustain our action; and

Resolved, That the San Francisco *Chronicle* and *Examiner* have acted hastily and without due investigation, and are not competent judges of the quality of the work done at the State Printing Office, which work shows for itself, and is not excelled by any office in the State; that the *Chronicle* has basely distorted the facts and coarsely insulted the employes and the products of their labor; and

Resolved, That a copy of this preamble and resolutions be furnished to our sister unions throughout the State and to the press.

H. W. M. OGG,
President.

J. J. C. FITZGERALD,
Secretary, Sacramento P. P. Union, No. 60.

A POSTER exhibition was given in the rooms of the Albany (N. Y.) club on March 22-27, in the cause of charity. The catalogue had a title-page sketch by Artist Will H. Low, a former Albanian. The posters numbered up in the thousands and were representatives of the best collections and artists extant. The *Century* collection of 600 originals, of posters used by the prominent magazines, was an important exhibit, and the Rand-Avery Company's complete collection of railway posters made a valuable addition. This comprised posters of the British, French, Belgian, Swiss and Italian railways, all works of art, and of much financial as well as artistic value. The Canadian Pacific Railroad Company had a number of posters showing Japanese art. In addition to other collections there was a large number of posters of great local historical character and value.

TRADE NOTES.

THE Cooper Printing Company have removed from 48 Wabash avenue to 154 Monroe street, Chicago.

A. DEMAREST & SON, engravers, of 240 Broadway, New York, have put on the market a new equipment for embossing monograms on fans.

THE *Printers' Review*, issued yearly by Golding & Co., is a paper of sixteen pages, neatly printed, and contains much interesting matter to printers besides the presentation of new type faces and printers' machinery and material.

J. MANZ & CO. have removed their general office and works to 195-207 South Canal street for the convenience of patrons on that side of the river. They will maintain a South Side office in the Rand-McNally building, 160 Adams street.

THE Paducah (Ky.) *Sun* job office has captured the contract for printing 750,000 copies of a 32-page pamphlet to be issued by a prominent patent medicine company. This job, which will require fifteen tons of paper, will keep its presses busy steadily for about a month.

THE *Paper Mill*, of New York, covered in a very energetic manner the midwinter meeting of the American Paper Manufacturers' Association. It issued an 80-page number, containing in full all the addresses as well as portraits of the speakers, together with illustrations of interiors of the principal mills represented in the association.

GEORGE F. BARDEN, the veteran paper salesman, makes his regular trips to Chicago, and always drops into THE INLAND PRINTER office. Since his connection with the Parsons Paper Company, at Holyoke, Mr. Barden has been honored by being made president of the Paper Trade Association of that city, a distinction which he richly merits.

THE many friends of Mr. John Marder, Jr., lately of Chicago, will be pleased to learn that he will soon be able to entertain them at his new home on Lake Champlain. He has just completed arrangements for the removal of the Cranston printing press factory, of which he is owner and manager, from the old headquarters at Norwalk, Connecticut, to Champlain, New York.

THE Woronoco Paper Company, Fairfield, Massachusetts, has succeeded to the business of the Fairfield Paper Company, having bought out all rights, interest, accounts, and assumed all debts of the other company. The Woronoco Company is prepared to fill promptly all orders for high-grade ledger, bond, linen and typewriter papers heretofore made by the Fairfield Paper Company.

THE Inland Type Foundry, St. Louis, Missouri, has removed from 217-219 Olive street, to 217-219 Pine street, one block south. In its new building the foundry has about twice the floor space it had at the old location. The new specimen book just issued by this company is larger and finer than the old one, and contains many new faces and much interesting and valuable information.

SLADE, HIPP & MELOV have purchased the entire stock of the Chicago agency of the American Strawboard Company, located at 71-73 West Monroe street, Chicago, and will continue at that place. For the present they will carry on business at their old location, 300 Wabash avenue, as well as at the new store, until the old stock is closed out, when they will use only the West Monroe street store.

THE *N. C. R.*, of Dayton, Ohio, sustains its usual high standard for good printing and bright editing. We compliment Editor Hyde on the interesting character of his

reading matter and the intelligence shown in its arrangement. The printing department, an interesting account of which recently appeared in the *N. C. R.*, sends out a weekly that in make-up and presswork is distinctly creditable.

THE *Typographic Messenger*, issued by the A. D. Farmer & Son Type Founding Company, Chicago, contains, besides numerous valuable reminders and suggestions for printers, an exhibition of the attractive series of Augsburg initials and borders, which afford a classic and mediæval effect, in harmony with the new styles of book decoration. There are many other typographic illustrations that will interest printers.

A NEW type measure has been invented by Herbert Palfrey, of the Palfrey & O'Donnell Company, New Orleans. It is in the form of a five-foot spring pocket tape on which are the different sizes of type—6, 7, 8, 9, 10, 11, 12 point—which enables the number of ems and the cost to be arrived at immediately. It is put up in a nickel case, with spring catch. Henry Bainbridge & Co., New York City, supplies the trade.

"JAPANIN" is the name of a new grease-proof paper just brought out by Henry Lindenmeyr & Sons. A set of samples before us shows a variety of attractive colors, such as purple, old gold, light green, red, pink, blue, olive and brown. The transparency of the paper reinforces the effect of the colors, at the same time making it very suitable for covering fine bindings and choice goods where it is desired to show the material through the wrapping.

THE following order has been carried through the Boston Common Council: "That the Superintendent of Printing be requested, through His Honor the Mayor, to report to the Common Council, at its next meeting, whether or not a saving would be effected by establishing a municipal bindery in connection with the municipal printing plant, and also if the establishment of such a bindery is not the natural result of the policy already adopted by the city in relation to the printing plant."

EARHART & RICHARDSON are the printers of the album of picturesque views just issued by the Chesapeake & Ohio Railroad. Many of the views of natural scenery are printed in light green by the chemitype process, which brings out with great effect the contrasts between heavy masses of foliage and brighter "waterscapes." Other half-tones are in brown, but the majority in plain black. The printing is well executed on heavy coated paper. The cover, of olive green, has an embossed title in old gold.
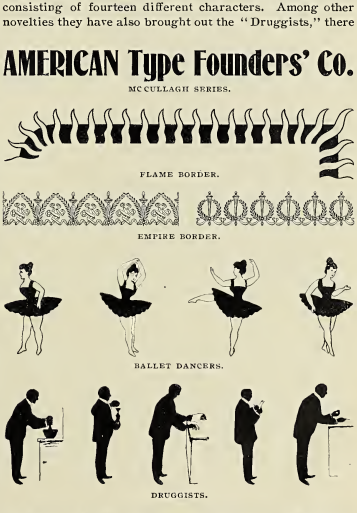
J. M. IVES, formerly with George H. Sanborn & Sons, has been appointed sole agent for the Brown & Carver paper cutting machines in the West, with offices at 315 Dearborn street, Chicago. Mr. Ives sells bookbinders' machinery of all kinds, wire stitchers, paper-cutting knives, cutting sticks, etc. He has had a wide experience in this particular line, and although thoroughly competent to talk up the merits of any machine, will not have to do an unreasonable amount of work to convince people of the merits of the well-known machine he now is agent for.

THE Texas *Press Bulletin* claims that the State printing has been done by a firm in Chicago that "employed cheap labor," while the printers of that State have been walking the streets looking for work. It states that the legislature will be memorialized requesting the laws to be so altered as to compel the printing to be done in Texas, and suggests that Texas publishers and printers be paid more to keep money in circulation. It says: "Texas has a number of printing houses prepared to do the work, but as they pay fair wages and employ adult labor they cannot compete with the cheap-john or child establishments. The question is, Would it not be of more benefit to the State to pay a little more to the Texas publishers, thereby assisting a large number of industrious, taxpaying citizens and keeping a large amount of money in circulation at home, than to furnish employment for people in a far-away clime?"

PHILADELPHIA has a School of Industrial Art, in connection with the great Pennsylvania University, that is much similar to the trade and technical schools of France and Germany. This is an important branch of the institution and will undoubtedly prove a factor in stimulating the higher development of American trades and manufactures. It is a matter of general comment that the success of Germany in securing its phenomenal industrial growth is directly traceable to its superior instruction in the trade and technical schools. The Philadelphia School is no playroom, but every stage of the manufacture is thoroughly taught. In the Textile School, for example, the student learns to prepare the fabric, to dye it, to weave it, after his own designs, and to adapt his designs to the quality of the material and the capability of the machinery. Technical schools for printers and engravers are now in order and should be established in every city in the country.

RECENT TYPE DESIGNS.

We show herewith a specimen line of the McCullagh series made by the St. Louis branch of the American Type Founders' Company, a page of which was shown last month. It is made in eight sizes, 10 to 48 point, with 60 and 72 point sizes in preparation. We also present a few samples of the "Ballet Dancers" made by the same branch, the font consisting of fourteen different characters. Among other novelties they have also brought out the "Druggists," there



being ten different characters in each font. The Empire border is made by the St. Louis branch in two sizes, two designs of each size. The Baltimore branch has produced the Flame border, a sample of the 24-point size being here shown. It is made in 6, 12, 18 and 24 point sizes, with 30 and 36 point sizes in preparation. This border is a striking one for newspaper advertising.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

SAMPLE BOOK OF FLAT PAPERS.

We show herewith, in reduced form, a design by Charles Holloway, Chicago, made for the cover of a new sample book for the J. W. Butler Paper Company. The design, which is distinctively American, was stamped in brown ink upon buff buckram, with the lettering and part of the background in gold, the whole forming one of the handsomest effects ever produced. With such a work of art upon the cover it is natural to expect a sample book in keeping with it, and this is certainly the case, for no finer specimen book of record and letter papers has ever been issued by any house. The entire work of arranging the book was looked after by C. A. Dexter, of the Butler Company, the book being completed without a single mistake occurring. It includes complete samples of all the regular brands handled by the Butler Company, such as Florence, Butler, Mascot, Puritan, St. Charles, Peerless, and their other well-known brands, Royal Crown, Carey, Old-Time, Crane's, Agawam, etc. Besides these, a full line of samples of their standard ledger papers, ledger mills, and L. L. Brown's ledger.



Cover Design by Charles Holloway, Chicago.

ELECTRICITY IN BELTS.

Some time since an engineer in a large factory called the attention of a visiting expert electrician to the electricity in a big driving belt, and was quite surprised when the expert informed him that the electricity was caused by the belt slipping. The expert added that it was simply a wasting of power and could be prevented by applying Dixon's Traction Belt Dressing, made by the Joseph Dixon Crucible Company, Jersey City, New Jersey. This dressing was applied and the electricity disappeared at once. Electricity in belts is not only a waste of power, but is also an element of danger by fire.

THE NEWEST CUTTER KNIFE.

After finding there was a market for a knife finished to mathematical exactness, Messrs. Loring Coes & Co., Worcester, Massachusetts, turned their attention to the production of knives that would be free from the inherent faults of the usual run of such goods. They have now, by the evolution of a wholly new process, put in the hands of their customers a knife that absolutely will not spring in heavy cuts. The old knife was made with the thinnest possible film of tool, or high carbon cast steel, welded to a backing of iron or Bessemer steel. This was so springy that it often ran off, or sprung away, in heavy cuts. The new "Micro-Ground" paperknife is made with sixty-five per cent more steel on its cutting edge, and with a positively dead soft Swedish Siemens-Martin steel, for a backing. This stock is welded by means of specially devised tools, and is warranted free from seams. It is hardened by a special thermostatic process, without the use of delicate electric tools that are liable to injury, and as an outcome of this process their knives are more even in temper than any ever put on the market. The final finish, the "Micro-Ground" surface, is done with tools that are the sole property of the company, and are the most accurate tools for commercial grinding in existence. They furnish every knife, bolted to its own case, and ground and honed ready for immediate use. This last being a great help to the trade, as it assures them that the knife is of good temper before they begin to use it. They regularly make all classes of knives for the paper trade, and are always glad to make estimates for new or unusually shaped knives for any service. They issue special sheets for each separate class of work, and will be pleased to send any or all as desired, on



THE FAMILY PET

FROM AN OIL PAINTING

'ED IN THREE IMPRESSIONS WITH
CHROMOTYPE INKS

From F. E. OKIE CO.

KENTON PLACE
PHILADELPHIA

ENGRAVED BY
PHOTO-CHROMOTYPE ENGRAVING CO.
719 VINE STREET, PHILA.

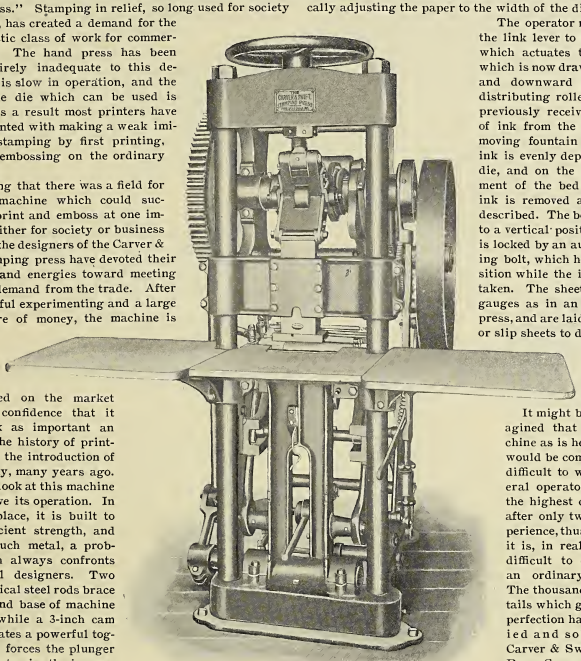
Duplicates for Sale, Various Sizes.

receipt of request for them. The date of issue of this number completes their sixty-seventh year in the business (1830-1897), and they are the oldest firm in the line on the continent.

THE CARVER & SWIFT STAMPING PRESS.

This machine has been designed and constructed for the purpose of printing in relief, from metal dies, or plates, and supersedes the old hand press, commonly known as the "Seal Press." Stamping in relief, so long used for society stationery, has created a demand for the same artistic class of work for commercial uses. The hand press has been found entirely inadequate to this demand. It is slow in operation, and the size of the die which can be used is limited; as a result most printers have been contented with making a weak imitation of stamping by first printing, and then embossing on the ordinary job press.

Realizing that there was a field for a power machine which could successfully print and emboss at one impression either for society or business purposes, the designers of the Carver & Swift stamping press have devoted their ingenuity and energies toward meeting the great demand from the trade. After much careful experimenting and a large expenditure of money, the machine is now placed on the market with the confidence that it will mark as important an epoch in the history of printing as did the introduction of lithography, many years ago.



Let us look at this machine and observe its operation. In the first place, it is built to have sufficient strength, and not too much metal, a problem which always confronts mechanical designers. Two 3-inch vertical steel rods brace the head and base of machine together, while a 3-inch cam shaft actuates a powerful toggle, which forces the plunger downward to give the impression, dividing the entire stress between the head, base and cam shaft of the press. The operation of the machine is as follows: The die is made fast between chuck jaws on the bed, and the operator then proceeds to make a "counter," or male die. He glues a piece of heavy trunk board, or other suitable material, to the counter block, places same in the bottom of the plunger, releases a link lever (which connects the bed to its actuating rock arm), and starts the machine in motion by throwing in the friction clutch. The link lever having been disconnected, the bed will remain stationary, while the counter block will be forced down on the die, and in a few moments a perfect impression of the die will appear in relief on the counter. After this is brought up sufficiently, the counter is cut away so as to relieve the pressure, leaving only in evidence the counterpart of the engraving. The operator next adjusts the ink fountain and distributing roller, which are placed at rear of the press. To remove the ink from the entire face of the die, leaving it only in the engraving, a roll of paper of suitable width and strength is placed on a spindle, and carried by means of feed rollers around a wiping bed, which is so actuated that it connects with the die immediately after the ink has been deposited thereon. As the die passes under it, the surplus ink is removed by the wiping paper, leaving the die clean and ready for the impression. The wiping paper is fed by a device automatically adjusting the paper to the width of the die.

The operator next connects the link lever to the rock arm which actuates the bed, and which is now drawn backward and downward to meet the distributing roller, which has previously received a supply of ink from the continuously moving fountain roller. The ink is evenly deposited on the die, and on the return movement of the bed the surplus ink is removed as previously described. The bed now comes to a vertical position, where it is locked by an automatic sliding bolt, which holds it in position while the impression is taken. The sheets are fed to gauges as in an ordinary job press, and are laid out on trays or slip sheets to dry.

It might be readily imagined that such a machine as is here described would be complicated and difficult to work, but several operators have done the highest class of work after only two weeks' experience, thus proving that it is, in reality, no more difficult to operate than an ordinary job press. The thousand and one details which go to make up perfection have been studied and solved by the Carver & Swift Stamping Press Company, of Philadelphia, Pennsylvania. They have done the experimenting at their own expense and thereby set a commendable example to the mechanical profession because they do not ask their customers to buy experience. They have a complete and perfect machine which will be duly appreciated by the enterprising portion of the trade. Among recent purchasers are William B. Burford, of Indianapolis, Indiana; J. B. Connolly, 156 William street, New York, and L. W. Lawrence, 89 Liberty street, New York.

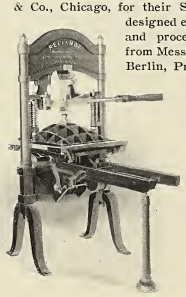
FOR BUSINESS OR PLEASURE.

With the advent of spring and the season for cycling many of our readers will be interested in whatever pertains to the pleasures of wheeling. In this connection probably no recent invention will take precedence over the Challenge Adjustable Handle Bar, for the reason that its use conduces

to the health and comfort of all who ride the winged steed. It may be changed from one position to another by the rider without dismounting, which enables one to adapt the bar to conditions of road, head winds, etc. C. W. Miller rode the Challenge Adjustable Handle Bar all through the six-day race at Tattersall's, Chicago. He says: "I have used nearly all kinds of bars, but the Challenge is the finest thing I ever saw for resting while on the wheel. I had not the slightest numbness in either hands or wrists after six days' continuous riding with the Challenge bar." And Fred H. Schinneer says: "I found the Challenge bar relieved me from any tired feeling, as it permitted my body to vary its position whenever I wished to do so. You have provided wheelmen the most healthful and convenient handle bar yet brought out." Made by the Challenge Machinery Company, Chicago, and for sale by dealers.

AMERICAN MACHINERY IN GERMANY.

One of the latest orders received by Paul Shniedewend & Co., Chicago, for their Special Reliance hand press, designed especially for proving half-tone and process cuts, came by cablegram from Messrs. Meisenbach, Riffarth & Co., Berlin, Prussia. The Reliance Special hand press referred to, which has been so readily adopted by leading engravers and printers, is unquestionably without equal in strength, rigidity and accuracy of construction. The manufacturers say that a first-class proof of a half-tone cut the *full size* of the platen may be taken on this press without the least strain to the press. The Henry O. Shepard Company have one of these Reliance presses in use, for proving up and preparing for the press the half-tone cuts that appear in THE INLAND PRINTER, which is printed by the above company.



CAMPBELL PRINTING PRESS & MANUFACTURING COMPANY VERSUS DUPLEX PRINTING PRESS COMPANY.

On page 91 of the April issue of THE INLAND PRINTER an article appears dealing with the litigation between the Campbell Printing Press & Manufacturing Company and the Duplex Printing Press Company. To the statements therein made the former company take exception, as tending to mislead, and have addressed the following explanation to the editor of THE INLAND PRINTER:

NEW YORK, April 10, 1897.

To the Editor of THE INLAND PRINTER, *Chicago, Ill.:*

DEAR SIR,—In your issue for April appeared an article concerning the present status of our litigation with the Duplex Printing Press Company, of Battle Creek, and with users of the Cox Duplex press. As the substance of this article is not in accordance with the facts in the matter, we desire to bring the true state of the case to your attention, feeling that you will very gladly accord a statement from us a position in your columns.

In 1892 we brought suit against Messrs. Marden & Rowell, of Lowell, Massachusetts, who were using a Cox Duplex press, which infringed two patents belonging to us, one of Kidder and the other of Stonemetz. After a lengthy contest, the Circuit Court for the District of Massachusetts decided that the Duplex press in question did infringe the two patents referred to, and thereupon granted an injunction restraining the use of the press, and filed what is known as a "Final Decree" against the machine. Marden & Rowell thereupon paid us $2,500 in cash as a license fee, and we permitted them to again use their machine.

After this transaction, although the machine was again put in operation, the final decree was not vacated and continued to hold against it. In order that the matter might be cleared up, the courts were asked to dissolve this final decree, in view of the fact that Marden & Rowell had paid our claim in full. With this request the Court complied, and it is this decision to which you have referred, erroneously, as a complete settlement of our case against the Cox Company and users of the Cox machine.

I beg to state that this settlement affects *only* the users named above, and in no wise relieves others who are likewise infringing.

Throughout the whole controversy the courts have decided upon the merits in our favor, and although the Kidder patent has since expired, yet the Stonemetz, which runs until 1905, will effectually prevent the use of Cox machines until that date. The entire matter is now in the hands of the United States Court for final adjudication, and if its decision is in harmony with all thus far given, every user of a Cox press will be rendered as liable to us as were Messrs. Marden & Rowell. We state the actual condition of affairs in order that innocent parties may not be led into trouble.

Yours sincerely,

H. A. WISE WOOD, General Manager.

It is the concern of THE INLAND PRINTER to comment on controversies of this kind only so far as the interests of the trade may be involved. That the decisions of court should be given a false interpretation it is not within our province to affirm or deny, but we believe it is within the power of every printer who may be concerned as to the outcome of this litigation to ascertain the extent of his responsibility by weighing the evidence procurable from both companies, which we presume they will be glad enough to furnish on request.

REMOVAL.

The A. D. Farmer & Son Type Founding Company, formerly at 111-113 Quincy street, Chicago, has removed to 163-165 Fifth avenue, near the corner of Monroe street, where it has a larger floor space and facilities not enjoyed at the old location. Besides this the premises are nearer Monroe street, one of Chicago's printing centers, and convenient for out-of-town customers who visit other type foundries and paper houses located on that thoroughfare. They will carry a full line of all the material manufactured by the parent foundry in New York, and continue to act as Western agents for the Empire Typesetting Machine Company, as in the past. Mr. S. M. Weatherly, manager, is looking after the Western trade in a most satisfactory manner.

THE THREE BEST BORDERS OF THE DAY.



The three popular borders of today are the Empire, Flame and Laurel. They are all very original, easy to set, and give the most striking effects. Each is made in a variety of sizes, and the prices range from $1.75 to $2.65 per font. We show pieces from these borders here. They were originated and are made by the American Type Founders' Company, a concern which makes more borders than all the type founders of the world combined. These three new borders will take away that appearance of sameness which the enterprising printer is always anxious to avoid in his work.





"LAING" PATENT GALLEY LOCK-UP.

The advertisement of the F. Wesel Manufacturing Company, this month, shows an illustration of the "Laing" patent galley lock-up attached to one of their brass-lined galleys. Many devices have been invented for locking up matter upon a galley, numbers of them proving to be anything but satisfactory, and failing to accomplish the purpose for which intended. The "Laing" galley lock-up is said to be one of the most satisfactory ever put upon the market. The lock-up can be attached to any style of galley, whether of brass, wood rim, newspaper, or job galley, and is positive in its action, working with a parallel motion and securely holding the type the full length of the galley. Those wishing a quick, effective and positive lock-up device should investigate the merits of the "Laing."

THERE IS MONEY IN AN INCREASE IN SPEED FROM 250 PER HOUR TO 400.

What more is wanted? Does not such an increase mean more profit or less expense? There are millions of papers and pamphlets wrapped every day in the United States; if one-third of the labor cost of that work was saved it would aggregate an enormous sum. Read the letter printed below, then examine the picture, and send in your order to the nearest Branch of the American Type Founders' Company.

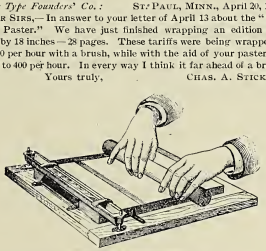
CHICAGO GREAT WESTERN RAILWAY
PRINTING OFFICE.

CHAS. A. STICKNEY,
Supt. Printing.

American Type Founders' Co.: ST. PAUL, MINN., April 20, 1897.

DEAR SIRS,—In answer to your letter of April 13 about the "Economy Wrapper Paster." We have just finished wrapping an edition of 15 M tariffs 12 by 18 inches — 28 pages. These tariffs were being wrapped at the rate of 250 per hour with a brush, while with the aid of your paster this was increased to 400 per hour. In every way I think it far ahead of a brush.

Yours truly, CHAS. A. STICKNEY.



PATENT APPLIED FOR.

This is the Economy Wrapper Paster. No. 10, 10 inches wide, is $4; No. 16, 16 inches wide, is $5. Before this was put on the market the makers experimented on brushes. The work cannot be done efficiently or rapidly with a brush, especially if it is a cheap brush.

"VERY MUCH ALL RIGHT."

MANSFIELD, OHIO, March 24, 1897.

American Type Founders' Company:

The Horton mailer which we purchased from you we are pleased to say is quite a decided success. We find it less liable to get out of repair, responds more promptly, and enables the operator to do *fully a third more work* than with any other mailer we have ever used in this office. The Horton mailer is very much all right. Very truly yours,

THE NEWS PRINTING COMPANY,
W. S. Cappellar, President and General Manager.

[Yes; the Horton is so far superior to all others that the economical publisher can afford to discard even such mailers as cost more money. The price is $20 net. For sale by all branches of American Type Founders' Company. The Economy Wrapper Paster, costing from $4 to $5, sold by same company, makes it a pleasurable and easy task to wrap your papers or pamphlets.]

EXCHANGE YOUR OLD CUTTER FOR A NEW ONE.

The *fin de siècle* rule and lead cutter is the improved Little Giant. Besides the standard gauge on the bed for cutting to twelve-point ems, this cutter has a gauge extending in front of the knife, also graduated to ems. The strip of lead or rule is fed up to this gauge, and the pieces as cut fall out of the way. No well-regulated office will be without one of these cutters. Beware of worthless imitations.

FRANK BARHYDT'S REMOVAL.

Frank Barhydt, formerly located at 606 New York Life building, has moved to Suite 1014 Monadnock block, Dearborn and Jackson streets, Chicago. Mr. Barhydt represents direct, the manufacturers of the Peerless, O.-S. Gordon and Universal job presses, and has recently been made agent for the Harris automatic press for Chicago and vicinity; he has also perfected arrangements for the sale of the Brown improved power cutters, and has arranged to furnish Wetter numbering machines and Wesel & Co's patent stereotype blocks on very short notice. Parties desiring the best in the lines indicated would do well to correspond with him.

A NEW ENGRAVING FIRM.

The Burbank Engraving Company is the name of a new concern recently started in Boston, Massachusetts, under the management of Mr. James P. Burbank, who is well-known to printers of the Eastern States, having been connected for many years with the supply house of Golding & Co., and more recently with C. J. Peters & Sons, Electrotypers. Mr. Burbank is the inventor of an embossing composition which is having an extensive sale, and the new firm will make a specialty of embossing dies.

THREE-COLOR PROCESS.

The most extensive concern in the three-color process printing business is the Photo-Colortype Company. This company is probably the first concern to make a commercial success of this comparatively new process. There is no kind of printing that exacts more from a printing press, and the following indorsement of the Gally Universal press is consequently valued very highly by the general selling agents of that press, the American Type Founders' Company:

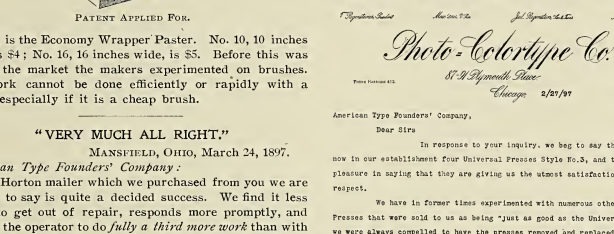


Photo-Colortype Co.
87-89 Plymouth Place
Chicago 2/27/97 189

American Type Founders' Company,
Dear Sirs

In response to your inquiry, we beg to say that we have now in our establishment four Universal Presses Style No.3, and take great pleasure in saying that they are giving us the utmost satisfaction in every respect.

We have in former times experimented with numerous other Platen Presses that were sold to us as being "just as good as the Universal", but we were always compelled to have the presses removed and replaced by the press that you are selling. The principal point about the Universal, and which is of absolute need for fine color half-tone work, such as we are doing is the perfect rigid and solid impression that warrants to give a perfect and clean impression of a half-tone of almost any size, and a perfect register.

The construction of the fountain is very ingeniously designed and the results are very equal to work done on a Cylinder Press.

We are seriously considering now to purchase one or two more Universal Presses in the very near future and will certainly correspond with you when we are ready.

Yours very respectfully,
Photo-Colortype Co.
Per

THE CHILD ACME PAPER CUTTER.

The Child Acme Cutter & Press Company, Boston, Massachusetts, report that Mr. Child has recently made a short trip to the West, and secured orders for several large Acme cutters to go to Rochester, New York; Toronto, Ontario; Cleveland, Ohio, and other cities. We are informed that Messrs. E. C. Fuller & Co., 28 Reade street, New York, and 279 Dearborn street, Chicago, will hereafter look after the trade in the cities named. The firm has recently filled an order for an Acme cutter for the Government Printing Office in Washington, and one to be shipped to England.

LINOTYPE FACES.

Many people think the linotype suitable for newspaper work only. This is not the case. It is being used quite extensively for bookwork, and now that the newspaper offices of the world are well supplied with machines, the company is making extra effort to place linotypes in book and job offices doing work in many styles of type, and have fitted up for supplying just such demands. The following examples will show the faces adopted up to March 3, 1897:

Ruby No. 18.	Minion No. 1.
Agate No. 1.	Minion No. 2.
Agate No. 2.	Minion No. 3.
Agate No. 3.	Minion No. 21.
Nonpareil No. 1.	Brevier No. 1.
Nonpareil No. 2.	Brevier No. 2.
Nonpareil No. 3.	Brevier No. 4.
Nonpareil No. 12.	Brevier No. 19.
Nonpareil Old Style No. 1.	Brevier Old Style No. 1.
Brevier Old Style Italic No. 1.	*Brevier Italic No. 1.*
Long Primer No. 1.	Small Pica No. 1.
Long Primer No. 13.	Small Pica No. 9.
Long Primer Italic No. 1.	*Small Pica Italic No. 1.*
Long Primer Italic No. 13.	*Small Pica Italic No. 9.*
Long Primer Old Style No. 1.	
Long Primer Old Style Italic No. 1.	
Small Pica Old Style No. 1.	
Agate Bold Face No. 1.	**Minion Doric No. 1.**
MINION GOTHIC NO. 2.	**Brevier Ionic No. 1.**
Nonpareil No. 1.	Bourgeois No. 2.
Brevier No. 1	Long Primer No. 2.
SMALL PICA GOTHIC NO. 1.	
TWO-LINE RUBY.	
TWO-LINE AGATE NO. 2.	

Besides these the linotype is arranged to cast a number of tasty borders for advertising uses. With such a range of work as this, and with the advantage of an easy change in measures for varying columns, the capabilities of the machines are daily becoming more appreciated.



DAVIS & FELDMAN, 1006 F street, N. W., Washington, D. C., desire to dispose of the patent rights of a composing stick which is said to be one of the most convenient ever devised. An illustration of same is given herewith. Full particulars can be obtained by addressing the firm.

THE DEXTER FOLDER COMPANY, of New York, will soon ship the second of the lot of four special machines they are building for the *Youth's Companion*, of Boston. As there are four of these machines in all, each occupying a floor space of 6 by 20 feet, some idea of the undertaking can be had. Each is capable of delivering 4,500 copies of the paper per hour, folded and wire stitched. The first machine has been in operation for six months, and is used exclusively for the New England edition of the *Youth's Companion*, which is made up of three separate sheets including the cover. It will deliver, fold and wire stitch the paper in 8, 12, 16, or 20 pages.

A PRINTER'S TECHNICAL CLUB OF ITSELF.

THE INLAND PRINTER is precminently *the* journal of the printing craft, and has no competitors. The department on "Job Composition" fills a "long-felt want." It is a sort of printers' technical club of itself.— *W. F. Dunlap, proprietor Times-Record, Valley City, North Dakota.*

WANT ADVERTISEMENTS.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, $1; "Printer's List of Prices" and four other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

CARDS—Embossed designs in colors for the progressive printer. Specimen book, 25 cents. C. M. CATLETT, Norwalk, Ohio.

EMBOSS IT YOURSELF—Our new book tells you how to do embossing, make embossing composition, make embossing dies, do color work and zinc etching, and how to make any ink work fine on glossy, coated or bond paper without picking the face off the stock, and other points by a practical printer. Price, $1. MACHRIS EMBOSSING CO., Kokomo, Ind.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

"PUBLISHING FOR PROFIT" has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth $50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

REDUCED TO 10 CENTS—"Calendar Blotter Specimens." Printed in 1895 and still without a rival. Originally 50 cents. Now, to close out, 10 cents, postpaid. HOLLIS CORBIN, St. Johns, Mich.

FOR SALE.

A COMPLETE electrotype plant in good condition. Cheap for cash. "R 19," INLAND PRINTER.

FOR SALE—At a liberal offer, electrotype block plates of "Pressman's Manual," also of "Imposition of Forms and Printer's Ready Reckoner"; both books copyrighted. J. H. POWERS, 353 Broadway, Brooklyn, N. Y.

FOR SALE—A Thorne typesetting machine, brevier type. For terms address THE FREE LANCE, Fredericksburg, Va.

FOR SALE—Hoe "Presto" or pony perfecting press; prints four and eight pages, six or seven columns; in active use about five years. Original cost, $13,000; would sell for $4,500. First-class in every way; just suited to a paper of moderate circulation, say ten or twelve thousand copies daily. A stereotyping and wetting outfit goes with press. For full particulars address "R 31," INLAND PRINTER.

HELP WANTED.

WANTED—A first-class job compositor to set the finer class of work and act as assistant foreman in a good office having six presses, with a large line of general work. Must be an up-to-date union man with original ideas. Must be sober and a worker. No spasmodic drunks need apply. Location, a town of 25,000 in eastern New York. Address, stating wages required and experience, "R 35," INLAND PRINTER.

WANTED—As foreman of our half-tone plant, a man who thoroughly understands the three-color process. Address, at once, F. V. CHANEY, One Hundred and First street, Central Park West, New York City.

WANTED—First-class compositor, with modern ideas as to the correct handling of type and capable of taking charge of a medium-sized composing room. Address, stating where last employed and wages expected, "R 10," INLAND PRINTER.

WANTED—Good steady man, capable of acting as foreman in newspaper and job office. No attention paid unless references, experience and wages wanted are given. THE COMMERCIAL, Ypsilanti, Mich.

WANTED—Up-to-date, artistic job printer as foreman in an up-to-date office. References required. Send samples of work with application. DANCE BROS. CO., Danville, Va.

SITUATIONS WANTED.

AMBITIOUS young (22) printer wants position where he can advance himself. Four years' experience; reliable, sober; reference. "R 24," INLAND PRINTER.

ARTIST wants position; good on newspaper work, buildings, portraits, lettering and commercial designing. "R 11," INLAND PRINTER.

A SITUATION by a first-rate job printer, capable of taking foremanship in a small office. Address "P. H. D.," Lock Box 259, Platteville, Wis.

CYLINDER and platen pressman desires a steady position. Up-to-date; can take charge. "R 25," INLAND PRINTER.

JOB COMPOSITOR, A 1, stone hand and make-up, desires position in first-class office. Experienced as foreman. References. "R 12," INLAND PRINTER.

JOB PRINTER AND PRESSMAN (cylinder and platen) desires situation; city experience as foreman in either branch; half-tone work; union, married, temperate; or would lease newspaper plant in Iowa or Minnesota. E. G. DEAN, Wabasha, Minn.

POSITION WANTED—Twenty years' experience as compositor in job and news offices; German-American; able to estimate, keep books and translate. Honest work guaranteed. "R 27," INLAND PRINTER.

SITUATIONS WANTED.

PRINTER, sober and industrious young man, desires position as two-thirder in first-class job office. "R 18," INLAND PRINTER.

SITUATION WANTED—As improver on cylinder. Have over five years' experience in general job office on platen, one year on cylinder. Good references and strictly sober. Knowledge the main object. "R 23," INLAND PRINTER.

SITUATION WANTED—Book and job compositor; make-up. Four and a half years' experience. Best of references. Address J. B. ROUNDS, New York Hall, Louisville, Ky.

SITUATION WANTED—By an A 1 reliable cylinder and platen pressman; well up in embossing, half-tone, catalogue and fine commercial work. Can take charge. Best references. "R 21," INLAND PRINTER.

SITUATION WANTED—By compositor; good job, table, ad. man and make-up; familiar in languages, experienced in job press-work; honest, temperate, non-union. "R 26," INLAND PRINTER.

TO FOREIGN PRINTERS — Reader wants situation. Thorough English, French, German and Russian. Experienced in most of the Oriental languages. Artistic job compositor. "ARISON," 163 Clinton street, New York.

WANTED—Position as manager, superintendent or salesman in well equipped printing or lithographing house. Long experience, thoroughly practical. "R 32," INLAND PRINTER.

WANTED—Situation by linotype machinist. References as to ability and character. Union man. "R 30," INLAND PRINTER.

YOUNG MAN, competent half-tone and chromatic engraver. Best references. AUGUSTUS M. HESLEY, Box 91, Fairport, N. Y.

BUSINESS OPPORTUNITIES.

A BARGAIN—A well equipped daily and weekly newspaper office in northern Illinois, situated in one of the best cities in the State; good paying business, and a great field for the future. It will be sold very low. Owner going out of business. Don't apply unless you mean business. Write to "R 36," INLAND PRINTER.

AN UP-TO-DATE printer of experience, with some capital, desires to invest same with a progressive concern and take inside management or foremanship of composing room. "R 28," INLAND PRINTER.

FOR IMMEDIATE SALE—An admirably located, long established and well-known weekly, enjoying very satisfactory circulation and extraordinarily large advertising and job patronage. Splendid town of 1,600. Owner retires permanently from all business. Promptly address Box 623, West Liberty, Iowa.

FOR SALE—A modern job plant, established eight years. Late type faces, power, new presses, new cutter; doing a good business; will invoice $3,000. Located in eastern Nebraska, in a Missouri river town; population, 13,000. Part cash, balance on time, or will sell half interest to good job printer. Address "R 37," INLAND PRINTER.

FOR SALE—Best-paying daily and weekly in Ohio. Publish all city and county official advertising. Only democratic papers in city of 40,000; county of 80,000. "R 16," INLAND PRINTER.

FOR SALE—Half interest in paying job business in large western city. Nine presses, Sanborn power and three electric motors and everything to make up an up-to-date plant; business growing, and offers fine opening for a man with some money desiring a safe investment; remaining partner is thoroughly practical and honest, and can control good trade which is long established. $3,000 cash required, balance to suit purchaser. "R 29," INLAND PRINTER.

FOR SALE—Job printing office, very complete; several large cylinder presses, folders, etc., nearly new; not as complete office outside of New York City; cost over $15,000, but will sell cheap. Address at once, "R 34," INLAND PRINTER.

FOR SALE—Well equipped job printing office, nearly new; elegant opportunity. Price, $1,300. Address W. WILLIAMS, 138 East Fourth street, Dayton, Ohio.

HALF INTEREST in job printing office. Splendid business; can easily be doubled. Will sell at three times business for March; third month under present management. FRED PAULY, Eau Claire, Wis.

I AM SICK and tired of running the best country newspaper and job plant in northeastern Iowa. "R 17," INLAND PRINTER.

MONTHLY MAGAZINE FOR SALE—We offer for sale a first-class monthly horticultural magazine, with a subscription list of 100,000. It is well known, and has a large advertising patronage. It will pay nearly 20 per cent on a $25,000 investment; but we are going out of the publishing business and will sell cheap. It's a great opportunity for some one. "R 33," INLAND PRINTER.

SOUTH AFRICA—Correspondence invited. Agencies undertaken. Printing, publishing, bookbinding, advertising, stationery, fancy goods, bookselling. MARKSHALL & HAYNE, Box 2323, Johannesburg.

WILL exchange one-third interest in prosperous eight-column Mississippi daily and weekly, and good job plant for interest in printing business in North or West of $2,500 value. Good position with interest. Business paying well; bright prospects. J. W. TUCKER, Jackson, Miss.

WANTED TO PURCHASE.

WANTED—A first-class secondhand outfit for composing room for a trade paper, including galleys, stones, proof press, cases, cabinets, stands, about 500 pounds brevier body and full assortment of display type. "R 20," INLAND PRINTER.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. $10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

COPYING INK spoils rollers, makes double work for pressman and press MUST run slower. You know that. Now, try Monarch "Special" Reducer on your next run. It overcomes all these annoyances. Ink will flow like black; doesn't dry or pull rollers. Just a bit in the ink—lasts all day. No need to stand, glycerin bottle in hand, with eyes on the rollers. Press capacity doubled. Doesn't affect color. Saves its price in an hour. Send for circular and sample sheets. It's the only thing of the kind made. We make it; you need it. Monarch Reducer for ordinary inks, and our Electricity Killer and Embossing Compound are also leaders. PRESSMAN'S SUPPLY CO., Kalamazoo, Mich.

EMBOSSING DIES—We are headquarters for everything in this line. Prices are right. Zinc dies, $1 up, according to size; brass dies, $1.50 up. Send stamp for circular. BURBANK ENGRAVING CO., 583 Washington street, Boston, manufacturers Burbank's Embossing Composition.

NEWSPAPER single-column line cuts of photos, in lots of two or more, $1 each. Double column, $2 each. H. T. JEFFERY, 510 Woodland avenue, Warren, Ohio.

PATENT RIGHTS of the best composing stick ever invented. Price reasonable. For information address DAVIS & FELDMAN, 1006 F street, N. W., Washington, D. C.

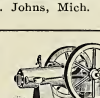
PHOTO-ENGRAVING — Will make three-color plates for the trade. For terms, etc., address M. WOLFE, 18 East Fourth street, Dayton, Ohio.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

10 CENTS. HOLLIS CORBIN, St. Johns, Mich. See ad. in another column.

Gasoline Engines



The Most Reliable and Cheapest for Printers.

No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.



SIMPLE.

DURABLE.

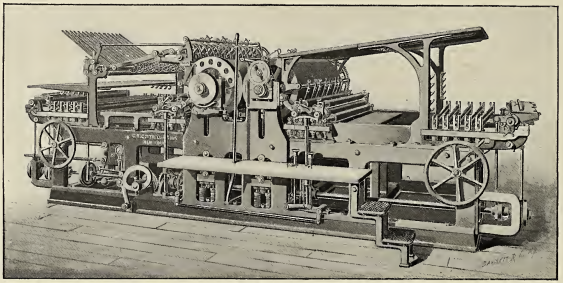
ECONOMICAL.

The Miller Perfect Perforator.

Perforates while printing. Perforation is neat and clean. Does not interfere with clear impression. Perforates any width, at exact place desired. Easily adjusted. Made of steel to fit any platen job press. Write for circular.

THE MILLER PERFORATOR CO., PUNXSUTAWNEY, PA.

Cottrell Flat Bed Perfecting Press.



To Believe in a Printing Press is the Second Step; You must First Believe in the Man who makes it.

The experience of two generations, and the thought and labor of a quarter of a century, have been engrafted into the Cottrell Flat Bed Perfecting Press. It marks the farthest advance of press-building up to date.

If you want to kill all competition, you can do it by the ownership of this Press, which doubles your production, halves your expense, gives you twice the capacity on your present floor area, and enables you to complete work in one-third the time now required.

Think of this! *In a pressroom just half the size of your present one, you can do all the work you are now doing, in one-third the time and at one-half the cost.*

The important feature in this press is the famous "self-shifting tympan." The unanimous verdict upon this mechanism is all in praise of its wonderful simplicity. It involves no more skill or care than is required for the replenishing of a fountain or the washing of a roller. It can be easily handled by the feeder.

Will you not take an early opportunity to see this press in operation? We will gladly accompany you, regardless of any thought on your part to purchase one. We simply want printers to see it.

C. B. Cottrell & Sons Co.

Times Building, 41 Park Row, New York.

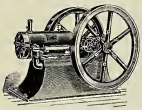
Chicago Office: 297 Dearborn Street.
D. H. Champlin, Manager.

Manufactory: Westerly, R. I.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND
DIXON'S BELT DRESSING....WHICH PREVENTS SLIPPING AND PRESERVES THE LEATHER.
Are two Indispensable Articles for Printers and Publishers.
Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO

THE BACKUS GAS OR GASOLINE ENGINES.



Simplest and best. Has fewer parts than any Gas Engine built. Can refer to customers who first tried other makes that were failures and then purchased the Backus.

Printers using the Backus Gas Engine: The Times Publishing Co., Pekin, Ill., 8 horse-power, displaced an Otto Engine; The Tribune Publishing Co., Pekin, Ill., 6 horse-power; Gazette Publishing Co., Port Jervis, N. Y., 10 horse-power; Canton Register, Canton, Ill., 6 horse-power; Utica Sunday Tribune Co., Utica, N. Y., 12 horse-power; H. F. Vogel, Greensburg, Pa., 10 horse-power; Thomas Printing Co., Mechanicsburg, Pa., 6 horse-power, and many others.

☞ Send for Catalogue. **NOTICE.**—No Catalogues mailed unless you state what you want to drive.

CHICAGO WATER MOTOR AND FAN CO.,
175-177 Lake Street, CHICAGO, ILL.

Will it pay you to use Booklets?

Ask LEWIS about it

He will tell you when, how and where to use booklets; what they should contain and how much they should cost. If he thinks booklets would not do you any good, it will save you a good deal of money to know it; and if you do use booklets, it will save you as much to know just what kind will give you results. It will cost you $5.00 to have Lewis prepare an eight-page booklet for you. He is General Manager, **The Advertisers' Agency,** Philadelphia and Buffalo.



A. W. Koenig

Illustrating,
Designing,
Engraving and
Electrotyping.

Send 25 cents for 160-page **Catalogue of Stock Engravings.** This amount will be credited on your first order amounting to $1.00 or over.

722 Courtlandt Ave., NEW YORK CITY.
LOCK BOX 2374.



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

CHARLES L. STURTEVANT,
ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG. WASHINGTON, D. C.



Prouty Electro-Gasoline Engine.

100 Engines for Printers at ONE-HALF THE OLD PRICES for 60 days.

THE PROUTY CO. 79 DEARBORN ST. CHICAGO.





"STOREKEEPERS" FREE!

The above proofs show a series of six miniature silhouette cuts we have just issued. They are just the thing for newspaper ads, booklets, circulars and all kinds of advertising matter. To increase the circulation of **THE ADVERTISING WORLD**, during the present month we will send these six cuts, electros, prepaid, by mail, **FREE OF CHARGE**, to any one remitting 75 cents in stamps for a year's subscription to the paper. Address, **The Advertising World, Columbus, O.**



THE "SPECIAL" HERCULES GAS ENGINE.

GAS, GASOLINE OR OIL.



A Printers' Engine... *3,000 in Use.*

One turn of the wheel starts it, and full power is instantly developed.
No dirt, no coal, no engineer, no noise, no smoke, no heat, no annoyance.
Clean, safe, steady, cheap, strong, automatic, reliable. THE BEST!
Our Special 2½ H. P. is the cheapest and best ever offered the Printer.
Power and durability guaranteed. **Discount will pay freight.**



2½ H. P. Special.

HERCULES GAS ENGINE WORKS,

ALL STYLES FROM 1 TO 200 HORSE-POWER.

Write for Catalogue.

405-407 Sansome St., SAN FRANCISCO, CAL.

L. L. Brown Paper Company

ADAMS, MASS., U. S. A.

MAKERS OF

LINEN LEDGER AND RECORD PAPERS

For Blank Books, Merchants' and Bankers' Ledgers, County or State Records.

ALL-LINEN PAPERS

For Typewriting and Fine Correspondence.

BOND PAPERS

For Policies, Deeds and Commercial Purposes.

HANDMADE PAPERS.

We are the only makers of Handmade Paper in the United States, and the increasing demand for these papers for drawing, water-color painting, correspondence and special book editions, gives ample evidence of their popularity.

Be sure to specify "Brown's" Paper when Ordering your Blank Books.

L. L. Brown Paper Company, *ADAMS, MASS. U. S. A.*

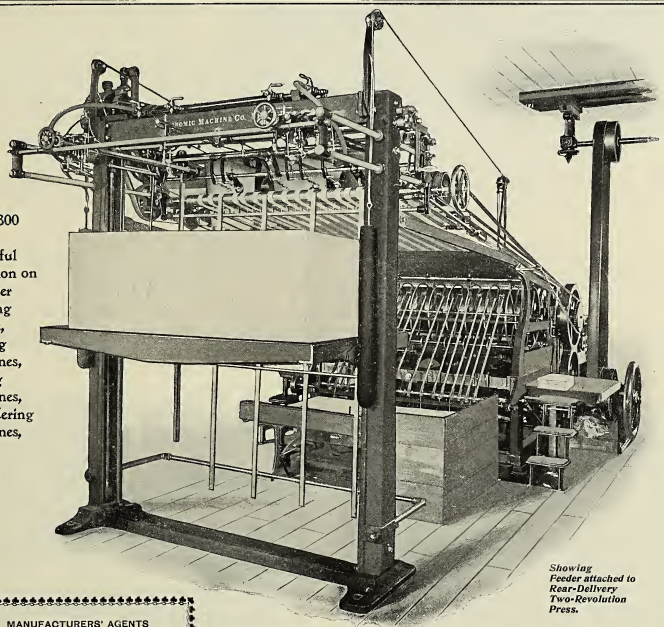
J. W. Butler Paper Co.

212-218 MONROE ST., CHICAGO,

are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on Cylinder Printing Presses, Folding Machines, Ruling Machines, Calendering Machines, etc.



Showing Feeder attached to Rear-Delivery Two-Revolution Press.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

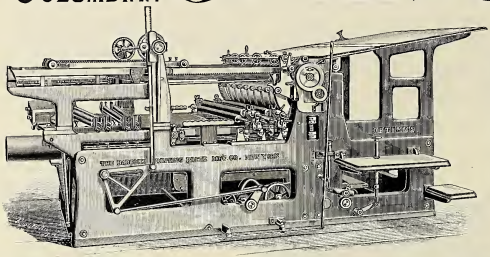
E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

THE NEW COLUMBIAN OPTIMUS

Stands High Above all others.



THE Babcock Printing Press Manufacturing Co. hold patents covering the delivery used on the Optimus, and also patents covering various devices for accomplishing practically the same result. The popularity of the Optimus has led some manufacturers to attempt to deliver the sheets in the same position.

We take this means to call the attention of all concerned to the fact that damages for infringements can be collected from either the user or the maker of such infringing device, and also to notify such persons that the Babcock Printing Press Manufacturing Co. will protect its rights by such means as it shall deem best.

WE GUARANTEE: The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

BARNHART BROS. & SPINDLER,
General Western Agents,
183 to 187 Monroe St., CHICAGO, ILL.

FOR SALE BY
Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE

G. A. GOLLORD, Manager of New York Office,
9-10 Tribune Building.

OPTIMUS Two-Revolution, STANDARD Drum Cylinder,
DISPATCH Single Revolution, REGULAR, COUNTRY

Catalogue sent on application. AND OTHER CYLINDER PRESSES.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:
3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power		Price for Steam Power		Selfclamp.		Cut Indicator		Rapid movement of back Gauge.	
	Cm.	Inches	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.
A B.	50	19⅔	425	21 5	550	27 10	150	7 10	100	5 0	80	4 0
A Ba.	55	21⅔	485	24 5	610	30 10	160	8 0	105	5 5	80	4 0
A C.	60	23⅔	575	28 15	700	35 0	175	8 15	110	5 10	85	4 5
A Ca.	65	25⅝	650	32 10	775	38 15	185	9 5	115	5 15	85	4 5
A D.	71	28	740	37 0	865	43 5	200	10 0	120	6 0	90	4 10
A Da.	76	30	825	41 5	950	47 10	220	11 0	125	6 5	90	4 10
A E.	83	32⅝	950	47 10	1,075	53 15	240	12 0	125	6 5	95	4 15
A Ea.	91	35⅞	1,050	52 10	1,175	58 15	250	12 10	130	6 10	95	4 15
A F.	95	37⅜	1,150	57 10	1,275	63 15	260	13 0	135	6 15	100	5 0
A Fa.	100	39⅜	1,250	62 10	1,375	68 15	280	14 0	140	7 0	100	5 0
A G.	108	42½	1,400	70 0	1,525	76 5	315	15 15	145	7 5	105	5 5
A Ga.	113	44½	1,500	75 0	1,625	81 5	325	16 5	150	7 10	105	5 5
A H.	120	47¼	1,600	80 0	1,725	86 5	340	17 0	155	7 15	110	5 10
A Ha.	140	55	1,950	97 10	2,075	103 5	365	18 5	160	8 0	115	5 15
A I.	160	63	2,275	113 15	2,400	120 0	390	19 0	160	8 0	120	6 0
A Z.	210	82½	—	—	4,900	245 0	500	25 0	200	10 0	—	—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:
Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

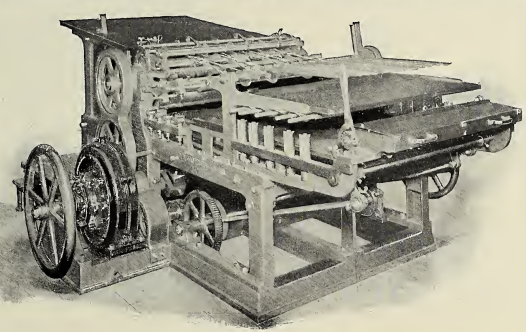
Karl Krause, Leipzig
Engineer.



Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co.,

General Offices and Works:
527 West 34th Street, New York City.

BARGAINS in Secondhand PRESSES

WE ADVERTISE ONLY STOCK IN OUR WAREROOM.

PRICES TO SUIT YOU.

150..42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book.....
151..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
152..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....
148..37 x 52 Hoe Two-Revolution, four-roller, table distribution.....
139..38 x 54 Taylor Three-Revolution, air springs, tape delivery .....
120..34 x 52 Cottrell & Babcock Drum Cylinder, air springs, tape delivery, two-roller, rack and screw.
153..35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery...
101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery.....
123..24 x 30 Cottrell & Babcock Drum Cylinder, air springs, tapeless delivery.....
131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw .....
130..17 x 24 Potter Drum Cylinder, wire springs, tapeless delivery .....

132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery .....
127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw .....
149..16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution...

PRICES TO SUIT YOU.

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

134..Brown Combination Folding Machine, taking sheet 32 x 48, 2, 3 or 4 fold, with insert or cover, four pasters and three trimmers.....
109..Seven-column Quarto Kendall Folding Machine, with paster and trimmer .....
142..Two H. P. Sprague Electric Motor, 110 voltage..

FULL LINE OF NEW O. S. GORDON PRESSES AT MANUFACTURERS' PRICES.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

Telephone, Main 3726.

Bronson Printers' Machinery and Warehouse Co.

H. BRONSON, President and Gen'l Manager.

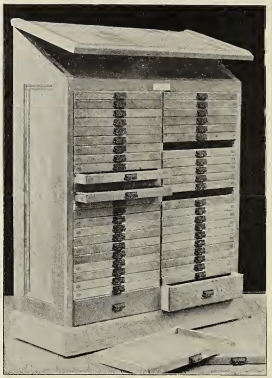
48 AND 50 NORTH CLINTON STREET, CHICAGO.

The Bennett Electro Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



50 Drawers,
14 x 18 x 1 inches.

Floor Space,
42 x 20 inches.

Shipping Weight,
270 lbs.

THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

The Price is **$20.00**

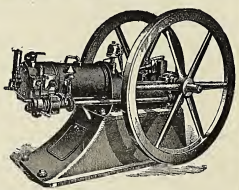
POWER
FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.
No. 245 Lake Street, CHICAGO.

New Champion Press



Lowest Prices
Best Work

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.			FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.		
Chase 6x10 in.;	weight, 300 lbs.,	$ 65	Chase 8x12 in.;	with throw-off,	$120
" 8x12 "	" 600 "	85	" 9x13 "	"	140
" 9x13 "	" 750 "	100	" 10x15 "	"	175
" 10x15 "	" 1,000 "	138	" 11x17 "	"	225

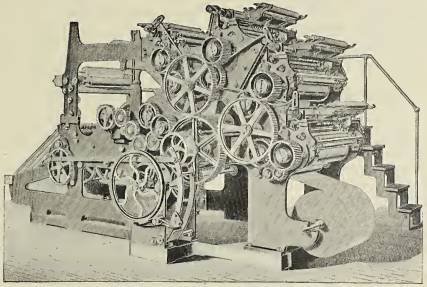
Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

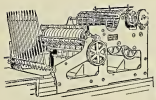
A. OLMESDAHL, *Manager.*

New Champion Press Co.
Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,
No. 41 Centre Street, New York.

SPECIAL PRINTING MACHINERY.



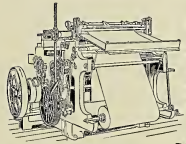
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

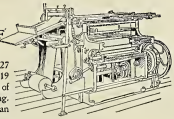
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





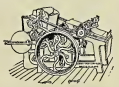
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



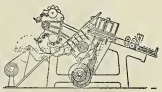
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



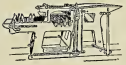
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



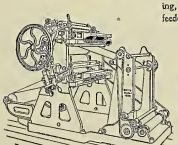
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



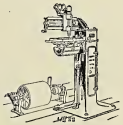
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks, Printing Inks for Bookbinders, Colors for Lithographers and Printers, Transparent Lithographic Inks, Tin Printing Inks, Lichtdruck Inks, Plate Printers' Colors, Oils, Varnishes, etc., and Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

Office and Factory:
46-48 East Houston Street,
NEW YORK.

Do You Want a Bargain?

I Sell Lower than any other house.

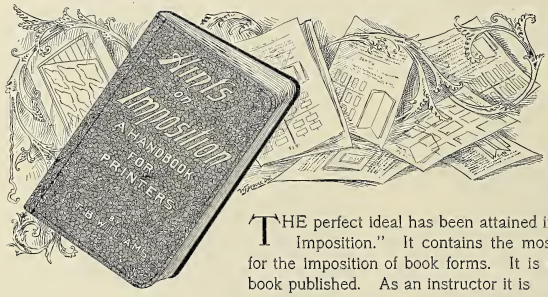
COMPARE THESE PRICES:

Hoe Double Cylinder, box frame, all modern improvements, will take 7-column, 8-page,	$1,250
Hoe Double Cylinder, box frame, all modern improvements, take 8-col., 8-p., with two Dexter Folders (new style) attached,	1,650
Hoe Three-Revolution, bed 36 x 54,	775
Hoe Drum Cylinder, bed 36 x 54, tapeless delivery, three rollers,	550
Hoe Pony Drum, bed 21 x 23,	300
Hoe Drum Cylinder, bed 23 x 28,	325
Cottrell & Babcock Two-Revolution, bed 42 x 55, 4-roller, cylinder trip,	1,000
Campbell Country Cylinder, take 6-column, 8-page,	325
Campbell "Complete," tapeless delivery, take 6-col., 8-page,	390
Cottrell & Babcock Drum Cylinder, bed 33 x 46, four-roller, tapeless delivery, air springs,	600
Campbell Oscillator, bed 33 x 46, four rollers, table distribution,	390
Campbell Two-Revolution, bed 38 x 56, four rollers,	1,050
6-Column, 8-Page Cylinder Press,	400
9-Column Folio Cylinder Press,	375
8-Column, 8-page Stonemetz Folder, for periodical or newspaper,	550
7-Column, 8-Page Dexter Folder,	250
7-Column, 8-Page Stonemetz Folder,	240
6-Column, 8-Page Stonemetz Folder,	210
Half Medium Universal, F. & S.,	210
10 x 15 Baltimore Jobber, with impression throw-off, fast and loose pulley,	95
8 x 12 Gordon, with impression throw-off and S. F.,	85
7 x 11 Pearl Press,	60
10 x 15 Gordon,	110
8 x 12 Golding Jobber,	85
30-inch Lever Cutter,	85
30-inch Lever Cutter,	75
32-inch Sheridan Cutter, steam power and hand,	150
Washington Hand Presses, all sizes.	

If you do not see what you want, please write

RICHARD PRESTON, 149 Congress St., 146 Franklin St., BOSTON, MASS.

☞ New England Agent for Dexter Folding Machines.



AN IDEAL.

THE perfect ideal has been attained in this book—"Hints on Imposition." It contains the most complete instructions for the imposition of book forms. It is the best printers' handbook published. As an instructor it is

AN ACKNOWLEDGED LEADER!

It is published in pocket size (4 inches by 6 inches), which makes it a convenient companion. The subject of the imposition of forms for books of all sizes and kinds is treated in plain terms, which may be easily understood by journeyman or apprentice.

The work abounds in illustrations, and the folded sheet is placed beside the form, showing the relation of each to the other. Several chapters are allotted to margins in the form and book, imposition and locking up of pages of unequal size in a form, register, gripper margin, envelope forms, etc.

Price, leather, $1.00.
Sent postpaid on receipt of price.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.

AMERICAN ENAMEL BOOK is the King of Book and Catalogue Papers, because it possesses every printing, binding and wearing quality that is essential to secure high-class work. A catalogue printed on American Enamel Book is like a piece of furniture built from solid polished mahogany. If it were printed on one of the many cheap coated papers now on the market, it would be like the same piece of furniture built from varnished pine—that's about the difference. American Enamel is an honest sheet—the same all the way through. Bright, clean, natural tone. Splendid printing surface, and it's strong. Prints well, folds and binds well, and lasts well. Can't lift or peel. Coat is incorporated with the stock (which, by the way, is rag stock). Those who were the most skeptical are now its warmest friends. They doubted its printing quality, but their printing press, in a mechanical sort of way, told them better. If you want to put a sheet into your high-grade catalogue and book work that is worthy, that has something to recommend it in addition to printing surface, that gives you a sense of having put an honest piece of work on an honest paper, insist on having AMERICAN ENAMEL BOOK. The record of its increased sale tells a most convincing tale of its friend-making habits. It can be had at the price of the low-grade coated products, and only from the

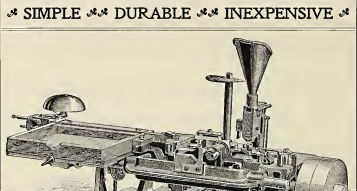


AMERICAN PAPER COMPANY

50 to 56 Custom House Court, Chicago. Send for samples, printed and plain. N.B...The genuine is now put up with our special ream-mark.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE.
NO SPECIAL NICKS.

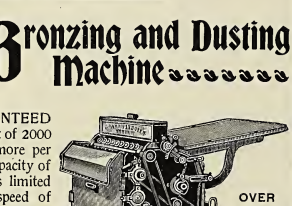
Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,
44 Pine Street, New York.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.

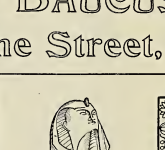


OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
18 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,
191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.



TRADE MARK

Arabol Mfg. Co.

MANUFACTURERS OF
Prepared Gums, Glues,
Sizes and Finishes.....
Pastes, Cements.....
Mucilages.....

...Arabol...

15 Gold Street, New York.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

When Coming to Chicago,

Remember the headquarters for anything and everything in the line of Printers' Material and Machinery is still at the old location, 139 and 141 Monroe Street. Been there many years—long before the "big fire." We make a specialty of Rebuilt Machinery, and here are a few of the bargains we have in that line:

Cylinder Presses.

41 x 60	Campbell, two-roller, two-revolution press, with table distribution and front delivery,	$1,300
38 x 53	Campbell Intermediate, two-revolution, two-roller press,	1,200
33 x 47	Cottrell & Co. Monarch Drum Cylinder, table distribution, good as new,	900
24 x 30	Cottrell extra heavy job and book press, with all modern improvements,	875
21 x 28	Cranston Improved Commercial Press, tapeless and with all late improvements,	600
34 x 50	Cranston, two-revolution, four-roller press,	1,000

A large line of lower priced presses for newspaper work, of various sizes and makes.

Lithograph Presses.

We have a number of Lithograph Presses, on which we will be pleased to quote prices and terms. Among the Lithograph Presses are: Two No. 3 Potters, one No. 3 Campbell (24 x 32), two No. 0 Campbells (35 x 49) and one Hughes & Kimber Press.

In Job Presses

We carry constantly a large line of Gordons, Universals and Peerless Presses of different sizes, that are sold at close figures.

Bookbinders' Machinery.

We have quite a complete outfit for a small bindery, including Table Shears, Standing Presses, Numbering Machines, Wire Stitchers, Perforators, etc.

Also, Gas and Gasoline Engines and Folding Machines at very close prices. In short, for anything and everything that is used in a printing office, write to or call upon

AMERICAN TYPE FOUNDERS' CO.

MARDER-LUSE BRANCH,

JOHN MARDER, Manager.

139-141 Monroe Street, CHICAGO.

The Battle Still On

But the point of attack varies. The **Sterlings** go without saying at present.

Now Notice

Our Superfine and Extra No. 1, Pasted Bristols, Mill Bristol Board, Wedding Folios.

Novelties in Finish.

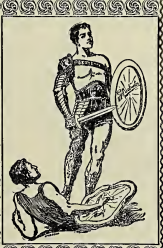
Water Color, Egg Shell, Crepe, Momie Cloth.

If you want the *Newest Wrinkle*, send to us for samples. If you want something that no one else makes, we can do it for you.

Worthy Paper Company,

Mittineague, Mass.

THE HIGHEST ACHIEVEMENT OF THE CYCLE BUILDERS' ART.



Gladiator

Gladiator,.. $85
Spartacus,.. $65
Commodore, $40
(Youth's)

Bicycles

They need no better recommendation than the satisfaction they give. All strictly High-Grade and fully guaranteed.

Gladiator Cycle Works

109-11-13-15 West 14th St.

Send for Handsome Art Catalogue—FREE.

...Chicago.

For Your Low-priced Jobs

a good profit can be assured, satisfying your customers at the same time.

Oakwood Mills, a very fine looking paper, water-marked; liked wherever introduced. Flat, 7c. per lb.; ruled, 8c. per lb.

100-lb. Colored Bristols, 22½ x 28½, assorted colors, at 70c. per 100 sheets. Sold everywhere at 80c. and upward.

3-ply Bristol Blanks, 22 x 28, thick and handy, only $1.20 per 100 sheets. Sold everywhere at from $1.25 to $1.50 per 100.

Duplex Litho Blanks, 4-ply, coated both sides, highly finished, at $2.00 per 100 sheets. Cannot be duplicated anywhere at $2.50 per 100.

Union Card and Paper Co.

198 William Street, New York.

ECLIPSES

ARE ALL OTHER SMALL SIZE CUTTERS BY THE.....

...Utility

BUY NO OTHER.



For Accurate Work and Length of *Service they can't be beat.*

Fitted with Patent Clamp for Cutting Narrow Strips.

They are Guaranteed.

For sale by all Dealers and Type Foundries.

For circular and detailed information, write to

Pavyer Printing Machine Works,

600-2-4 S. Broadway, St. Louis, Mo.

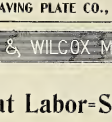
Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

WE HAVE IT PRACTICALLY

INSTANTANEOUS PROCESS ENGRAVING

For all classes of work. Simple, Cheap and Infallible.

NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.



WRITE US. **HOKE ENGRAVING PLATE CO., - - ST. LOUIS.**

MORGANS & WILCOX MFG. CO.

The Great Labor-Saver!

Have you tried it?

Send for Circular.

MORGANS & WILCOX CO.

MIDDLETOWN, N. Y.

PATENTED OCT. 11 87

STEEL FURNITURE.

MIDDLETOWN, N.Y.

If You Buy Printing Inks,

REMEMBER:

That they are made of Colors and Varnishes.
That it costs money to sell, pack and ship **Colors.**
That it costs money to sell, pack and ship **Varnishes.**

You Can Save

These expenses of the **color-maker,**
These expenses of the **varnish-maker,** and
The profits of the two makers

By Buying J. M. HUBER'S Inks,

For he makes at his works all Dry and Pulp Colors, Varnishes and the best Printing Inks that are made, from start to finish. *Try Them!*

Offices: 239 Front Street, NEW YORK. 424 Library Street, PHILADELPHIA. 337-339 Dearborn Street, CHICAGO.

FACTORY: 76-82 40th St., BROOKLYN, N. Y.

The Central Paper Company,

Nos. 177 & 179 Monroe Street, CHICAGO,

Put all their Ruled Papers up in Boxes with five Tablet Boards in each box.

SAMPLES ARE NOW READY.

ENGRAVED

WEDDING INVITATIONS, ANNOUNCEMENTS, AT HOMES,

In the most approved forms. Lowest prices.

CALLING CARDS, MONOGRAM STATIONERY.

STEEL DIE **EMBOSSED** LETTER-HEADS, ENVELOPES, CATALOGUE COVERS, etc.

...Commencement Invitations...

WM. FREUND & SONS,

NO. 158 STATE STREET, CHICAGO.

Write for Samples and Prices.

Don't Stick Me, but Stick these

GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

ORIGINAL STEEL GAUGE PINS.



Four sizes, 50c. per doz., either size.

There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,

60 Duane Street, NEW YORK.

Send for Supplements

To "No. 9" Cover Sample Book, showing the late additions to line of Covers.

The book is not complete without the Supplements.

We have sent out a large number. If we have missed you, advise us at once.

E. S. ROOKS,
Receiver of ILLINOIS PAPER CO.,
181 Monroe St., Chicago.

Book, Cover, Document, Manila Papers, etc.

COVERS

Plain
Smooth Laid
Antique Laid
"Ulster" Linen, Smooth and Rough
"Ashmere" Linen, Smooth and Rough
"Unique," Smooth and Rough
"White Star"
"Princess," Smooth and Rough
"Abbotsford" Deckle-Edge
"Shandon" Deckle-Edge
"Noiseless" Deckle-Edge
"Fort Dearborn," Enameled
"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
Embossed "Unique"
Embossed "Princess"
Embossed "Fort Dearborn"
Embossed "Yellowstone"
Colored S. & S. C. Book
Colored Coated Book
"Rialto" Coated Book
Document Manila

James White & Company,
(CORPORATION)
PAPER DEALERS,
Telephone, Express 672. 177 Monroe St., CHICAGO.

CHICAGO PAPER COMPANY

W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
—CHICAGO—
SELLING AGENTS · WHOLESALE DEALERS
· PAPER SPECIALISTS ·

PAPER

FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Leatherette

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. Pope & Co.
General Agents,
45 High St., BOSTON.

HEBER WELLS
Successor to Vanderburgh, Wells & Co.
157-159 William St., NEW YORK,

WOOD TYPE

Printers' Materials

Prices Moderate.

ONLY MAKER OF.... OF HIGH GRADE.

"Strong Slat" Cases

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

TABLE OF CONTENTS.

Punctuation. The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proofreader's Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.







FRED'K H
LEVEY
CO.

THE LEADING PRINTING
INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.

THE J. W. O'BANNON CO.

72 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Importers of German Book Cloth, Skytogene, etc.

Correspondence solicited.

Printers' Rollers..

BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.



UNCLE SAM

wants bright men to fill positions under the Government. Splendid chances for appointments this year. More than 3000 will be made in the Postal Service alone, for which examinations will be held in June and August in all cities. Particulars about dates and places of examinations (Customs, Internal Revenue, Railway Mail, Departmental, etc.), salaries, etc., *free* if you mention *Inland Printer*.

NATIONAL CORRESPONDENCE INSTITUTE, 3d National Bank Bldg. Washington, D. C.

C. W. CRUTSINGER

MANUFACTURER OF

Printers' Rollers and Composition

18 North Second Street

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.



SMITH COMMON-SENSE

Perforator

DOES THE WORK OF A $100 MACHINE.

Perforates simultaneously while printing.

Makes a clear perforation.

No cutting of rollers and packing.

Can be adjusted in a few seconds.

Will last for years.

Sent on receipt of price, $10, by

SMITH PERFORATOR CO.

1310 Filbert St., Philadelphia, Pa.

H. GRIFFIN & SONS,

ESTABLISHED 1833,

IMPORTERS AND DEALERS IN

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.

MOROCOLINE (An Imitation of Leather) A SPECIALTY.

54 AND 56 DUANE STREET

NEW YORK CITY.

ESTABLISHED 1872

PHOTO PROCESS ENGRAVERS

WE AIM AT THE BEST PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.

—DENVER.—

ETCHING METALS

We have taken particular pains to procure a very superior

Copper for Half-tone, Ground and Polished

and have numbers of letters from photo-engravers stating our Copper to be the best they have ever used. Our Copper Plates are manufactured with the greatest care and are free from hollows, waves or flaws of any kind. We can furnish this metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching

Hard and Pure or Soft Zinc of superior quality. Sheets or plates of any size or gauge required.

AMERICAN STEEL AND COPPER PLATE COMPANY, 150 NASSAU STREET, NEW YORK.

LOVEJOY CO.'S

DRY PAPER MATRIX

(PATENTED.)

Will keep in any climate.

Ready for use when wanted.

Just the thing for offices where there is but a limited amount of stereotyping.

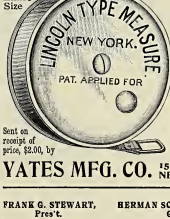
No sweat box necessary. Easy to use.

Molds can be made on machine or by hand. Less time required for drying, less heating of type and less wear on blankets than when using the ordinary matrix. In sheets 19x24 inches.

Can be sent by mail or express to any part of the world. Send 12 cents in stamps for half-sheet sample by mail. *Price, $1.50 per dozen.*

THE LOVEJOY CO.

444-6 Pearl Street, - NEW YORK, U. S. A.



Cut Exact Size

Measures...

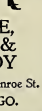
Agate
6 point
7 "
8 "
9 "
10 "
11 "
12 "

LINCOLN TYPE MEASURE
NEW YORK
PAT. APPLIED FOR

Sent on receipt of price, $2.00, by

For sale by all Dealers.

YATES MFG. CO. 150 Nassau St. NEW YORK.



SLADE, HIPP & MELOY

71-73 W. Monroe St.

CHICAGO.

Announcement.

We beg to announce to the trade that we have purchased the entire stock of the Chicago Agency of the AMERICAN STRAW BOARD COMPANY, located at 71 and 73 West Monroe Street, Chicago, and shall continue the business at the same place. We trust that we may be favored with a continuation of your patronage in the future as in the past.

SLADE, HIPP & MELOY,

FORMERLY LOCATED AT 300-302 WABASH AVE.

CHICAGO.

GLUE

Send for samples and prices of our

SPECIAL

Bookbinders' Glue.

IT'S THE BEST!

BINDERS' FLEXIBLE COMPOSITION—VERY STRONG! VERY PLIABLE! JUST THE THING FOR BACKING.

ARMOUR GLUE WORKS.

ARMOUR & CO., PROPRIETORS.

New York Office, 182 Duane St.
Boston Office, 39 Commercial Wharf.

GENERAL OFFICES:

205 La Salle Street, Chicago, Ill.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.

The Photo-Chromotype Engraving Co.

719 Vine Street, - - - PHILADELPHIA.

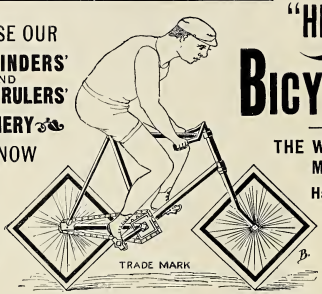
We solicit your correspondence if you appreciate

GOOD QUALITY—LOW PRICE—PROMPTNESS.

Our Catalogue now ready.

THE VERY LATEST

YOU USE OUR **BOOKBINDERS'** AND **PAPER RULERS'** **MACHINERY** AND KNOW HOW GOOD IT IS. WRITE US



THE "HICKOK" 1897 **BICYCLE**

THE W. O. HICKOK MFG. CO.
Harrisburg, Pa.

FOR PRICES ON BICYCLES OF OUR MAKE—THEY ARE HONEST "SQUARE BUILT."

SPECIAL TERMS TO BINDERS, RULERS AND PRINTERS.

Rest, Health and Pleasure



AT WEST BADEN AND FRENCH LICK SPRINGS.

On the Popular **MONON ROUTE** *The Best Line to*
LOUISVILLE, NEW ALBANY & CHICAGO RY. CO.

The NASHVILLE EXPOSITION

WITH STOP-OVER AT

MAMMOTH CAVE, KY.

AND WEST BADEN AND FRENCH LICK SPRINGS.

FRANK J. REED, General Passenger Agent, CHICAGO.
City Ticket Office, 232 Clark Street.

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

THE **FINEST SLEEPING CARS IN THE WORLD**

CHICAGO GREAT WESTERN RAILWAY
Maple Leaf Route

CHICAGO TO ST. PAUL AND MINNEAPOLIS



F. H. LORD, GENERAL PASSENGER AND TICKET AGENT, CHICAGO.

---

50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL MAKES OF PRINTING PRESSES.

NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shafting or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other method of operation.



The Bullock Electric Mfg. Co.

NEW YORK: St. Paul Building,
BOSTON: 8 Oliver St.
PHILADELPHIA: 602 Bourse Building,
ATLANTA: G. H. Wade, 708 Gould Building.
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 623 Western Union Building.
ST. LOUIS: St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple Court,

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

STRAEFFER & SIEDENBURG
PHOTO-PROCESS
ETCHERS & ENGRAVERS
305 PEARL ST., N.Y.

Gray's Ferry Printing Ink Works.

C. E. ROBINSON & BRO.

198 CLARK STREET, - CHICAGO.

86-88 Fulton Street, NEW YORK.
710 Sansom Street, PHILADELPHIA.
124 Hopkins Place, BALTIMORE, MD.

ILLINOIS CENTRAL R.R. — CENTRAL ROUTE

Runs Two Solid Vestibuled Trains Daily

DIAMOND SPECIAL NIGHT
DAYLIGHT SPECIAL DAY

between St. Louis and Chicago.

Free Reclining Chair Cars, Pullman Buffet Parlor Cars, Pullman Buffet Open and Compartment Sleeping Cars. See that your ticket between St. Louis and Chicago Reads via Illinois Central Railroad. It can be obtained of your local ticket agent.
A. H. HANSON, G. P. A., Ill. Cent. R. R., Chicago, Ill.

EVERY PRINTER WANTS—

"Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

10 Cts. brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Ed. and Pub.,
13 School Street, BOSTON, MASS.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, corner Spruce, NEW YORK. — 214 Monroe Street, CHICAGO.



MAP OF THE CINCINNATI HAMILTON & DAYTON RY.

CINCINNATI TO CHICAGO.

OPEN AND COMPARTMENT SLEEPING CARS ON NIGHT TRAINS.

The only line running 4 trains every day Cincinnati to Michigan Points.

D. G. EDWARDS, General Passenger Agent, CINCINNATI, OHIO.

The Red Letter

A Monthly Magazine under the art management of E. B. Bird.

An exponent of the younger artists and literary men of the country.

Have you subscribed?
10 cents a copy, $1.00 per year.

88 Boylston Street, Boston, Mass.



Almost Used Up!

But a Few Copies Left in stock of the following handsomely illustrated and standard works, indispensable to any

Engraver and Photographer.

PENROSE:
Process Year Book, 1896, . $1.00
ROBINSON: Elements of Pictorial Photography, . . 1.25
WALL: Artistic Landscape Photography, . . 1.25

The Inland Printer Co.



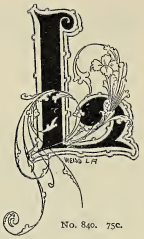
No. 837. 60c.



No. 838. 60c.



No. 839. 60c.



No. 840. 75c.



No. 841. 60c.



No. 842. 60c.



No. 843. 60c.



No. 844. 50c.



No. 845. 60c.



No. 846. 60c.



No. 847. 60c.



No. 848. 50c.



No. 849. 75c.



No. 850. 50c.



No. 851. 40c.



No. 852. 50c.



No. 853. 50c.



No. 854. 40c.



No. 855. 50c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago.
Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.

The Inland Printer



Account Book

Shows COST, PROFIT, LOSS,
THEREFORE.....
Saves MONEY, TIME, TROUBLE
.....ON EACH JOB DONE.

Facilitates estimating and prevents costly errors in quoting prices.
Is of great value as a reference book.
Reduces bookkeeping one-half.

THERE has been considerable discussion among correspondents of The Inland Printer as to the best method of determining the cost of job work. The writers agree that it is exceedingly difficult to arrive at the exact cost of producing finished work. A satisfactory solution of the problem cannot always be obtained by exchanging views in this way. By adopting the method embodied in The Inland Printer Account Book, which is acknowledged by hundreds of practical and progressive printers to be a thoroughly systematic and business-like way of keeping accounts, you will secure a plan of keeping track of orders that is thoroughly reliable. Printers cannot afford, in these times of close competition, to *guess* at the cost of doing work. There is no necessity of guessing if this Book is used. Fill out the blank lines and foot the columns and the actual cost to the office of the work done is easily ascertained.





The only way to stop the ruinous policy of reckless estimating is for printers to adopt a system of keeping accounts that will show what they make or lose on every job turned out. They will thus find where their own interests lie, and exercise extreme caution in quoting figures. If printers will adopt this Book, much of the difficulty of "making ends meet" in conducting business will be avoided. The *exact cost* of work is what very few printers can accurately determine under their present methods of bookkeeping. Buy one of these Books and start on an era of prosperity. Send for specimen sheet and circular.

THE BOOKS are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . $5.00
200-page book for 1,000 jobs, . . . 3.50



Order The Inland Printer Account Book from any Type Foundry or Printers' Supply House in the United States, or direct from.....

The Inland Printer Co.

.....*Publishers*.....

214 Monroe St., CHICAGO, ILL., U.S.A.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT COMPOSITION.

Darrow, P. C., Printing Co., 401 Pontiac Bldg., Chicago. Unmatched facilities. Booklet free.

ADVERTISEMENT WRITERS.

Goodwin, H. L., Farmington, Me. Apt advertising matter written at nominal prices.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

Missouri Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

E. MENUEL & SONS,
HONORABLE MENTION
LONDON, 1862.

PRIZE MEDAL,
SYDENHAM, 1865.

E. MENUEL & SONS,
PRIZE MEDAL,
LONDON, 1870.

HONORABLE MENTION,
PARIS, 1878.

1611 South Jefferson Ave., ST. LOUIS, MO.

Manufacturers of **Brass Type** of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSERS, HAT TIP PRINTERS and WOOD PRINTERS.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

PHOTO-ENGRAVING.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Weiis, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugeider, 117 N. Water street, Rochester, N. Y. Padding glue.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Norman, J. E., & Co., 42 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 259 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

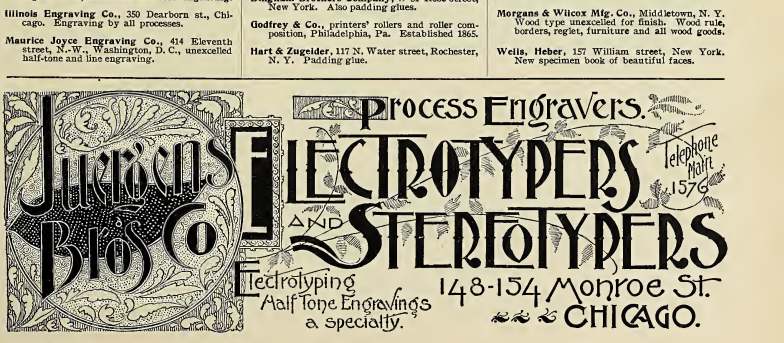
American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Weiis, Heber, 157 William street, New York. New specimen book of beautiful faces.



Byron Weston Co's



Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

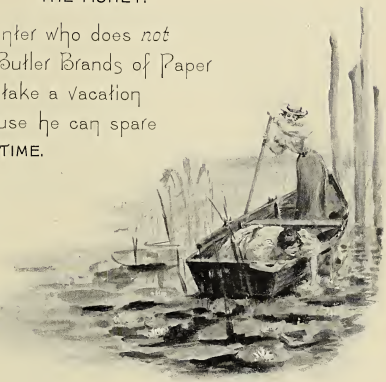
	PAGE
Advertisers' Agency	227
Advertising World, The	227
American Paper Co	235
American Steel and Copper Plate Co	241
American Type Founders' Co	133, 150, 237
Anthony, E. & H. T., & Co	152
Arabol Manufacturing Co	236
Armour Glue Works	241
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co.	230
Benedict, Geo. H., & Co	Cover
Binner Engraving Co	144
Bisagren Bros. & Co	138
Bronson Printers' Mchy. and Warehouse Co.	231
Brown Folding Machine Co	151
Brown, L. L., Paper Co	228
Buckle Printers' Roller Co	141
Buffalo Printing Ink Works	230
Bullock Electric Manufacturing Co	243
Business Directory	246
Butler, J. W., Paper Co	125
Campbell Printing Press & Mfg. Co.	126 to 129
Carver & Swift Stamping Press Co	136
Central Paper Co	238
Challenge Machinery Co	154
Chambers Brothers Co	156
Chandler & Price Co	146
C. H. & D. R'y	243
Chicago Great Western R'y	242
Chicago Paper Co	230
Chicago Water Motor Fan Co	227
Child Acme Cutter & Press Co	141
Coes, Loring, & Co	137
Color Printer, The	Cover
Cottrell, C. B., & Sons Co	226
Cramer, G., Type Plate Works	156
Crutsinger, C. W	241
Dexter Folder Co	150
Dick, Rev. Robert, Estate	150
Dixon (Jos.) Crucible Co	227
Duplex Printing Press Co	132
Eastman Kodak Co	156
Electric City Engraving Co	143
Electro-Light Engraving Co	240
Emmerich & Vonderlehr	236
Empire Typesetting Machine Co	154
Franklin Engraving & Electrotyping Co	135
Freund, William, & Sons	238
Fuller, E. C., & Co	229
Gladiator Cycle Works	237
Godfrey & Co	241
Goes Lithographing Co	137
Grand Rapids Engraving Co	240
Gray's Ferry Printing Ink Works	243
Griffin, H., & Sons	241
Hamilton Manufacturing Co	155
Harper Illustrating Syndicate	227
Harris Automatic Press Co	130
Hellmuth, Charles	234
Hercules Gas Engine Works	227
Hickok, W. O., Manufacturing Co	242
Hoke Engraving Plate Co	238
Huber, J. M	238
Illinois Central R'y	243
Illinois Paper Co	239
Interior Conduit & Insulation Co	231
Jaenecke Bros. & Fr. Schneemann	131
Juergens Bros. Co	247
Keith Paper Co	152
Kidder Press Manufacturing Co	233
Koenig, A. W	227
Krause, Karl	230
Latham Machinery Co	142
Levey, Fred'k H., Co	240
Lovejoy Co	241
Lloyd, George E., & Co	136
Maguire & Baucus (Limited)	236
Manz, J. & Co	140, Insert
Megill, Edward L	238
Mergenthaler Linotype Co	149
Miehle Printing Press & Mfg. Co	Cover
Miller Perforator Co	225
Missouri Brass Type Foundry Co	246
Monon Route	242
Morgans-Wilcox Mfg. Co	238
Moses, Lionel	227
Munson Typewriter Co	242
National Correspondence Institute	241
New Champion Press Co	232
O'Bannon, The J. W., Co	241
Okie, F. E., Co	Insert
Osgood & Co	240
Oswego Machine Works	130
Otto Gas Engine Works	232
Paper Mills' Co	239
Pavyer Printing Machine Works	238
Parsons Paper Co	152
Photo-Chromotype Engraving Co	241
Pope, A. W., & Co	239
Preston, Richard	234
Profitable Advertising	243
Prouty Co., The	227
Queen City Printing Ink Co	139
Red Letter, The	243
Riverside Paper Co	148
Rockford Folder Co	232
Rosback, F. P	136
Royle, John, & Sons	150
Scientific American	242
Seybold Machine Co	147
Sheridan, T. W. & C. B	153
Shniedewend, Paul, & Co	151
Slade, Hipp & Meloy	241
Smith Perforator Co	241
St. Louis Photo-Engraving Co	227
Straeffer & Siedenburg	243
Sturtevant, Charles L	227
Thorne Typesetting Machine Co	137
Union Card & Paper Co	238
Van Allens & Boughton	134
Van Duzen Gasoline Engine Co	225
Want Advertisements	224
Wells, Heber	238
Wesel, F., Manufacturing Co	151
Weston, Byron, Co	248
Wetter, Joseph, & Co	141
White, James, & Co	239
Whiting Paper Co	239
Whitlock Machine Co	145
Wild, Anton	136
Williamson-Haffner Engraving Co	241
Worthy Paper Co	237
Yates Manufacturing Co	241



"When Summer Comes Again."

The Printer who uses
Butler Brands of Paper
may take a vacation
because he can spare
THE MONEY.

The Printer who does *not*
use Butler Brands of Paper
may take a vacation
because he can spare
THE TIME.



EVERYBODY GO SOMEWHERE.

But while you're gone be sure the wheels are kept turning at the shop. **THE BUTLER BUSINESS BUDGET** will keep them humming. Send for it. It's free to the trade.

J. W. BUTLER PAPER COMPANY,
CHICAGO.



Proclamation!

Be it Known unto all Men, that on June 10, 1897, we will inaugurate

THE TOURNAMENT OF THE "CENTURY."

The intent being to encourage all Printers, Pressmen and Feeders to utilize to the utmost extent the marvelous capabilities of the "CENTURY" Press, to the end that an increased production of Letter press, Half-tone and Color Work may daily result in all press-rooms where "CENTURY" Presses are operated.

$1,500 IN GOLD

during the ensuing twelve months will be apportioned among the Pressmen and Feeders who make the best records upon "CENTURY" Presses.

Speed, Quality and Economy of Time, the three constituents of modern efficiency, will constitute the principal factors in the determination of each award.

The Tournament will be divided into six contests; the first five being preliminary, and occurring successively as follows:

No. 1—Beginning June 10, closing July 31. Award—$60 to Pressman, $40 to Feeder.
No. 2—Beginning August 1, closing September 30. Award—$60 to Pressman, $40 to Feeder.
No. 3—Beginning October 1, closing November 30. Award—$60 to Pressman, $40 to Feeder.
No. 4—Beginning December 1, closing January 31, 1898. Award—$60 to Pressman, $40 to Feeder.
No. 5—Beginning February 1, 1898, closing March 31. Award—$60 to Pressman, $40 to Feeder.

In the Contests Nos. 1 to 5, inclusive, the awards will be given for the best records on individual jobs, while in the last, or Contest No. 6—the Grand Finale—the award will go to the Pressman and Feeder who together make the best record continuously throughout the months of April and May. This, the

Final Contest, will begin April 1, 1898, and end May 31, 1898.
Award—$600 to Pressman, $400 to Feeder.

All pressmen and feeders operating "CENTURY" Presses are eligible to enter this Tournament. On the following page we publish the rules in detail which shall govern the Preliminary Contests.

The conduct of the Tournament will be placed in the hands of a Committee of Representative Men, whose names we shall shortly have the pleasure of announcing.

RULES.

1st. To enter, each person (Pressman or Feeder) who contemplates becoming a contestant will be required to file with us a registration blank, which will be furnished upon application.

2d. Entries may be made at any time during the various contests, but must be registered with us at least three days prior to the receipt of work which is submitted in competition.

3d. A Pressman and a Feeder, who together produce a job which is to be submitted in competition, shall constitute a Team.

4th. Each Team, if it so desires, is entitled to submit in each of the Preliminary Contests three classes of work—Cut, Color and Letterpress, a single job of each. (Note: As the Preliminary Contests concern only individual jobs, each must stand upon its own merit and cannot be assisted or detracted from by others submitted with it.)

5th. The Presswork upon each job submitted must have been begun during the period of the Preliminary Contest for which it is submitted.

6th. Accompanying each job submitted must be a record of it. For this purpose we shall furnish Competition Record Blanks, which should be properly filled out and sent to us. Four sheets of the competing job, unfolded and uncut, must accompany its record.

7th. The record of each job as entered upon its blank must be sworn to by the contestants submitting it. The oath must be taken before a notary public, or other properly authorized party, who shall duly certify it. The record must then be countersigned by an employer of the contestant, or a superintendent acting for him.

8th. The right shall be reserved to the committee to investigate the record of any or all work submitted in competition, and when upon investigation the committee finds the facts not to bear out the record as submitted, the record shall be rejected and the contestants submitting it shall be debarred from further participation in the TOURNAMENT.

9th. The winners of one Preliminary Contest cannot enter subsequent Preliminary Contests, but all Teams operating "Century" Presses, whether previous winners or not, will be eligible to enter No. 6, the FINAL CONTEST.

NOTE.—These rules are subject to amendment when necessity arises.



We Shall Protect Our Patents

The Stonemetz patent, No. 376,053, which has been upheld by the courts, covers until 1905 any Web Perfecting press having Reciprocating Cylinders which print on both their forward and backward strokes from Flat Forms of Type.

We shall hold *every user* of a press of this description personally liable for his infringement, as in the case of Messrs. Marden & Rowell, of Lowell, Mass., just ended, in which the courts stopped the infringing (Duplex) press until the users had paid our demand of $2,500 in cash.

We spend large sums annually in developing inventions and in securing patents upon them, and we shall permit *no single case* of infringement to escape the just penalty which the law provides in such matters.

The "Multipress"

is now ready for the market. It is faster, simpler, more convenient to operate than any similar machine, *and is built under sustained patents.* We shall be pleased to have all publishers examine it.

BEWARE!

All statements, from whatever source they may come, which do not correspond with the above are false or intentionally misleading. The law may be slow, but it is very sure. Keep out of trouble.

THE CAMPBELL COMPANY,

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

THE LOTUS PRESS, Nathan Bros.,
140 West 23d St., New York,

May 17, 1897.

Campbell Printing Press & Mfg. Co.,
New York:

Gentlemen,--Your "Century" presses are giving us infinite satisfaction. We do not hesitate to say that after a thorough investigation, in which all presses were considered, we selected them as incomparably the most efficient and modern machines offered.

As our work is of the most delicate and difficult nature, with which we cannot afford to run risks, we concluded it wise to put in machinery which had been recently designed to meet the requirements of the times, rather than that which had been upon the market for several years. The results obtained have well repaid our judgment.

For exact registration, delicacy and firmness of impression, good distribution of ink, strength and speed, the "Century" is the only machine that is equal to the severe demands of the day, and its unique devices render even the most difficult forms easy of production.

Your competitors endeavored to convince us that good work could not be run rapidly; your press has convinced us that it can.

Very truly,

THE LOTUS PRESS,
Nathan Bros.,
Proprietors.

The "Century"



MR. PAUL NATHAN.



MR. AUGUSTUS NATHAN.

The Campbell Co.

5 Madison Avenue,
NEW YORK.

334 Dearborn Street,
CHICAGO.

A FALSE STATEMENT.

Following is reprinted an article from the April number of THE INLAND PRINTER, page 91, which is misleading to such an extent that we deem its correction a duty to those who through it may be led into serious legal difficulties.

1. "THE COX DUPLEX PRESS WINS."

1. This heading is false; the Cox Duplex Press was adjudged to infringe two patents owned by us (Kidder 291,521 and Stonemetz 376,053). This decision *still stands* and throughout all subsequent decisions has been respected and followed. In the judgment under discussion it was not in question.

2. "THE United States Court of Appeals has dismissed the complaint of the Campbell Printing Press & Manufacturing Company against Marden & Rowell, users of a Duplex Press, in Massachusetts."

2. Because by paying us $2,500 in cash as a license fee, Messrs. Marden & Rowell had fully satisfied our claim.

3. "This is the case in which a decision in the lower court adverse to the users of the press was rendered in 1894. The opinion was handed down on March 9 by the United States Circuit Court of Appeals for the first circuit, sitting in Boston. The case has been fiercely contested, and the decision looked forward to with great interest, not only by the manufacturers of the respective presses, but by users of the Duplex press in all parts of the country. Speaking of this contest, the Battle Creek (Mich.) *Daily Journal* of March 10, says:

"It is generally known that the Campbell Printing Press Company of New York brought suit in the United States Court in Massachusetts against the Duplex Printing Press Company of this city some four years ago, claiming infringements of patents on printing presses made by the Duplex Company. Its main reliance was an old patent, known as the Kidder patent, which it had bought presumably for the purpose of this litigation."

3. Two patents were in suit, the Kidder (expired) and the Stonemetz (good till 1905). The latter securely holds the Duplex Press until its expiration.

4. "The Campbell Company succeeded in obtaining a decree before Judge Carpenter, of the United States Court in Massachusetts, and through this decree obtained preliminary injunction against several users of the Cox Duplex Press. The Duplex Company promptly appealed from this decision to the United States Court of Appeals, where the matter has been pending for many weary months, and the Court of Appeals has just rendered its decision dismissing the bill of complaint of the Campbell Company. This dismissal takes out the whole foundation from under the Campbell Company's case in Massachusetts, for with this dismissal every decree and order heretofore made by the court is vacated and goes down with the case."

"In the meantime the Kidder patent has expired. The Duplex Company has carried on this fight in a most plucky manner, showing its determination to stand by its customers and protect them from every assault at whatever cost, and is to be heartily congratulated on the successful termination of the suit."

4. The fundamental decision of infringement is in nowise affected as intimated. As the last decision affects *only* users who have paid up their royalty it can be of no benefit whatever to those who have not, except as an evidence that the courts do not consider the amount levied, viz, $2,500, as sufficiently oppressive to warrant their interference.

5. "By the decree of the Court of Appeals, 'the judgment heretofore entered is vacated, the decree of the Circuit Court is reversed, and the case is remanded to that court with directions to dismiss the bill.'"

5. This is a misstatement of the fact; it gives but half the decree, the same continuing "*because of accord and satisfaction* and without cost to either party in either court." (Italics ours.)

6. "From this action of the court of Appeals there is no further appeal, and this decision is a final settlement of this important Massachusetts case."

6 It *is* a final settlement, but of *this* particular case (against Marden & Rowell, users) only.

7. "The accompanying illustration was made from a recent photograph of the Duplex press as at present constructed, and will give readers of THE INLAND PRINTER an excellent idea of the machine as it is today. Users of the Duplex press have been considerably worked up during the last two or three years, although they have been guaranteed absolute protection by the Duplex Company, and will certainly breathe easier now that the decision regarding the press has been given."

7. In this case the following points have been established:

1—That the Duplex Press infringes patent No. 376,053, which runs until 1905.

2—That we are entitled to an injunction under the said patent, which injunction will compel the disuse of the enjoined machine pending our pleasure.

3—That we may collect the sum of *$2,500* from the infringing user as a license fee for the continued use of his machine.

4—That the courts will not interfere to prevent or restrict us in the collection of the sum specified, and

5—That, when, by the payment of royalty the user has given us full accord and satisfaction, then no decree shall continue against him.

NOTICE.—***ALL traveling-cylinder web presses, whether with stationary or movable beds, come within the scope of patents owned by us and we shall take such measures as may be necessary to suppress the infringement of our rights.***

THE CAMPBELL COMPANY.



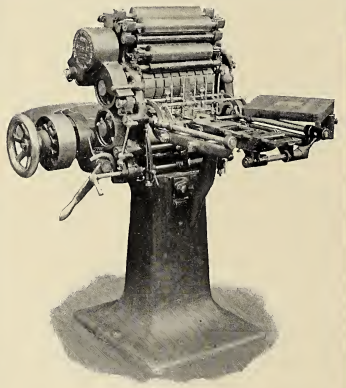
JAENECKE BROS.
AND
FR. SCHNEEMANN,

Nos. 536-538 Pearl Street, New York, make Inks for printing black or in colors, upon *any material* by *any process.*

Our facilities for making INKS OF ALL KINDS are unexcelled, and an uninterrupted experience of more than half a century, during which we have kept in close pace with the advancements in the art of printing, enables us to furnish our products of correct and uniform quality and at moderate prices.

SPECIMEN BOOK AND CATALOGUE WILL BE SENT ON APPLICATION.

Printers Who Make Money in Hard Times.



FRONT VIEW.

We give this month extracts from some of the many testimonials we have received. There are others.

For full particulars, address

THE HARRIS AUTOMATIC PRESS CO.

.....NILES, OHIO.

WHAT USERS SAY

...OF...

THE HARRIS AUTOMATIC CARD AND ENVELOPE PRESS.

Saving in last campaign's work reimbursed the United States Treasury in full for cost of two presses.

TH. E. BENEDICT, Public Printer.

The envelope press purchased from your company is giving entire satisfaction, and does all you claim for it.

WOODWARD & TIERNAN PTG. CO., St. Louis, Mo.

Is giving entire satisfaction. Has more than fulfilled every promise you made for it.

JAMES KEMPSTER PTG. CO., New York.

The press has been working very satisfactorily. Is turning out large quantities of work.

WM. MANN CO., Philadelphia.

We consider your Automatic Card and Envelope Press to be in every way a profitable investment. We have been using one constantly since November, 1895, and feel that it is all and more than you guaranteed us. It is well constructed and not liable to get out of order, and the repairs have been very slight. Our foreman makes ready and adjusts it, and any ordinarily intelligent feed girl can run it.

THE BROOKS CO., Cleveland, Ohio.

We have made ready nine forms and printed 51,000 envelopes in nine hours.

WM. VAN WART, Sup't Printing, N. Y. Life Insurance Co., New York.

We have used your press on both light and heavy weight envelopes, and on card work, with equal success. We have produced work from engravings at the rate of eight to ten *thousand* an hour, equal in quality to the finest presswork we can turn out on our job presses at speeds ranging from eight to fifteen *hundred* an hour. We believe your press to be capable of doing as fine work as any job press made, and turning out from five to ten times as much of the kind of work for which it is intended.

MERRY & NICHOLSON PTG. CO., St. Louis, Mo.

I find it is a big money saver; does the work of four presses, and would not be without one.

ALBERT DATZ, Jersey City, N. J.

It is very easy to make ready, and the work that we have been able to get out of it is simply astonishing.

THE A. H. PUGH PTG. CO., Cincinnati, Ohio.

After about one year's trial, we most heartily recommend your press.

J. & F. STRAUS, Cleveland, Ohio.

It accomplishes for us everything you claimed it would. We do not see how we could get along without it.

THE WORCESTER CORSET CO., Worcester, Mass.



THE AULT & WIBORG COMPANY
Makers of LITHOGRAPHIC & LETTER PRESS
PRINTING INKS
CINCINNATI, OHIO, U.S.A
Branches, NEW YORK CHICAGO.

~ BRADLEY ~

Printed with Brown, 526-04--Olive, 526-05.



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

EUGENE LYON,
123 N. Fourth St., Phila., Pa.

P. S. PEASE & CO.,
Detroit, Mich.

CLEVELAND PAPER CO.,
Cleveland, Ohio.

CHAS. A. SMITH CO.,
Pittsburgh, Pa.

COURIER CO.,
Buffalo, N. Y.

ALLING & CORY,
Rochester, N. Y.

CENTRAL OHIO PAPER CO.,
Columbus, Ohio.

HEYBACH-BUSH CO.,
Louisville, Ky.

MORGAN & HAMILTON CO.,
Nashville, Tenn.

F. W. GARDINER CO.,
Salt Lake, Utah.

BRYAN PRINTING CO.,
Columbia, S. C.

STATE JOURNAL CO.,
Lincoln, Neb.

ALLING PAPER CO.,
San Antonio, Tex.

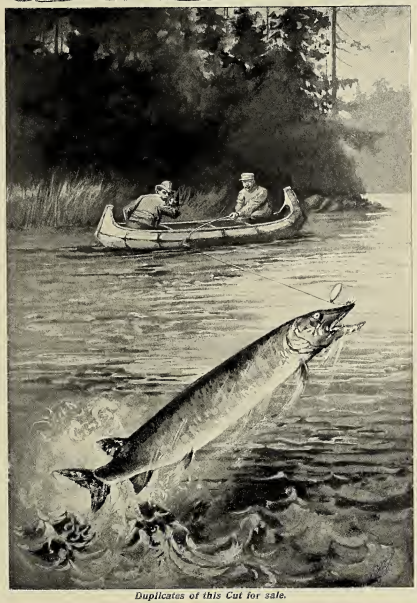
WESTERN NEWSPAPER UNION,
Omaha, Neb.

GEO. B. STADDEN,
Minneapolis, Minn.

B. M. WOOD,
Dayton, Ohio.

Distributing Agents for Canada:

TORONTO TYPE FOUNDRY,
Toronto. Montreal. Winnipeg.



Duplicates of this Cut for sale.

Seasonable Sketches By J. MANZ & CO.

Designers
Engravers
Electrotypers

195-207-S. CANAL ST

BRANCH-
160 ADAMS ST
CHICAGO-

ALL MANZ' WORK IS SATISFACTORY

Notice.

ALL mail should be addressed to main office, 195-207 S. Canal Street, Chicago.

BRASS RULES

Two-Foot Strips.

3 B	43 B
573 B	54 B
84 B	886 B
701 B	52 B
528 B	710 B

50,000 FEET Six-to-pica Brass Rules, any styles shown in this specimen, sold at 5 cents per foot, less 5 per cent for cash with order. Best workmanship guaranteed.

KISSINGER & LAU,

73 to 79 Fulton St. NEW YORK.

Largest Manufacturers of Printers' Brass Goods in the United States.

Patentees of the "Standard" All-Brass Galley. Ask your dealer for it. It is the best and the cheapest.

LEADING SPECIALS.

2-Quire Box of Embossed Paper with Envelopes at 45c.
5-Quire Box of Embossed Paper with two-letter Monogram and Envelopes at $1.25

SEND FOR CIRCULARS.

ENGRAVED Wedding Invitations, Announcements, At Homes, in the most approved forms. Lowest Prices.

Calling Cards, Monogram Stationery.

STEEL DIE EMBOSSED Letter-Heads, Envelopes, Catalogue Covers, etc.

WM. FREUND & SONS,

Write for Samples and Prices. ***155 State St., CHICAGO.***

If it's

Buffalo Ink

you are using, it's

The Best



Buffalo Printing Ink Works,

Buffalo, N. Y.

PHILADELPHIA BRANCH: 424 Library Street.

CHICAGO BRANCH: 337-339 Dearborn Street.

J. M. HUBER

MAKER OF { Fine Colors, Pure Varnishes, Best Inks.

FACTORY: 76-90 40th St., Brooklyn, N. Y.

MAIN OFFICE: 275 Water St., New York.

For your Fine Jobs

an additional profit will be assured by using our

DEERLAKE MILLS, Pure White Wove, strong and snappy, at 12c. per lb. Equal to any 13 or 14 cent paper. Also in Ruled Headings.

SARANAC LINEN, Pure White Laid, extra strong, at 14c. per lb. You pay 17c. for no better. Also in Ruled Headings and Envelopes.

OLD VERMONT BOND, Pure White Wove, very strong, at 14c. per lb.; 16 and 17 cents anywhere. Also in Ruled Headings and Envelopes.

HIGH GRADE TRANSLUCENT, White and Tinted, 4 and 6 ply, at $3.25 and $4.50, respectively. No better at anyprice, any where. Samples on application.

UNION CARD & PAPER CO.

198 WILLIAM STREET, NEW YORK.

Just What I Have Been Looking For—



A simple, effective, inexpensive and positive GALLEY SIDE LOCK; one that is attachable to any kind or style of news or job galleys.

The **"Laing"** Patent **Galley Lock-Up** will surely meet your needs. Lock-Up sold separately, or attached to any style galley, patent lined or all brass. Send for circular and discount.

MANUFACTURED BY

F. WESEL MFG. CO.

Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery.

Office and Warerooms: 82-84 Fulton Street, cor. Gold,

Factory—BROOKLYN, N. Y. NEW YORK.

Our List

OF SECONDHAND ELECTROTYPE AND STEREOTYPE MACHINERY

Includes Molding Presses, Roughers, Saws, Daniels' Planers, Trimmers, Blackleading Machines, Wax Kettles and Tables of different sizes.

Send for full description.

We furnish everything in this line, either new or secondhand.

GEO. E. LLOYD & CO.
202-204 S. Clinton Street,
CHICAGO, ILL.

No Better Line

of Money-making Appliances ever offered.

Peerless Job Presses and Paper Cutters.

M. Gally's Universal Presses,
Printing, Embossing, Cutting and Creasing.

Harris Automatic Card and Envelope Press.
(The marvel of the Century.)

Brown's Latest Improved Power Paper Cutters.

Wesel's Patent Stereotype Blocks.

Wetter Numbering Machines.

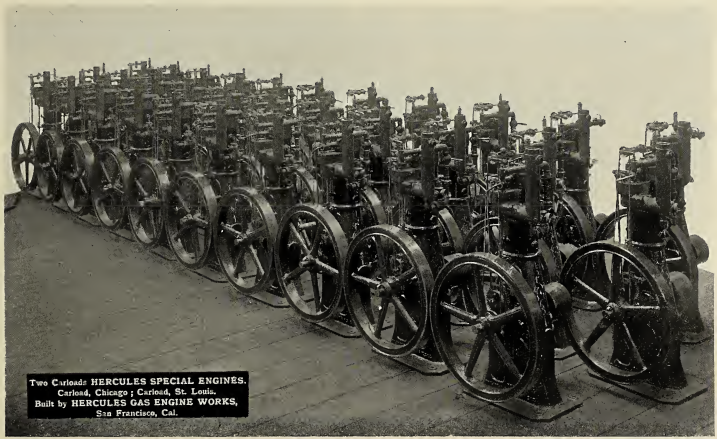
Peerless Card Cutters.

LOWEST PRICES CONSISTENT WITH QUALITY.

Frank Barhydt,

SPECIAL MANUFACTURERS' AGENT,

1014 Monadnock Block, - CHICAGO.



Two Carloads HERCULES SPECIAL ENGINES.
Carload, Chicago; Carload, St. Louis.
Built by HERCULES GAS ENGINE WORKS,
San Francisco, Cal.

These superior Engines, specially built for Printers, are now kept in stock by the AMERICAN TYPE FOUNDERS' COMPANY at ST. LOUIS and CHICAGO. Write to the nearest Branch for special prices and terms.

BARGAINS in Secondhand PRESSES

WE ADVERTISE ONLY STOCK IN OUR WAREROOM.

PRICES TO SUIT YOU.

150..42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book.....

152..41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book.....

148..37 x 52 Hoe Two-Revolution, four-roller, table distribution.....

139..38 x 54 Taylor Three-Revolution, air springs, tape delivery .....

120..34 x 52 Cottrell & Babcock Drum Cylinder, air springs, tape delivery, two-roller, rack and screw.

153..35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery...

101..32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery.....

131..24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw.....

130..17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery .....

132..23 x 28 Taylor Drum Cylinder, wire springs, tape delivery .....

127..17 x 21 Cincinnati Pony Drum Cylinder, wire springs, tape delivery, rack and screw .....

149..16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution...

PRICES TO SUIT YOU.

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

109..Seven-column Quarto Kendall Folding Machine, with paster and trimmer .....

142..Two H. P. Sprague Electric Motor, 110 voltage..

FULL LINE OF NEW O. S. GORDON PRESSES AT MANUFACTURERS' PRICES.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

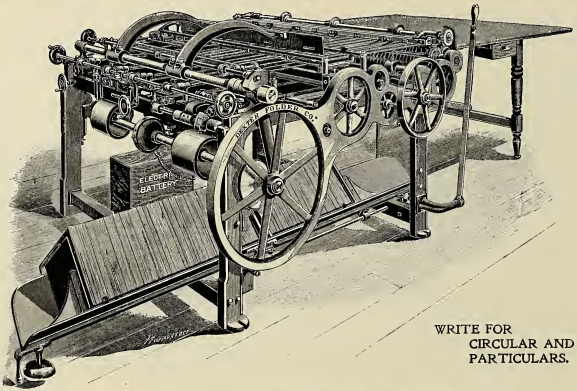
Telephone, Main 3726.

Bronson Printers' Machinery and Warehouse Co.

H. BRONSON, President and Gen'l Manager.

48 AND 50 NORTH CLINTON STREET, CHICAGO.

The Dexter Double-16 Drop-Roll Book Folder.



WRITE FOR CIRCULAR AND PARTICULARS.

BRANCHES:
CHICAGO: 315 DEARBORN STREET.
BOSTON: 149 CONGRESS STREET.
FACTORY: PEARL RIVER, N. Y.

DEXTER FOLDER CO.

97 READE STREET, NEW YORK.

ESTABLISHED 1861.

Designs for all purposes.

"Engraved by THE Franklin"



IN OTHER WORDS:

PERFECT PRINTING PLATES.

MORE DETAIL,
MORE DEPTH,
MORE CONTRAST,
MORE SATISFACTION,

Hence More Money

TO THE PRINTER OR PUBLISHER.

SAMPLES.....
FOR THE ASKING.

HALF-TONE FROM WASH DRAWING.

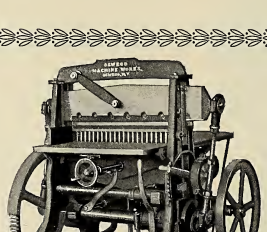
ARTISTIC CATALOGUE ILLUSTRATIONS FOR EVERY LINE OF BUSINESS.

Franklin Engraving & Electrotyping Co.

341-351 DEARBORN ST. CHICAGO FRANKLIN BUILDING.

Our Patents

issued January 12, 1897, cover points of interest to all cutters of paper. An Automatic Clamp Cutter which does what no other Automatic Clamp Cutter has ever yet done, *i. e.*, cut work as accurately as the Brown & Carver Hand Clamp Cutter.



Brown & Carver Automatic Clamp Cutter....

SAN FRANCISCO, March 27, 1897.

OSWEGO MACHINE WORKS, OSWEGO, N Y.:

Gentlemen,— * * * * The Automatic Clamp of your machine is the cleverest device we have seen, and for labor saving and accuracy of work, as well as speed, you *outrank* all cutters in this market. This is the general opinion of a great many printers and bookbinders who have come in to see it work.

Yours truly,

BUSWELL CO.

Oswego Machine Works

OSWEGO, N. Y.

Selling Agents:

C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States. 17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn Street, Chicago, Ill.

SEND FOR AUTO. BOOKLET.

Highest Grade Half-tones at Lowest Prices

HIGH CLASS DESIGNING



ELECTRIC CITY ENGRAVING CO.

507 - 513 Washington St: BUFFALO N.Y.



ENGRAVED BY
BLOMGREN BROS. & CO.
175 MONROE ST., CHICAGO.
HAND-TOOLED HALF-TONES A SPECIALTY.

YOU DIRTY BOY!

DUPLICATE ELECTROS OF ABOVE FOR SALE.
WRITE FOR PARTICULARS ABOUT OTHER PLATES.

F. E. OKIE COMPANY

... MANUFACTURERS OF ...

THREE GRADES of Softness of this Ink always in stock



High Grade Printing Inks

This is a Specimen of our

40c. Cut Ink

It is sold at 40 cents in pound lots, and 40 cents in 100 pound lots, and 40 cents in 1000 pound lots. No discounts. 40 cts. net.

It is Black and Clean-Working ... You can see that at a glance

Regarding its other qualities:

It is dense, soft and free-flowing. Dries rapidly when printed: some of our customers claim they can send work to the bindery in 3 hours after printing

No Off-Set ... ... No Slip-Sheeting

Does Not Dry on the Press

F. E. OKIE CO.

KENTON PLACE

.... PHILADELPHIA

Printed on



Coated Book.

DILL & COLLINS,

Delaware Paper Mills,

PHILADELPHIA, PENNA.

PHONE·1700·MAIN·

GEO·H~
BENEDICT & CO
ENGRAVERS
ELECTROTYPERS

175-177
CLARK
STREET
CHICAGO



FACILITIES
AND CAPACITY
UNEXCELLED.

Perfection in Press Building

IS SECURED IN



Time Tested. Service Tried.

Crank Movement—Doing away with all cam gears, springs, centers. Running without jolt or jar.
Bed Motion—Giving ease of motion, firmness, long life, simplicity.
Insures better distribution, better impression, better register; and, therefore, better work.
Economy—No breakage, no repairs.
Perfectors....Two-Revolution....Two-Color.

Smallest, 24 x 31. Largest, 48 x 69.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

59 Ann St., 17 to 23 Rose St.

NEW YORK.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

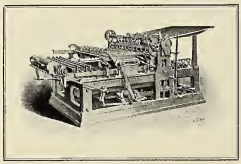
Binner Designs Attract Attention!

'NOUGH SAID—
BINNER
PLATES
MEAN
PERFECT
PLATES.



BINNER'S
EIGHTEEN-STORY
CREATIONS
SENT FREE ON
RECEIPT OF
FIVE
TWO-CENT
STAMPS
FOR
MODERNIZED
ADVERTISING
OR
BINNER POSTER.

The Whitlock

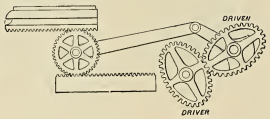


NEW CRANK BED MOVEMENT TWO-REVOLUTION PRESS embodies patented devices which not alone permit of a greater output than any other printing press built, but also save a considerable percentage of the cost of production.

The Fountain saves ink and paper.

The Delivery and finished Type Bed save pressman's time.

The enlarged Cylinder and equalized Bed Motion save plates and type.



We invite careful examination into our claims before you place your order for a new machine.

THE FOLLOWING SIZES ARE NOW ON THE MARKET:

No. 000—4-Roller, Bed 45 x 62, Type 40 x 58, Speed 1,620
No. 1—4-Roller, Bed 35 x 47, Type 30 x 44, Speed 2,040
No. 2—4-Roller, Bed 29 x 42, Type 25 x 38, Speed 2,200
No. 3—2-Roller, Bed 27 x 40, Type 23 x 36, Speed 2,500
No. 5—2-Roller, Bed 27 x 31, Type 22 x 28, Speed 3,000

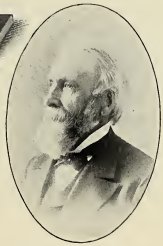
Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52, Type 34 x 48, Speed 1,920.
Other sizes in preparation.

The Whitlock Machine Co.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

Established 1830





The Best Results....

Finish, Stiffness,
Durability of Edge,
Quality of Stock,
Accuracy of Dimensions,

Loring Coes

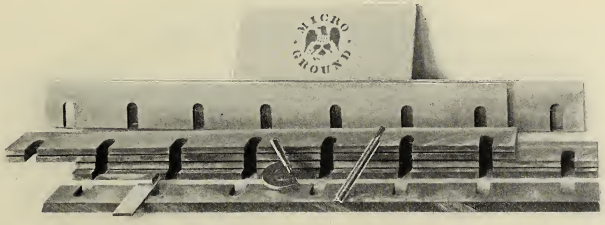
....COME ONLY IN....

"Micro-Ground Knives"

Which have Honest Price, Correct Temper and the Warrant of

Loring Coes & Co.

Worcester, Mass., U. S. A.



Originators of "Pyro-calcic" Hardening Process.

The Utility Cutter has Good Points!



Compound Leverage — makes cutting easy.
Patent Clamp for narrow cutting.
(This clamp does not crease paper.)
All Cast-iron Parts extra heavy.
Screws and Studs of best Machine Steel.
All parts Interchangeable.
Guaranteed to please.

We sell to Dealers only.
Write to them for prices.

For Circulars, address

Payyer Printing Machine Works,

600-2-4 S. Broadway, St. Louis, Mo.

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

Our Oak, Steel-Run CABINETS

Are away ahead of everything else in the market in style, strength and compactness.

TRY our Patent Steel Furniture—"It's a Daisy."

MORGANS-WILCOX CO.
MIDDLETOWN, N. Y.

Precise People Perpetually Purchase Parsons' Papers.

LARGEST VARIETY.
BEST QUALITY.

PARSONS PAPER CO.
HOLYOKE, MASS.

To get the Best, Buy Parsons'.

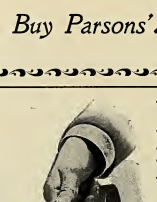
DICK'S SEVENTH MAILER.

OVER 8,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address

Price, $20.25 without Royalty. *R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.*



VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.

THE FUCHS & LANG MFG. CO.
MANUFRS OF PHOTO ENGRAVERS' SUPPLIES
FACTORIES, BROOKLYN & NEW YORK.
ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.
LITHOGRAPHERS SUPPLIES.
PRINTING INKS. BRONZE POWDER &c.
CHICAGO BRANCH, 328 Dearborn Street. 29 Warren Street, NEW YORK.



The Corner Stone

of many a printer's success is the "Wetter."

It's a little thing—no longer than the first joint of a man's thumb. It is just type high.

Can be locked up in any form as easily as a small cut. It will number everything that is to be numbered.

If you want to learn more about it, we will gladly give all the particulars you may see fit to inquire about.

JOSEPH WETTER & CO.

20-22 Morton St. BROOKLYN, N. Y.

The Buckie Printers' Roller Co.

Manufacturers of "CHILLED FACE"

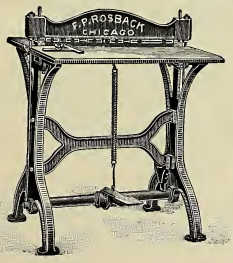
PRINTERS' ROLLERS

AND **COMPOSITIONS.**

TRY our Rollers and be convinced of their Superiority. If you want GOOD ROLLERS, order from US. Satisfaction Guaranteed.

421 Dearborn St., Chicago.

Telephone, Harrison 435.



The Rosback FOOT PERFORATOR.

A superior machine, combining strength, durability and latest improvements. Frame is securely braced and cannot be twisted out of shape, causing undue wear of needles and die.

Sectional adjustment is obtained by sliding slotted plates on front of needle bar, by which the perforation can be almost instantly accommodated to stubs of checks, etc. Made in three sizes: 20, 24 and 28 inch.

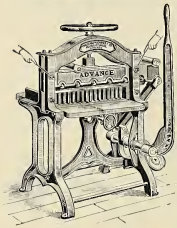
FOR SALE BY

F. P. ROSBACK, - - 54-60 South Canal St., CHICAGO.

Now SIX Sizes—16, 19, 22½, 25, 30 and 33 inches.

Advance LEVER CUTTER

Is not an imitation of some other cutter, but **AN ADVANCE** over other cutters. Notice the following points of superiority:



Gibs and Set Screws to take up wear.
All shafts, screws and studs are *steel.*
No lead or soft metal bearings.
Interlocking gauge and clamp.
Figured scale sunk in table.
Knife dips, makes easy shear cut.
New style lever gives increased power.
All parts interchangeable.
We refer to *2,800* purchasers.
Every machine fully guaranteed.

Further particulars in new *Illustrated Circular, free.*

SOLD BY DEALERS ONLY.

Many Good Reasons

why you cannot afford to buy a job press until you have seen the new Challenge-Gordon. The only Gordon possessing the following *money-earning features:*

Only Impression Throw-off

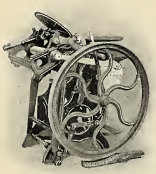
that holds the eccentric shaft absolutely stationary, either on or off the impression, obviating undue wear, as is usual on all other O. S. Gordons where eccentric shaft rolls at every impression.

New Noiseless Disk Motion.

Does away with the nerve-disturbing clank-a-clank of old style machines; insures better distribution; the pawl, ratchet and shaft are cut out of solid steel.

Platen Counter-balanced.

The platen and rocker are properly counter-balanced. No dead weight anywhere. Reduces wear on cam-way and cam-roller to almost nothing.



New Gripper Mechanism.

The Challenge gripper-cam is outside the press frame; has no slots or complications; grippers may be depressed at any position of platen.

Challenge Foot Brake.

You will appreciate this convenience; enables you to stop quick. Also, our *New Gauge Pin Box,* saves gauge pins. There are many other reasons why you should buy The Challenge-Gordon.

SOLD BY DEALERS ONLY.

The Challenge Machinery Co.

Write for Gem Booklet, "Printing Money."

CHICAGO.

Empire Typesetting Machine Company

✲ ✲ ✲ 203 Broadway, New York.

BOSTON OFFICE:
163-165 PEARL STREET.

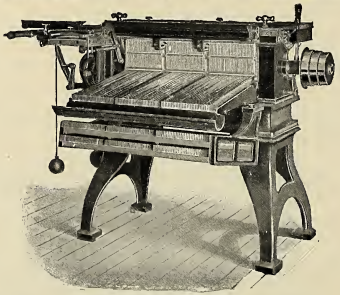


Thorough Inspection Invited.

COMPOSING MACHINE.

THE EMPIRE SETS ORDINARY TYPE.

Requires no machinist, metal or gas. Simple in construction, moderate in price. Rapid and accurate in operation. Admits use of italics, small caps, and black-letter sideheads. Guaranteed speed, 4,500 ems per hour, or no sale.



AUTOMATIC DISTRIBUTER.

WESTERN AGENTS:

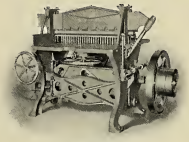
A. D. Farmer & Son Type Foundins Co.

163-165 Fifth Avenue,
(Near Monroe Street.) ....CHICAGO.

Don't Run Two Shops!

Yours is enough without the Repair Man's.
Obtain Cutters free from the possibility of
Breaks or necessity of Repairs.

EXAMINE SEYBOLD CUTTERS WITH YOUR EYES, YOUR EARS AND YOUR HANDS.
YOU WILL FIND THEM PERFECTLY MADE TO THE MINUTEST DETAIL.



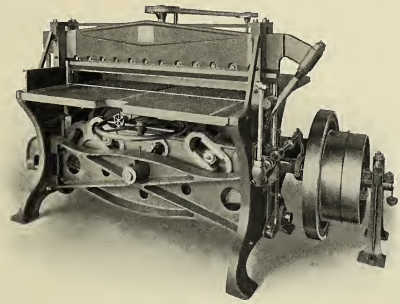
The Monarch.
COMBINED SELF AND HAND CLAMP.

Not on the principle HOW CHEAP,
But HOW GOOD, *despite the Cost—*
How many possible Conveniences.

Users say their output is a revelation in
Cutters—a new point in machinery
equipment to look to for returns.



The Capital.
HAND CLAMP ONLY.



The Holyoke—Self Clamp only.

THE SEYBOLD MACHINE CO.

DAYTON, OHIO, 53-55 Louie St.

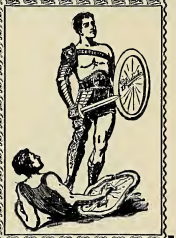
NEW YORK CITY, No. 1 Reade Street.
A Full Line in Operation.

CHICAGO—Monadnock Bldg.

ST. LOUIS—406 N. Third St.

LONDON—Cowcross Street.

THE HIGHEST ACHIEVEMENT OF THE CYCLE BUILDERS' ART.



Gladiator Bicycles

Gladiator,.. $85
Spartacus,.. $65
Commodore, $40
(Youth's)

They need no better recommendation than the satisfaction they give. All strictly High-Grade and fully guaranteed.

Gladiator Cycle Works

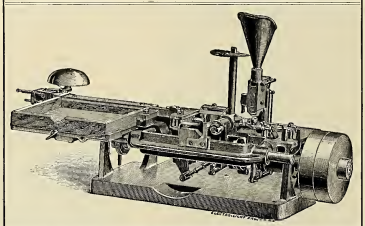
109-11-13-15 West Fifth St.

Send for Handsome Art Catalogue—FREE.

...Chicago.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE. NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited, 44 Pine Street, New York.

The Bennett Electro Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



50 Drawers,
14 x 18 x 1 inches.

Floor Space,
42 x 20 inches.

Shipping Weight,
270 lbs.

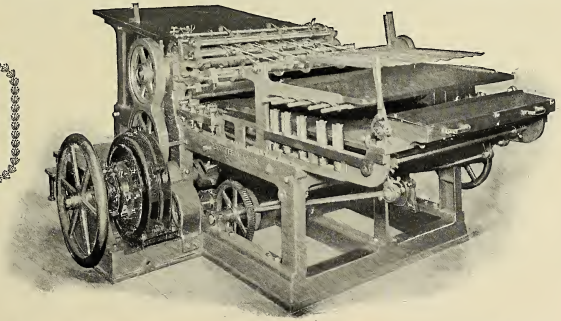
THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

The Price is **$20.00**

Lundell Motors

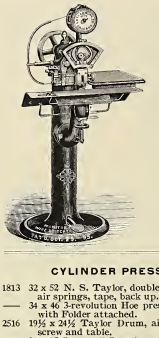
For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.



Latham Machinery Co.

MANUFACTURERS OF EVERYTHING FIRST-CLASS IN

PRINTERS' AND BOOKBINDERS' MACHINERY.

MANUFACTURERS OF

MONITOR WIRE STITCHER. Latham Perforator.

(5 Sizes.)

BARGAINS IN SECONDHAND MACHINERY.

Every Machine on this List has been Thoroughly Overhauled and is Guaranteed in Perfect Working Order:

CYLINDER PRESSES.

1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
—— 34 x 46 3-revolution Hoe press, in fine order, with Folder attached.
2516 19½ x 24½ Taylor Drum, air springs, rack, screw and table.
—— 20 x 25 Campbell Complete, tape delivery.
2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
—— 22 x 28½ Whitlock. Extra Heavy Pony, latest Improved.
2651 19 x 24 R. Hoe, tape, rack and screw.
2657 21 x 26 Guernsey Newspaper Press.
2696 23 x 28 Campbell, tapeless delivery, table distribution.
2709 25 x 35 Potter, 2-roller, rack and screw, spiral springs, tapeless delivery.
2711 Cottrell & Co. Litho. Press, takes stone 28 x 42.
2727 4-roller Hoe 26 x 34 Drum, tapeless delivery, table distribution, wire springs, box frame.
2784 22 x 28 Campbell, tape.
2785 22 x 28 Cincinnati, rack and screw, tapeless, air springs.
2790 22 x 28 R. Hoe, rack and screw, tape.
2914 31 x 31 Campbell, rack and screw, tape delivery.
2956 33 x 48 Campbell, complete.
2958 26 x 34 Hoe, rack and screw, tapeless delivery, spiral springs.

PAPER CUTTERS—LEVER.

1400 Plow Cutter.
1669 14-inch Card Cutter.
2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
2504 Eagle Card Cutter.
2758 30-inch Sanborn, Printers.
2777 30-inch Gage.
2787 30-inch Anson Hardy, hand wheel.
2798 8-inch Hoe Card Cutter.
2878 32-inch Sheridan.
2924 32-inch Sanborn, '87.
2932 30-inch Acme.
2947 30-inch Leader.
2954 30-inch Gem.

POWER CUTTERS.

2764 38-inch Sanborn Star.
—— 43-inch Sheridan.

HALF-MEDIUM JOB PRESSES.

2799 14 x 21 Day Jobber, hand or steam.
2925 13 x 19 Challenge Gordon.

QUARTER-MEDIUM JOB PRESSES.

2773 10 x 15 Peerless, throw-off.

EIGHTH-MEDIUM JOB PRESSES.

1114 7¾ x 11 Briggs Label Press.
2605 6 x 9 Columbian.
2725 7 x 11 Gordon.
2728 7 x 11 Gordon.
2803 6 x 10 Prouty.
2837 4½ x 3 Rurgles Rotary.
2941 7 x 11 Universal.
2943 8 x 12 Golding.

HAND PRESSES.

2688 6-column folio Army Press.
2764 6-column quarto Cincinnati Washington Hand Press.

BOOKBINDERS' MACHINERY—Miscellaneous.

971 11¾-inch Sanborn Roller Backer.
2704 Donnell Stub Folder.
2705 Marshall Foot Saw.
2713 18 x 24 Standing Press.
2999 Blackhall Embosser.
2928 Smythe Thread Sewing Machine.
2931 Semple Book Trimmer.
2933 13-inch Roller Backer.
2957 Semple Book Trimmer, double head.

PERFORATORS.

2523 28-inch Rosback Perforator.
2653 28-inch Steam Power Perforator.
2715 24-inch Rosback Perforator.
2755 28-inch B. & C. Perforator.
2807 28-inch Rosback Perforator.
2834 28-inch Perforator.
2948 28-inch Victor E. Morgan Perforator.
2849 28-inch Stimpson Perforator.
2850 28-inch Stimpson Perforator.
2851 28-inch Stimpson Perforator.
2858 24-inch B. & C. Perforator.
2859 28-inch Rosback Perforator.
2880 28-inch Rosback, foot power.
2926 10-inch Rosback Perforator.

RULING MACHINES.

1882 36-inch Hickok Ruling Machine, feint line.
2565 Lithograph Ruling Machine.
2789 36-inch Hickok Ruling Machine, Springfield Striker.
38-inch Hickok, Style I, O. A., single-beam Striker, No. 2 Layboy.

WIRE STITCHERS.

1697 Brown Stapler, flat table, treadle.
1746 Stapling Machine.
2621 No. 4 Donnell, ⅛ to ⅜ inch capacity.
2703 Stapling Machine.
2718 No. 11 Thompson, late improved, 1 sheet to ½ inch capacity.
2734 Stapling Machine, flat table.
2737 Bremer, to stitch one inch.
2745 Bremer, to stitch ⅜ inch.
2756 Foot Power Stapler.
2761 Double-head Thompson, nearly new.
2780 No. 2 Donnell.
2806 No. 2 New Jersey.
2822 No. 5 Thompson, steam power, ¼ inch capacity.
2827 No. 4 Donnell, ⅛ to ⅜ inch capacity.
2836 No. 12 Thompson, capacity, 1 inch.
2842 No. 11 Thompson.
2843 Double-head Thompson.
2845 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2846 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2883 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2884 No. 1 Donnell, steam power, capacity, 1 sheet to ½ inch.
2885 No. 1 Donnell, foot power, capacity, 1 sheet to ½ inch.
2888 No. 12 Thompson, capacity, 1 inch.
2902 No. 11 Thompson.
2903 No. 4 Donnell.
2907 No. 11 Thompson.
2908 No. 3 Donnell.
2915 No. 11 Thompson.
2930 No. 3 Donnell.
2935 No. 11 Thompson.
2936 No. 11 Thompson.
2937 No. 11 Thompson.
2938 No. 11 Thompson.
2939 Bremer, foot power.
2940 Bremer, hand power.
2946 No. 3 Donnell.
2949 Perfection "A," hand and foot, capacity ½ inch.
2950 Perfection "C," Morrison.
2951 Perfection "C," Morrison.
2953 Saddle Back Stapler.
2961 No. 11 Thompson.
2965 No. 3 Donnell.

PAGING AND NUMBERING MACHINES.

1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
1455 Hoole, 4-wheel, brass head.
1456 Culver, Page & Hoyne, 4-wheel, brass head.
1691 Cooper Paging Machine, 4-wheel head.
1914 Hoole Paging Machine, 4-wheel head.
2641 White Numbering Machine, steam and foot power, 6-wheel head.
2721 Hoole Numbering Machine, 6-wheel, brass head.
2916 Donnell Paging and Numbering Machine, 2 heads.
2920 Culver, Page & Hoyne Paging and Numbering Machine.
2948 4 and 6 wheel Champion.
2962 4 and 6 wheel Cooper.

FOLDING MACHINES.

—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
1832 6-column Dexter Folder.
—— One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
—— 6-column quarto Dexter Newspaper Folder, attached to press.
—— Lloyd Folding Machine, 7-column quarto.
2856 Brown Folding Machine, 14 x 19 down to 5 x 7, 5 folds.
2959 Chambers Point Machine, 3 and 4 folds.

ENGINES.

—— 10 horse-power Horizontal Steam Boiler, nearly new.
2609 4 horse-power Charter Gas Engine.
—— 3 horse-power Charter.
2910 4 horse-power Otto.
2955 2 horse-power Otto.

ELECTRIC MOTORS.

—— 3-horse Belding Motor, 220 volts.
—— 20 horse-power Belding, 220 volts.
2945 5 horse-power Akron.

STEREOTYPE OUTFITS.

1753 Stereotype Furnace.
1964 1 Dorman Stereotype Machine.
—— 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
2896 6-col. Carleton & Caps Stereotype outfit, complete.
2934 Stereotype Casting Box, 14 x 24½.

TYPE AND MATERIAL.

50 Stands; several hundred Cases, Galley Racks.
25 lbs. 2-point modern; 90 lbs. 8-point modern; 300 lbs. 10-point modern; 800 lbs. 11-point modern; 300 fonts display type; leads, slugs; metal furniture.

MISCELLANEOUS.

Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
20 all-iron Hoe galley racks.
13 cases for brass bound boards.
2904 Self-feeder.
2930 Eyelet Machine.

No. 5, 1897.

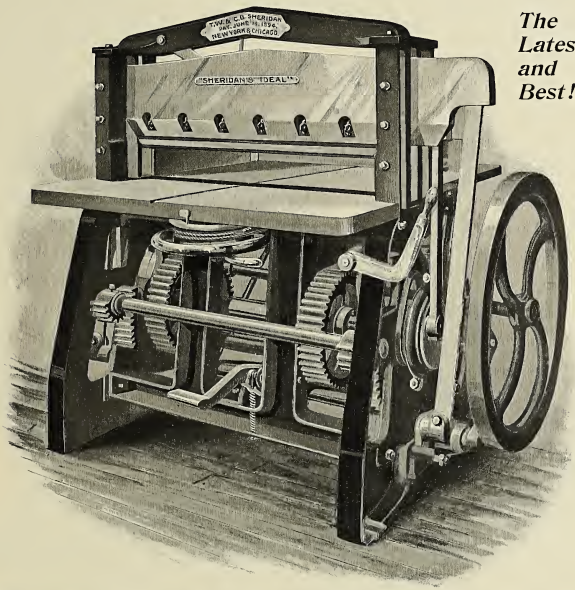
Send for circular of **Monitor Wire Stitcher.** You will regret it if you buy before you look up the **Monitor.**

Address, **Latham Machinery Co.**

CORRESPONDENCE INVITED.

197-201 South Canal Street, Chicago.

Sheridan's Ideal



The Latest and Best!

THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

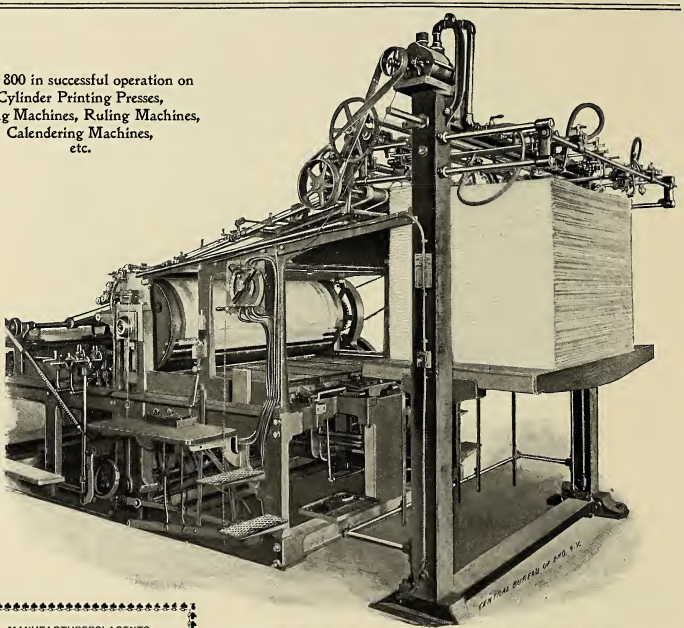
2, 4 & 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.

Works—Champlain, N. Y.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on Cylinder Printing Presses, Folding Machines, Ruling Machines, Calendering Machines, etc.



Showing Feeder attached to a Two-Revolution Front-Delivery Press.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

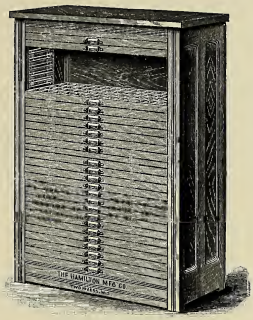
CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.



HAMILTON'S STEEL-RUN CABINET.

"New Departure" in Cabinets



THE unparalleled success of our *"New Departure"* case has induced us to put these cases in all our cabinets. Hereafter, every cabinet made by us will contain "New Departure" cases, WITHOUT ADVANCE IN PRICE. A practical printer will readily see the great advantages thus obtained. We are also prepared to furnish Steel-Run Cabinets, fitted with "New Departure" cases. They save 25 per cent floor space, as one-fourth more cases can be put in a cabinet when steel runs are used. Does this interest you? If so, write to us for full particulars.

The "New Departure" Case

represents the Greatest Improvement in case-making in modern times. Every case stamped "New Departure." Ask your dealer for them.

Our Steel-Run Cabinets

filled with "New Departure" cases are the best and most economical cabinets ever offered to the trade. The Best is the Cheapest.

The Hamilton Mfg. Co.

TWO RIVERS, WIS.

Makers of

WOOD TYPE

...AND...

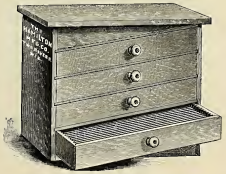
PRINTERS' FURNITURE

OF SUPERIOR QUALITY.

A Good Thing

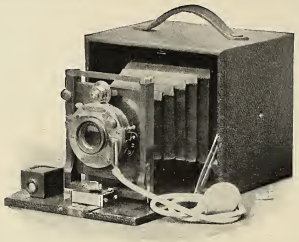
IS THE

Rowen Border and Script Type Cabinet.



ROWEN BORDER AND SCRIPT TYPE CABINET.

PRINTERS ALL KNOW how difficult it is to get at the little pieces of border when they lie flat in the ordinary border case, owing to the small size of the boxes. There is also a constant rubbing of delicate borders and script faces that soon destroys the value of the type. This border cabinet does away with all this annoyance. There are four drawers in the little cabinet shown, and each will hold 20 feet of border or type, making 80 feet in all. The type will remain upright, as it cannot fall down, owing to inclination of the drawers. The movable strips are sufficiently wide to allow for the kerned letters on script faces. It is a most valuable adjunct to any printing office.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.
Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

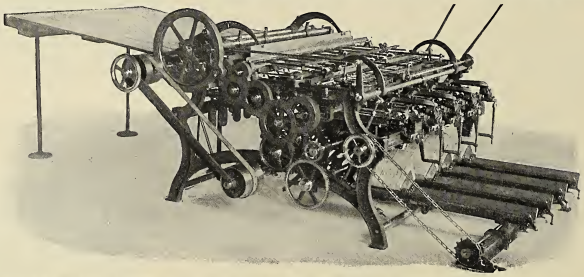
Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**
Fifty-Second St., below Lancaster Avenue,
PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.



All rights reserved.

"MUSIC HATH CHARMS."

Photo by John H. Tarbell, Asheville, N. C.



PUSSY'S PERPLEXITY.

From painting by T. Schmitzberger.

Copyright, 1897, by The Inland Printer Company.

THE INLAND PRINTER



A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XIX—No. 3. TERMS { $2 per year, in advance. Single copies, 20 cents.

CHICAGO, JUNE, 1897.

ON A SUBJECT OF CONSIDERABLE IMPORTANCE.

BY ARTHUR K. TAYLOR.

PRICES play a rather important part in business. If a man did only one piece of work in a year and received a sufficiently high price for it, he would be conducting a paying business. If, on the other hand, he did a thousand pieces of work but received only enough from them to make a living, he had better think twice before working another year at the same rates.

But as we don't often have the privilege of doing only one job of work in a year, or of asking our own prices for it, it surely behooves us to look well into the subject which so greatly interests and affects us.

How often, when you are asked to estimate on a piece of work, you carefully prepare your estimate, going over each item entering into the cost of the work, and when you have taken your bid to the customer he straightway makes several important changes in the make-up of the job and asks for a new figure offhand. The tendency too often, it is feared, is to then make a rough guess at it, quoting a price, hit or miss.

It is as easy to submit a right price for a piece of work as it is to guess at it, if you only get into the way of it. And when you make up a price carefully you feel like standing by it, you know that it is right, and if your competitor is rewarded with the work on which you have figured, you have the satisfaction of knowing that you are better off without the work at all.

There is a certain class of work which almost all printers can do in a fairly satisfactory manner. This kind of work, which in a majority of cases is open to whoever quotes the lowest price, soon gets down to a figure which does not give a fair return for the work involved. On the other hand, there is a class of work which can only be done by competent workmen. In this class there enters the element of quality, which quite naturally calls for additional compensation. No matter how keen the competition nor how hard the times, this class of customers demands work of the highest order and is willing to pay for it. But before you can get this work you must demonstrate your ability to do it.

You often hear it said that prices are down so low that it doesn't pay to lose the time necessary to do work properly. Well, wouldn't you rather do less work and do it better? And if you did your work better don't you think that it would be worth more? But you may say your customers would simply take their work where they could get it done cheaper. That would be true of those who could get their work done satisfactorily by the offices doing cheap work, but good work does not remain long unrewarded, and if you make up your mind that no piece of work shall leave your hands which does not represent your best efforts, you can rest assured that you can get a fair return for your work and have the satisfaction of having done your work well besides.

Suppose that you have finished a year's work. Looking back, you find that you have not lacked work. You have been busy throughout the year. At its end you find yourself but little better off than you were at its beginning, and you are a year

nearer that time in your life when you will have to give up work in view of your advanced years. Not a pleasant subject for reflection.

You have the remedy in your own hands. You know how much work you turned out in the year that passed so unprofitably. Would not 10 per cent additional profit on it have made a more pleasant showing? What is to hinder you, then, from adding 10 per cent to your prices for the coming year? If your work is cut down in volume you can improve it in quality.

A man who is capable of doing work of the better class can get the work to do if he only goes about it in the right way. Suppose for a moment



His First Picture.

that he loses a portion of his trade by raising the standard of his work and demanding a correspondingly higher price for it. Therein lies the opportunity for extending his business. Improve the temporary lull in the usual rush by getting out some really attractive advertising matter which will demonstrate your ability to do work in the best manner, pick out the concerns using work of this class and send your advertising matter to them. Do not be discouraged if the first or even the second solicitation fails of any apparent result. If necessary, follow up personally your printed matter; you will at least be accorded a respectful hearing, and if you keep up the standard of your work, success is bound to come.

In this, as well as any other day and generation, true merit counts for more and exercises a more powerful effect in the long run than either social or political preference; and the man who refuses to do a piece of work because the price will not warrant his doing it well and deriving a fair profit from it, will have the respect of his customers and the confidence of his creditors, while the man who takes a job at any figure, "just to keep the place running," will be deservedly ranked low as a business man even by those who have profited at his expense.

Written for The Inland Printer.

TASTE IN TYPOGRAPHY.

BY PAUL NATHAN, OF THE LOTUS PRESS.

THERE is a great difference between the job printing of today and that of even a few years ago. The standard of excellence is constantly going higher up the artistic scale. The job compositor of the future must have some knowledge of art—he must be something more than a "typesetter." He will find that it is just as possible to display an individuality in type arrangement as it is for the artist to do so with pen and brush.

Few printers have any idea of appropriateness, symmetry or balance, or know anything about color; the few who have this knowledge are leaders in the field, for everyone appreciates a piece of good printing, just as everyone appreciates any work of art. There are imitators and copiers everywhere, but how few originators!

It is not so long ago since young men were "indentured" to learn "the art and mystery" of typesetting—today this work is done by machinery. There was no particular "art" about it, and there is no good reason why there should be any "mystery." The real "art" of printing must be in its appropriateness to the subject, in its conformity to art principles, to its proper harmony or contrast of colors. This can never be attained in its fullness by any machine, and must ever depend on the individuality and ideality of the human intellect. The printer who masters these principles forever places himself beyond the competition of machines.

The young man in the printing business who wants to excel finds very little opportunity to advance himself. His only chance at present is to learn from older printers with whom he comes in contact, and by observing every piece of good printing that it may be his fortune to get hold of. But the result of all this is that he merely learns "parrot fashion." He has no way of discovering that there are real principles involved—certain rules to be followed—and that it is possible to master these rules and acquire a knowledge that will enable him to know how to treat any and every class of work that falls into his hands.

Undue credit is attributed to so-called "natural taste," and the public has been voodooed into the belief that art knowledge is preordained to the few and cannot be acquired by the multitude. This is the veriest kind of humbug. It is just as possible to acquire an art education as it is to learn to write, and no one will dispute that it is possible for

all to learn to write. To be sure, some will be more adept than others, but there can be no "corner" on this branch of education any more than there can be in other branches.

I would not be afraid to undertake the task of making an "art printer" out of anyone who is endowed with sufficient knowledge to "master the case" and who is familiar with the technicalities of printing.

Until recently foreign countries have had a monopoly of art education, but America has produced the finest printing in the world, and I believe it will always set the standard. We have the best machinery, the best type and materials, and the best "gray matter."

Written for THE INLAND PRINTER.

A PRESSMAN'S TROUBLES—WHY QUADS PRINT.

BY A. B. R.

OF all the troubles to which a pressman is heir perhaps there is none so common as that of quads and spaces rising and blacking the sheets. There is only one kind of printing which is entirely free from this: that is plate work, and as a great part of the work done in all pressrooms is from type and cut forms, quads and spaces have become a nightmare to the majority of pressmen who do this class of work. The causes of this are many and begin in the hands of the careless compositor who in his greed for a long string of type often neglects that important factor in good work, careful justification, and where cuts are included he neglects to see that they are mounted on true, perfectly square blocks. Few compositors realize how important these details are in forms that are to be worked on the press, but if the compositor and make-up would see that their part of the form is right in these respects much time more valuable than their own would be saved in the pressroom. It is not enough to be simply able to lift the form from the stone, but every line should stand on its feet perpendicularly without belly or bow. I never knew a pressman who did not agree with regard to this; but few, if any, are willing to admit that they themselves are just about as much to blame as anyone.

There are several principles or causes upon which the rising of quads and spaces can be theoretically explained. I will illustrate one of them in this manner: If you take a board and drive a nail in one end and then pound upon the other, the nail will loosen and come out. This is like putting a form upon a press on which the cylinder is raised from the bearers by the impression on the type and allowed to drop or pound in the margin. In the margins there is nothing to resist the weight of the cylinder, and down it comes on the bearers, pound, pound—first on the type, then on the bearers—until spaces and quads, like the nails in the board, will gradually rise to the top and print with the balance of the form. This is often the case and is what a pressman calls riding in the boxes, sometimes caused by wear, but in some cases the cylinder is not set hard enough for the class of work in which the trouble occurs. If you have trouble from this cause it can in most cases easily be righted. But this, like most other troubles, can be temporarily relieved by the application of certain local remedies, one of which is to cut narrow strips of heavy cardboard and insert under the bearers at the points on which the cylinder drops. This has helped many a pressman in time of need and will doubtless help many more. Another cause might be described as being locked like a wedge, when top or bottom of type or furniture is excessively locked. This can easily be done by locking a form too tightly, causing it to spring off its feet and each time it passes under the impression is forced back into place only to spring again and bring the spaces and quads higher. This same thing may be effected by allowing dirt to collect upon the shoulders of the type, which makes it impossible for the compositor to properly justify it and again produces this wedge-like principle which must surely force spaces and quads to the printing level. The most common cause for this state of affairs will be found in large, untrue furniture, and cuts mounted on wooden bases. No matter how carefully the engraver or electrotyper may be to have these plates mounted squarely and level, the wooden bases will warp, and this fact alone makes it advisable for all such cuts to be examined and made right before proceeding with the make-ready. For many persons to take this precaution is too much trouble, but nevertheless it pays if the results count. The writer has often seen pressmen who, when they underlay cuts of this kind, place small bits of heavy paper under the center of the block, so as to cause it to rock. No pressman is justified in doing this, and to do it will surely cause trouble. If a cut cannot be brought up with a flat underlay well enough for overlaying, remove it from the block and place the underlay next to the metal. In trying a cut for the purpose of seeing that it is mounted true, it is not enough to see that it is level and will not rock, but also that the sides are at perfect right angles with the bottom. It is not uncommon to find cuts imperfect in this respect, and it is frequently overlooked and will prevent the form being locked up properly.

If these details are carefully looked after before a form is printed, little, if any, trouble will be experienced; but as they seldom are all attended to, much time is lost and material is ruined daily by being hammered down by persons who are too careless or discouraged to push them back by more gentle means. Careful investigation will show that when quads work up some one or more of the

causes mentioned exist, and if they can be located and corrected this trouble will surely cease.

In printing a heavy form upon a cylinder press you will sometimes notice on the back row of pages a heavy edge or what is really a slur. On the other rows this same trouble occurs, but the center rows of pages are somewhat better than the rest. It is a common matter for such forms to show heavy impression about the edges, but this is of course overcome in the make-ready and is not the cause of the trouble of which we speak, although some inexperienced persons think it is. This slur is scarcely noticed on some work at the start, but if it is not detected at the very beginning will gradually grow worse until it becomes a black streak of heavily worn type. To rightly determine the cause of this one must understand the principle upon which a cylinder press makes the impression. As a rule, pressmen make a practice of setting bed bearers slightly more than type high. This we consider is right, but there are also bearers on the cylinder which are not adjustable, and as the bearers on the bed are to keep the cylinder from running on the type, see that it runs on the bearers and that the boxes or journals of the cylinder are so set that when it passes over a form requiring all the impression the press can give it will not rise from the bearers. If this matter has been attended to you will see that if your cylinder is packed until the circumference is greater on the printing surface than it is on the cylinder bearers, it must travel faster on the printing; consequently the cylinder must slip or slur either on the form or bearer. This, then, is the cause, and the only reason that it does not slur all over the same as at the edge is that the paper used in packing is more or less elastic and is drawn with the form until it is freed by passing in the margin and rebounds. One of the first moves that a pressman will make when he finds himself thus troubled is to place resin on the bearers, and because he may find some little improvement he thinks he can strike the proper remedy. This, however, is a deception, for the resin has a very heavy body and forms a sheet or layer over the bearers which for the time being makes up to some extent the excess in the packing. Be cautioned by this. Do not use resin for a slur, such as has just been described, but reduce the packing; and if, when your form is properly made ready, your impression is too light, it is because the bed bearers are too high or the cylinder rises on the impression and should be reset. The correct setting of the cylinder is about the most important factor to be considered in the life of the press and quality of the product. Experimenting along this line is folly, and many pressmen of long experience are utterly incompetent to attend to this matter properly. The troubles caused by having a cylinder set too hard are as numerous as, and more complex than, if it is not set hard enough. Cylinder presses are not intended for embossing, and no person who styles himself a pressman should be guilty of substituting an over-packed cylinder for a few minutes make-ready. If the class of work done will not permit you to take time for making ready, better use a soft packing and not ruin the type.

Written for THE INLAND PRINTER.

THE DICTIONARY IN THE PROOFROOM.

BY F. HORACE TEALL.

IT is said that Horace Greeley's estimate of qualification for proofreading called for more general knowledge than one would need in order to be a good President of the United States. By this he meant, of course, ability to read anything, from the smallest job, in the commonest language, to the most learned and most scientific writing, and to know that everything is made right. How many proofreaders can do this? Not many. Horace Greeley knew very well that the world could not furnish such men for the proofreader's desk — and yet his remark was justifiable even from a practical point of view.

A recent paragraph in a trade publication said truly that "even the daily newspapers use so many foreign and technical terms as to demand a high grade of excellence among the readers." This was said in connection with an assertion that pay for the reader's work, and especially for the best work, is higher now than ever before. We might easily show that this is not absolutely true, for very high pay has been given for high-class work in the years that are gone, and the writer of this article can state from personal knowledge an instance of higher pay than the highest mentioned in that paragraph; and it may be well to tell of it, because it will serve as a good introduction to our present theme. The paragraph says that its writer personally knew of two men who were paid $50 a week for reading. If these men were mere proofreaders, their pay was very high; but it is not unreasonable to suppose that their work nearly approached the responsible editorial status. On a certain large work published many years ago a man was employed as proofreader at what was then excellent pay. When that work was revised he was still known as the principal proofreader, but his work included final editing of the copy, as well as reading the proofs, which latter he did in a critical way, making such changes in the matter as he knew were necessary. For this work he received $75 a week, and the only men known to the present writer who were paid as much as the sum first mentioned did the same kind of work.

In each of these cases the money was paid because of one qualification that stood in place of general knowledge, rather than for the actual

possession of such knowledge that seems to be demanded by Horace Greeley's estimate. Each of these readers had at hand a good reference library, and knew where to look for information on any question that arose. The special qualification was the ability to perceive or suspect error of statement, and to correct it through positive knowledge, in many cases with no need of reference, but more frequently through consulting authorities. An important complement of this qualification is the perception of correctness as well as of error, and ability to leave unchanged what is right as well as to change what is wrong.

Of course one who is really fitted to read proof must know how to spell all the common words of the language, and this is not so general an accomplishment as it is naturally supposed to be. Many writers are somewhat weak in spelling, and the proofreader must correct their errors as well as those made by compositors, for often the editors cannot take time for such work and the copy is sent to the composing-room just as it is written. But few proofreaders, if any, know all the words that may rightly be classed as common. It is a matter of recent experience that one who ranks among the best of newspaper readers, in reading market reports, changed the lower-case initial of *muscovado* to a capital, and thought the name was a proper noun until another reader, happening to have the same matter in hand, changed the capital letter to lower-case and was called upon to give a reason for it. Recently, also, a good proofreader allowed the term "Romance languages" to pass as "romance languages." *Romance* in this use should not be unfamiliar, yet it was mistaken by compositor and reader as the common noun *romance*, which mistake should be impossible, as every one should know that romance is not confined to any special languages.

What such people need is a good dictionary at hand and constant use of it. Of course no busy proofreader, especially during the rush of newspaper work, can stop every few minutes to find a word in the dictionary — much work must be dashed off at lightning speed, or as near that as possible, and no sort of interruption can be tolerated, even at the expense of printing a few typographical errors. But how much more creditable it is to the proofreader if, even in the utmost rush, he can detect and mark all the errors, whether time can be taken to correct them in the type or not.

Few readers, comparatively, seem to realize the wonderful helpfulness of intimacy with some good dictionary, for very few of them use one as much as they would if they realized it. Probably most of them will continue to do just as they have always done — taking it for granted that they have no need of frequent consultation of the dictionary; but if something can be written that will impress even a few with a desire for the improvement to be attained through study of the dictionary, it is worth while to try to write it.

It seems hard to think of anything that will serve better to make this impression than an example from the writer's own experience. When writing on the subject of the proofroom library, some time ago, he instanced two test-words, one of which contained a letter *u* and the other an *n* that he thought might be printed wrong, notwithstanding extreme care in the writing. His habit in connection with the articles of which this was one had been to write very carefully, and not to trouble the editor to send him proofs. This time he requested that proof be sent before printing, and it was well that he did so, for in place of the *u* that should have been used appeared an *n*, and in the other word the converse error had been made. The words were long compounds of what should be familiar elements to every one, and in case of uncertainty, which must have been felt in this instance, it should be impossible for a reader to pass the words without verification.

Every proofroom should possess a good dictionary. Some people think that every proofroom of any consequence does possess a good dictionary, but a little inquiry would soon convince them that this is not so. Many readers are left to do their work without even such aid in the way of reference, notwithstanding it is a fact that no certainty of good work can be had without it, and that many more works of reference are indispensable as aids to the best work. There are an amazing number of proofrooms that are not supplied even with an old Webster's or Worcester's Dictionary, and a great many more than there should be that have only one or the other of those antiquated works. Once upon a time they were both good works, because they were the best yet made. But lexicography has progressed, and we now have dictionaries that surpass the old ones, in every respect, as much as our new books on any scientific subject outrank those of our forefathers.

The Century Dictionary and the Funk & Wagnalls Standard Dictionary contain practically full records of our language in all details, almost sufficient to take the place of a large reference library, so far as the proofroom is concerned. One or the other — or better, both — should be in every proof room, and the proofreader who makes the most constant studious use of one or both will soon find himself on firmer ground than he could otherwise occupy.

If necessary, would be willing to give several times the present subscription price for The Inland Printer. It is received with as much pleasure each month as a good "phat" order for printing.— *Keating & Barnard, printers, Fort Edward, New York.*



From painting by J. Hiddemann.

THE MORNING VISITATION.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
EDMUND H. MORSE, Manager.

VOL. XIX. JUNE, 1897. No. 3.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Inseraten betreffend zu richten.

A KNOWLEDGE OF PRINTING.

ATTENTION is directed to an article by Mr. Paul Nathan in this issue of THE INLAND PRINTER, in which is set forth an argument on the value to the progressive printer of theoretical training as well as practical training on the art principles connected with the trade of printing. There has been of recent years an effort discernible on the part of many printers, who have earned respect for their opinion by the great artistic merit of their printing, to give their workmen the opportunities desirable to equip them with the requisite knowledge to use their native taste in attaining results that without such knowledge of art principles they might struggle to reach in vain. In so far as it is possible in these columns to give a wider application to this insistance on art education as a vital part of a printer's knowledge, THE INLAND PRINTER hopes to add its weight by examples and by the favor of other contributions in bringing out the taste and originality of the printers of America, much of which is now either dormant or directed into wrong channels owing to ignorance of principles that are the foundation of all art.

PRESSMEN VERSUS COMPOSITORS.

REPORTS from England state that, while compositors are a glut on the market, it is a striking fact that good machine printers — pressmen — have been for several years back sure of good and steady situations. The enormous demand for cheap books has caused a great development in the pressroom department of the printing business. In one office in Scotland, which seven years ago had thirty presses, there are now over sixty, and nearly all of the newest pattern. Others have doubled in less than that time. The stereotype and electrotyping business has also greatly extended, and it is estimated that during the ten years past the numbers employed have more than doubled. The compositors' prospects, however, are not improving, and it is depressing to see the large numbers of these workmen who are "waiting for something to turn up."

THE LOCAL FIELD.

THE country weekly is blessed by having a mission which is all its own, but it is also too frequently the reverse of blessed by the foolish and misguided ambition of its proprietor-editor who ignores that mission in the effort to imitate the tone and style of the metropolitan press. The main stay and prop of the country weekly is the local field, and as that field is judiciously cultivated, the incidents and happenings of the local daily life set out in attractive form, so will the paper fulfill its mission. The average village tradesman and the average farmer subscribes for one or more of the metropolitan dailies or weeklies, and from these are taken political or foreign news. The weekly paper which gives space to any extent to the discussion of other than local politics, or dwells ponderously on foreign news, is wasting valuable time and space. To the average townsman the news of his vicinity transcends all other information, and

the local gossip of the weekly is of a savor that has to him a relish all its own. The little social events of the week are of more interest to him than the grandest functions at Windsor Castle, and a dispute in the town council is more exciting than General Weyler's most successful attempt at pacification. There are many incidents that the local editor may consider too trifling to be told in his paper. His interest should make him know that no local news is too trifling — if it is told properly.

THE VALUE OF OUTWARD BEARINGS.

REFERRING to the application of direct electric power to printing presses, Mr. Frank L. Coes, of Worcester, Massachusetts, writes to THE INLAND PRINTER offering the suggestions of an expert mechanic of his State, who asserts that the first and worst feature of the motors that are being put out for work in direct connection with heavy duty machines, is the fact that they have no outward bearing for the shaft. Every strain, light or heavy, that is applied to the machine, causes more or less motion at the outer end of the driving shaft, and if this movement is not checked in its initial stage it will inevitably result in oval boxes, friction, and consequent loss of power, and finally a noisy working tool. The end will be a breakdown. "The boys cut out too much metal, and make too few bearings," the machinist observed, and Mr. Coes remarks that the more he thinks of it, the more he believes that the "old fogies" are a good thing to have around, and says that he has observed the truth of the machinist's contention, in a printing office where he found the trouble the machinist said would result, and they had a hot box on the same press. There are many to whom this suggestion will mean better and more work. Solidity and no shake is the best thing for rapid and steady running. THE INLAND PRINTER will be pleased to hear from others on this subject.

TYPESETTING COMPETITION.

IT is questionable what benefit book and job printers have derived or expect to derive from the advent of typesetting machines. From this it is to be hoped no one will presuppose that THE INLAND PRINTER either directly or indirectly desires to oppose the genius of progress as represented by these mechanisms. The inevitable tendency of the book and job printer, by force of competition or other cause, is to give his customer the biggest slice of the profit of his enterprise or good fortune in business. Book composition by machinery is advertised at prices a little above the scale paid to the compositors, the expectation possibly being to make even in the pressroom. It was naturally hoped that when the machines were made practical for bookwork that the old cry of the composing room being a source of loss would be heard no more. That the burden of the composing room stays as it was is evidence of a business policy which is both selfish and narrow, but, like the policy of the department stores, perfectly legitimate. There is another phase also of the fight of the machine for place, in the advertisement of a Chicago agent for a typesetting machine in which he announces himself prepared to do composition at greatly reduced rates. Were a pressbuilder's agent to announce himself prepared to do presswork at cut rates, or a typefounder's agent to offer to do composition at reduced prices, it is to be presumed that they would find in the protests of their legitimate customers cause to abandon their attempt at competition. The policy of the agent mentioned may be to bring about quicker sales of his machines in order to meet his prices, but might it not be that he is killing the goose — in other words, leaving the poor printers without any money to buy his machines.

SOME MAGAZINE CIRCULATIONS.

THE *Chap Book* says that the paradox of the publishing trade is the triumph of the unadvertised, the success of the uncriticised, and then goes on to give the circulation ratings of weekly and monthly journals that one rarely sees advertised and more rarely criticised. The *Ladies' Home Journal* is widely advertised in the newspapers and the best known monthlies, and its circulation of 739,507 copies, as given in the Lord & Thomas *Advertisers' Directory*, is certain to commend it to the advertiser. But what of the monthly magazine *Comfort*, published in Augusta, Maine, which has a circulation of 1,252,325 copies as rated in the directory? *Comfort* is not advertised in the newspapers, but it has methods which are effective in pushing its circulation. It has no claim to literary merit, nor are its other features such as to warrant its large circulation, but it is a great business success. The *Chap Book* gives the following approximate figures of the circulation of the publicly known magazines: *Munsey's* claim half a million. *McClure's* and the *Cosmopolitan* send out 300,000 copies each. *Harper's* we find put down at 175,000, *The Century* something over 150,000, *Scribner's* and *Frank Leslie's* perhaps 125,000. These figures are considerable. Yet *The Hearthstone*, of New York, is rated at 600,000, *The Delineator* at 500,000, *The People's Home Journal* at 315,000, *The Ladies' World* at 379,800, *The Home Treasury* at 200,000, *Hours at Home* at 210,000, *Fashions* at 200,000, *The American Nation* at 160,000, *The Fireside Gem* at 140,000, *Good Literature* at 191,000. "These figures must be flattering to the metropolitan pride of New York, yet we cannot but feel that Augusta, Maine, is the real publishing center of our country." Besides *Comfort*, with its million and a quarter,

it has *Illustrated Good Stories*, 479,000; *Hearth and Home*, 392,800; *Illustrated Happy Hours*, 351,000; *Vickery's Fireside Visitor*, 330,000, and *Home Treasury*, 200,000. In the West, Chicago makes a fair showing with *The Saturday Blade* (said to circulate mostly in rural Texas), 275,000, and the *Chicago Ledger*, 140,000. Springfield, Ohio, however, seems to mark the natural course of the Star of Empire. There are published *Farm and Fireside*, 315,000; *The Woman's Home Companion*, 223,000; *Farm News*, 100,000; *Womankind*, 60,000.

"The domesticity of the names shows with what affection these publications must be cherished, and is almost as disheartening as the figures of the circulation. Not alone must the Messrs. Harper Brothers sorrow over their 175,000. *The Atlantic Monthly*, 15,000, cannot comfortably learn that in Cedar Falls, Iowa (where the Cherry Sisters come from), *Good Things*, a monthly literary magazine, has arrived at nearly the same figures."

PRIZES FOR PET SPECIMENS.

PRINTERS occasionally turn out a piece of work which so appeals to their taste and judgment that they feel it is just a little better than anything they ever did before, and perhaps as good as anything they ever hope to do in the future, and naturally they feel that their competitors in the art, either in their vicinity or in other towns and States, would have to get up tolerably early in the morning to duplicate that piece of work under the same circumstances and conditions. With a becoming sympathy for this feeling, THE INLAND PRINTER next month will offer a series of prizes for specimens of work of this character, and urges would-be competitors to look over their specimen books and have their favorite specimen ready. The intent is to make the competition as wide-reaching as possible so that the country printer will stand an equal chance with his city brother. While it is merely intended to make a preliminary announcement in this note, it is considered advisable to state that specimens susceptible of reproduction only are desired.

NON-UNIONISM AND RATTING.

IN the United States and in Canada the differences between union and non-union printers are marked by no less aggressiveness and by no less virulence of feeling than in Europe. To the non-unionist, however, who from principle refuses to join the ranks of unionism, there is evident a much more friendly disposition than there is to the man who has been a member of the union and has violated his obligations. In this country such men form the classes distinguished as non-union men and "rats"—the latter term being regarded as a term of contempt for one regardless of principle or honor. According to the evidence of at least one witness in a recent libel suit tried before the Scottish Supreme Court, the interpretation in this country of the term "rat" does not obtain in Scotland. The importance of the issues involved in the suit was recognized by the fact that four of the leading counsel at the Scottish bar were engaged in the case. Three compositors in a Paisley non-society office claimed £500 damages each from the Scottish Typographical Association for libel, the claim being based on the fact that the defenders had included their names in a "Register of Rats" published as part of the annual report of their association, of which they (the pursuers) never had been members. For many years the defenders have been in the habit of issuing a list (with the above heading) of those of their number who have "ratted," or gone to work in non-society houses. In the current report the pursuers' names were inserted, as they said, "falsely and calumniously representing that they, having been members of the defenders' association, had been expelled therefrom for unfair and dishonorable conduct in connection with their trade, to their loss, injury, and damage." The whole case hinged on what was the meaning in the printing trade of the term "rat," the pursuers seeking to make out that it was a term of opprobrium and contempt, and the Typographical Association contending that it was merely a trade term synonymous with "non-unionist," and that no stigma was intended to be conveyed by its use. The weak point in the defenders' case was that this was the first time that the names of men who had never been members of the Scottish Typographical Association had been included in the list. A large number of witnesses were examined on both sides. Some of the witnesses for the defenders were men of ability and large experience, among them being the Master of the Merchant Company, of Edinburgh; Mr. Colston, head of the firm of Colston & Co., printers, and one of the Judges of Police; Mr. Skinner, of Skinner & Co., printers (who is secretary to the Scale Committee of the Edinburgh master-printers); Councillor Mallinson, etc. These all testified as to their interpretation of the word "rat" being that it simply meant "non-unionist"; Judge Colston, who is known to be one of the best living authorities on printing usages, being quite emphatic on that point. But the presiding judge, Lord Kyllachy, summed up nevertheless in favor of the pursuers, and the jury returned a verdict in their favor, assessing the damages at £25 in each case. Though the awarded damages are small, the case will undoubtedly be a very expensive one for the Typographical Association, and it is freely stated that it is likely to cost in all something like £500 to £600, if not even more than these figures.

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. III.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

WE publish two kinds of drawings this month, which may be classified as follows: The Grassets are hieroglyphic-like designs or silhouettes; the Crispi, in his *robe de chambre*, which for want of the artist's name we shall call the *Don Chisciotte* cut—"Don Chisciotte" you no doubt suspect is the Italian for Don Quixote, and it is the name of a cartoon paper—is a pure outline drawing.

Now let us take them in turns. Every printer will recognize that the Grasset designs are excellent, for they may be printed with greater ease than shaded drawings, and their simplicity is in perfect harmony with the solid black of type. Now, not only would it be pleasant for you as a printer to begin making some such silhouettes, but it is very good practice in drawing for you to search the house for objects that you could put up against the window pane and draw their contours, filling them in with black. A whisk broom, a pair of scissors, a pair of eye glasses, a leaf, a feather, may be put up against the glass and its silhouette copied, and you then realize how many objects may be represented by their contours. Later you learn how to silhouette objects less flat; you may try the ink bottle with a pen in it, the glue pot with the brush in it; this leads you to such a thorough understanding of Grasset's flowers as pages of writing would never give. In walking in the streets after such an exercise you will notice not only the "block" of a man's hat (which we spoke of in Chapter II), but you will notice what kind



TYPOGRAPHICAL ORNAMENTS DESIGNED BY EUGENE GRASSET.

of a silhouette it makes against the sky; then the shape of the birds, the weather vanes, the church steeples as they are "etched against the sky," as the poets say, will have a new interest for you.

In this practice of silhouetting objects you learn something that is most important in more advanced work. You learn *to see objects as on one plane.* We fancy your knowledge of geometry is sufficient for you to understand what we mean, but let us go over the ground slowly so it may facilitate our future explanations of perspective problems.

By a plane we mean a plain, a flat surface. A table top is a plane. But the plane the artist draws upon—say a sheet of paper—though he may let it lie horizontal on a table, is always considered a *vertical plane*, corresponding to a pane of glass in a window. Now, if we are looking through the window across the street, we know that each receding cobblestone in the street (though in one horizontal plane) is in a different *vertical* plane from the other. If we wished to make the plane a tangible one we could stick up a pane of glass in front of the nearest cobblestone, and then another pane in front of the cobblestone across the street, and then it would be evident to anyone that these stones were in two planes, would it not? Good! Now, if you should go to the window and trace with a paint brush a picture of these two cobblestones you would draw your picture on one plane, and that a vertical plane! Well, that is just what the artist does when he draws a picture by the eye. He may lay his paper horizontally on a common table, or obliquely on a tipping drawing table, or on an easel, but he does not draw the objects as though seen through a horizontal or oblique plane (except sometime when he sketches from a church steeple or a hill-top), but to the contrary, the ordinary drawing always represents objects as seen through a vertical pane of glass and as they would be traced on that pane, hence *reduced to one plane.*

Having read the foregoing two or three times we will ask you to turn to the *Don Chisciotte* caricature. Has it not a new interest to you? Do you not see immediately that the legs of the bureau, though in reality some few feet apart and so in different planes, are drawn on a sheet of paper on one plane? Well, the second step after you have learned to draw a simple form in outline is to learn to "place" your objects and their receding parts—as the legs of the bureau. It would be impossible for me to overestimate the trouble this gives the beginner—such as the man who sees the factory viewed at an angle as though it were seen from the front (see Chapter I). But if perchance you can get it into your mind that you must draw as though tracing on a window pane, nay, better still, if you will dip a brush in the ink and actually draw on the pane for several days you will soon have little need of puzzling over perspective, and when you look diagonally at a rectangular object—as the windows in the factory—you will see at a glance that they are no longer rectangles, as in a front view, but the lintels and sills actually seem to *tip* (in an upward direction if below the eye, in a downward direction if above the eye). Then you suddenly realize that certain laws of optics come in play in making the very simplest of views. You look at such a simple interior as in the

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

Don Chisciotte interior and you recognize at once that the lines in it that were horizontal in nature are governed by three laws; the portière rod and the side boards of the couch are drawn horizontal because the artist sees them in a front view — they are parallel to his eye — but the lines of the front of the bureau and the floor line behind it run up because they are lines seen not in front view, but seen diagonally, and they are below the artist's eye; but the top line of the mirror runs down because it is above the artist's eye.

From this chapter any reader with a mathematical mind will have already deduced the facts of the following rules of perspective, even if he has not formulated them in precise language; but you might as well learn them by heart, as they are applied every time you draw a box, a table, a plank, a room, a railroad track, a street, etc.



CRISPI AS CÆSAR IN HIS ROBE DE CHAMBRE.
A political caricature from *Don Chisciotte*.

1. All horizontal lines in nature that are parallel to the eyes of the spectator (like the portière rod and the bed part of the couch in the *Don Chisciotte* caricature, like the lintels and sills of the factory windows), when one is standing directly in front of them, appear as horizontal lines and are to be so drawn, they do not tip either up or down whether below or above the eye.

2. But when a horizontal line is no longer parallel to the axis of the eyes, when it is seen diagonally, as the floor line, the front of the bureau and the top of the mirror, then it follows this law; if it happens to be just on a level with the eyes, that is called the horizon line, then it *is* horizontal to the sight and is so drawn; if the mirror were hanging where it is in the *Don Chisciotte*, but was cut off just on a level with Crispi's eyes, and the draftsman of the picture were just Crispi's height, then the base of the mirror would be drawn horizontal. But when the lines are below the eye, as the floor line and the bureau lines, then they seem to run up to the horizon and are drawn slanting upward; while if they are above the eye, as the top of the mirror, they tip down to the horizon and are drawn slanting — the end farther away from the artist lower in the picture than the end nearer him.

Put all this in your hat, and we shall tell you something more about perspectives later on. But be sure in the meantime to make some drawing in your room to verify the foregoing statements.

(To be continued.)

Written for THE INLAND PRINTER.

A HYGROMETRIC DIFFICULTY.

BY R. COUPLAND HARDING.

BESIDES the ordinary difficulties that occasionally attend presswork, and which are matters of common experience, some may at times arise of a very exceptional and puzzling kind. Such a one came under my own notice some thirty years ago, and was of so curious and exceptional a nature that it may be of interest to THE INLAND PRINTER'S readers, and may perhaps awaken some recollection which will throw light upon the matter. And in connection therewith I will relate an equally exceptional experience of a friend, which, though it did not come under my own observation, I have no hesitation in recounting on his authority.

Some time about 1866 — toward the close of my apprenticeship days — the office bought from an Australian agency a font of long primer, and with it a quantity of extra caps. The type was from one of the best English foundries, but arrived in grievous condition. The work was pressing, and after some consideration it was decided to accept delivery — an unfortunate mistake, as it turned out in the end. Possibly the case had been recovered from a wreck, or it had soaked in bilge water — at all events it had been so long subjected to the action of salt water that all the type was more or less corroded. It had long been in this condition, for it was quite dry when opened. The tinned-iron lining of the case had rusted on to the paper wrappers, and as for the pages at the bottom of the case the wrappers were not only pulped, but had actually combined with the rotten metal. Of course the types were stuck together, in some cases the whole page was like a stereotype, and the letters were separated with great difficulty. The extra caps, however, in a separate parcel, were in perfect order. The agency expressed no surprise on receiving the account of the condition of the type — complaints, they said, had been made of other cases

belonging to the same shipment — and they were good enough to make a trifling concession in the price.

Naturally, the printing had a gray and broken appearance, and some sorts were affected more severely than others. It was scarcely possible, I remember, to find a complete g, the bottom loop being wholly or partly destroyed in all cases; but no other difficulty arose until a cold and moist winter following shortly after the unlucky purchase. We were then printing a solid octavo pamphlet in this letter, the work being done on the hand press, and with the glue-and-treacle rollers then in general use. On fine days all went well; but when the day was "muggy" and the atmosphere charged with moisture, a most irritating result would invariably occur. Here and there, in the middle of a page, a bright spot would appear, a single letter, or perhaps two or three, refusing the ink. If neglected, the patch would spread in all directions each time the form was rolled until it might extend perhaps an inch approximately in every direction. The spot always spread from a center, never passing across one letter to another, the effect being much the same as if a drop of water had fallen on the type. These patches would appear at any time during the impression, in any part of the form, and without any visible cause, and once started would spread like a ringworm on the skin. That the cause was in the atmosphere seemed clear. We were working temporarily in a damp pressroom. On sunny days we had no trouble; but there was a good deal of moist weather that winter, and we came at last to know exactly the times when the trouble might be expected. It is less satisfactory to add that we never found a cure. When once the mischief began, the type resisted the ink as effectually as a prepared litho stone — more so, in fact. It was useless to clean it with benzine, or any similar application — the patch might be covered or partly covered once, but after a single impression was as bright as ever. In fact, the roller was more effective in taking the ink off than in putting it on. Generally the type could not be coaxed to take ink from anything except the finger. With the inked finger the whole patch could be covered — but the ink was completely removed by the first impression. The curious part of the affair was that the trouble rarely arose until a portion of the sheet had been worked off. As the paper was always wetted, it is possible that the patches arose in the first place from minute quantities of free water in the paper; but on this point I am very doubtful. I have mentioned the corroded state of the type; but we have proof that this had little, if anything, to do with the trouble; for we found the lines of new capitals, in perfect order, play us the same trick. At the time this was the only font we had from this particular maker, and I have known a line of those new long primer caps refuse the ink in damp weather, when all the rest of the form took it properly. Nor did any other type in the office ever act in the same manner. This tends to show that the fault was not in the damp paper, but in some obscure quality of the type itself. The type, I may add, differs slightly in the metal from that of other English foundries; also in the peculiar slope of the shoulder. But in long experience since with other fonts from the same house (for we got quit of this one as soon as possible) I have never found any defect, nor has this peculiar difficulty ever at any time recurred. I have never since worked in a damp pressroom, and have for many years used patent glycerin compound rollers, so that the conditions have changed; but to this day I have not divined the cause of the trouble, nor did we ever find a remedy. We had just to suspend operations on that particular job till a fine day.



Drawn by D. H. Souter, Sydney, N. S. W.

THE BOY DIFFICULTY.

"Run away to bed, Tommy; you are too big a boy to stay in mamma's room now."

"No, I isn't. I aren't near as bigger as papa!"

It was when I was speaking of this incident to a friend in the trade that he told me of an experience of his own in England, equally remarkable, and which also happened many years ago. A good-sized font of small pica had been ordered from a leading foundry by a printer in one of the provinces for a special job, and nothing unusual was observed until the proofs were required, when the new type refused to take the ink. After exhausting every expedient, complaint was made to the foundry, and it was naturally received with incredulity. Such a thing was quite unheard of; whatever was in fault it could not be the type. The printer, however, persisted, and at length a representative arrived from the manufacturer. He set to work in all confidence, but completely failed to obtain a readable proof from the pages in type. He then turned his attention to the unused types in the foundry packages, but with no better success. Only one course remained — to return the

type to the melting pot, and send back a duplicate font, which proved in every respect perfect. The problem in this case appears to be more puzzling than the one in my experience. The printer was a man of experience. The foundry had been established about a century; but printer and founder were at a loss to account for the phenomenon. A microscopic examination of the metal, and especially of the face of the type, might have thrown light on the subject. Doubtless minute and exhaustive investigations were made in the factory; but the result, if any, did not transpire.

"The ages of faith are past." It is a pity, too. Time was when no one would have troubled to find a physical cause for a trouble of this kind. The simple and complete explanation would have been that the types were bewitched. An evil eye gazing into the founder's melting pot or a spell cast over the pressroom would have accounted for everything. Perhaps such experiences as these, rare though they be, may have occurred to some of your readers. Perhaps somebody, better versed in physical science than I, can account for them. They don't seem to happen more than about once in a lifetime, and that is once too often. Yet it would be as well to know how to remedy them when they do occur.

Written for THE INLAND PRINTER.

ELECTROTYPING—HISTORICAL REVIEW.

NO. I.—BY C. S. PARTRIDGE.

DURING the period 1837-1839, Professor Jacobi, of St. Petersburg, Mr. Thomas Spencer, of Liverpool, and Mr. C. J. Jordon, of London, made at different times announcement of their independent discovery of the art of electrotyping. According to one authority the rival claims of Professor Jacobi and Mr. Spencer were presented by them in person before the Chemical Section of the British Association for the Promotion of Science, and this august assembly after prolonged discussion decided both had independently arrived at the same result, but that the priority of discovery was undoubtedly Mr. Spencer's. However, this decision of the society with the high-sounding title did not by any means settle the controversy, which became still further complicated by the later claims of Mr. Jordon. In view of the conflicting character of the evidence we are inclined to divide the honor between the gentlemen named; but whatever merit may attach to their respective claims as discoverers there is probably no question but that the credit for the first practical application of the new art to the printing business belongs to an American—Mr. J. A. Adams, of New York, who produced successful electrotypes of wood engravings in 1841. It is to American inventive genius, also, that we are indebted for most of the labor-saving methods and machinery which have brought the art to its present state of perfection. In England, electrotyping seems to have been first utilized chiefly for the production of metallic art work such as engraved medals, statuary, etc. Messrs. Elkington & Co. were so successful in this branch of the art that in 1845 they had established a considerable business in the duplication of cups, vases and other articles, deposited entirely in gold, silver and copper. While our friends over the water have perhaps excelled in this feature of electrotyping, Americans were quick to grasp and develop the possibilities of the art as applied to printing purposes. In 1863, Mr. William Filmer, an electrotyper of New York, who had much to do with the early development of electrotyping, after an extended trip abroad stated that electrotyping as applied to the printing industry was generally recognized in Europe as an American art.

The discovery of electrotyping, like many other important discoveries, was purely accidental. Mr. Spencer, for instance, was trying some experiments in electro-chemistry. He had immersed a copper plate in a solution of sulphate of copper and a zinc plate in a solution of common salt, connecting them together by a wire, and separating the fluids by a partition of plaster of paris. In order that no action should take place on the wire connecting the plates he covered it with sealing wax and in so doing spilled some of the wax on the copper plate. After a few days he found that copper crystals had covered the copper electrode except the portion protected by the drops of wax. It at once occurred to him, that by the application of wax or other nonconducting substance he could perfectly control the deposition of the metal. Mr. Spencer then coated a plate of copper with beeswax, and scratched his name through the wax on the plate and connected it with a zinc plate of corresponding size, immersing them in the solutions as before. After a few hours he found, as he expected, that the portion of the plate from which the wax



Drawn by D. H. Souter.

SHE KNEW THEIR TASTE.

MR. SMITH: "I wish, my dear, you would finish your toilette before you leave the house. I would just as soon see you putting on your stockings in the street as your gloves——."

MRS. SMITH: "I dare say. So would most men."

had been removed was coated with bright metal while the protected portions remained untouched.

The discovery of electrotyping created hardly less interest than the nearly contemporaneous invention of the electric telegraph. Scientists, professional men and workmen became alike interested, and the copying of medals, coins, etc., by electrotyping became a popular amusement of the time.

The apparatus employed at this time consisted of a single cell, as before described. The back of the coin or medal to be copied was first coated with wax or varnish. Copper was then deposited on its face to form a matrix, which after having been removed from the coin and properly prepared was returned to the bath to receive in its turn a deposit of copper in the form of a facsimile of the original.

In 1840, Mr. Joseph Murray discovered that nonconductive substances could be made conductive by applying to them a film of graphite. This was a notable step in the progress of the art, for it not only made possible the duplication of nonmetallic objects, but opened the way for the use of guttapercha, wax and similar substances for molding material in which an impression of the coin or other object could be made, thereby greatly expediting the work by saving the time required to make a matrix in copper.

The invention of the separate battery about the same time, by Mr. Mason, marked another material advancement in the art.

Mr. Adams made his first electrotype copies of wood engravings by depositing copper directly on the engraving and using the deposit for a matrix. The process was, of course, very crude and invariably destroyed the wood engraving, but it was of value as an insurance against checking and because the electrotype would stand much more wear than the wood cut.

In 1842, Mr. Daniel Davis, of Boston, adopted the method now in general use of first obtaining a mold of the wood cut in beeswax. Mr. J. Wilcox, an employe of Mr. Davis, was encouraged by him to enter into the business of making electrotypes by this method, and he was probably the first to make an independent business of electrotyping for printing purposes.

In 1853, an improvement in the Smee battery was suggested by Mr. Adams, and immediately adopted by electrotypers in America and Europe. Other improvements of a more or less important nature were made by Mr. Adams, Mr. Wilcox, Mr. Filmer and others, and by 1858-59 the electrotyping business may be said to have become established on a practical basis; so much so that the process was quite generally employed for the reproduction of wood cuts.

In the meantime electricians had been busy with the problem of producing a continuous current of electricity by mechanical means which could be substituted for the battery. Machines more or less useful for this purpose were constructed by Dr. W. Siemens, of Berlin, in 1857. Between 1860 and 1870, Gramme, Schuckert, Weston, Brush, and others brought out improvements of more or less value. The Weston and Brush machines were the first to be used to any extent for electrotyping. These were first adopted about 1872, and accomplished a revolution in the art by reducing the time required to deposit a shell to about three hours. Invaluable as these first machines were to the electrotyping trade they soon gave place to improved



Job's Comforter—Drawn by D. H. Souter.

Splodge: "Yes, I seem to paint worse and worse every day, until sometimes I feel like chucking it altogether."

Smudge: "Oh, I wouldn't do that just yet awhile; perhaps it's your taste that's improving."

types, until at the present time it is possible to produce an electrotype shell thick enough for ordinary purposes in one hour.

Improvements in molding, blackleading and finishing machinery have kept pace with the advancing methods of electrotyping proper. In 1855, Mr. J. A. Adams invented a blackleading machine with a vibrating brush and traveling carriage. In 1856, Mr. Filmer patented a method of backing electrotype shells, by means of which the shell was held down by springs during the operation of casting. In 1858, Mr. S. P. Knight invented an improvement in the preparation of electrotype molds for the bath which was of great value to the trade and which is universally employed at the present time. His invention consisted in precipitating a thin film of copper on the mold previous to immersing it in the bath. This is accomplished by flooding the mold with a solution of sulphate of copper and then

dusting iron filings over it. The effect of the operation is to cause the deposition of copper to begin immediately over the entire surface, instead of beginning only at the points of contact and spreading slowly therefrom to other portions of the mold. Mr. Knight also invented, in 1871, a process for applying blacklead to the molds in the form of a solution, distributing it over the face of the mold by means of a traveling rose nozzle.

Many other improvements of a minor nature, which we have not space to describe, have been made from time to time, and the art of electrotyping may be said to be now in a high state of perfection.

In 1857, Alfred Smee made the remark that "electrotyping is likely to be useful for the Bible, Shakespeare, Pilgrim's Progress, or works that have a large circulation." But the world has made wonderful progress in forty years, and the art of electrotyping has kept up with the procession. Improved methods, labor-saving machinery, cheapening material and the skill which comes from long experience have combined to reduce the cost and improve the quality of the product, and today electrotyping has become an indispensable auxiliary to the printing business. It is perhaps safe to say that seventy-five per cent of the books published during the last decade have been electrotyped, to say nothing of innumerable engravings and jobs of all kinds which have passed through the electrotypers' hands. Fifty years ago there were perhaps a dozen electrotyping plants in existence. Today there are in the United States alone about two hundred and fifty establishments having an estimated annual output of over $5,000,000. To such proportions has grown a business that had its beginning a half a century ago in a quart jar.

(To be continued.)

THREE-COLOR HALF-TONES WITHOUT COLOR SCREENS.

Since the three-color half-tone process has come into use, a number of engravers have been experimenting to obtain effects without the use of color screens, some having secured interesting results. A novelty in this line has recently been submitted to THE INLAND PRINTER by Mr. Fred T. Larson, of the Binner Engraving Company, Chicago. The picture is a landscape about 3 by 4 inches, produced by three half-tone plates made direct from an uncolored photograph, printed successively in yellow, red and blue. The print is a beautiful specimen, and is remarkable for the reason that the plates producing it were engraved without the use of the usual color screens. The plates are apparently ordinary half-tones, but on close examination prove to be all different in one portion or another, the effect being obtained by skillful manipulation by the operator in the etching. Thus in etching the yellow plate the sky must be faded away so as to permit the blue to predominate in that part of the picture; on the trees and shrubbery the blue and yellow plates must be etched with such delicacy as to give the proper shades of green; and where dense shadows are required the red plate is left strong to give particular emphasis. The successive proofs of the yellow, red and blue plates appear to the casual observer the same as those prepared by the use of color screens, and the completed print made from a combination of the three plates shows as excellent results as if the plates were made by the other method. It is certainly an achievement of which Mr. Larson has good reason to be proud, and we look forward to still further improvement in this interesting branch of the engraver's art.

THE INFLUENCE OF "PROCESS WORK."

The photograph, with all its allied discoveries and its application to the service of the printing press, may be said to be as important a discovery in its effects on arts and books as was the discovery of the printing press itself. It has already largely transformed the system of the production of illustrations and designs for books, magazines and newspapers, and has certainly been the means of securing to the artist the advantage of possession of the original, while its fidelity in the best processes is, of course, very valuable.

Its influence, however, on artistic style and treatment has been, to my mind, of more doubtful advantage. The effect on painting is palpable enough, but so far as painting becomes photographic the advantage is on the side of the photograph. It has led in illustrative work to the method of painting in black and white, which has taken the place very much of the use of line, and through this, and by reason of its having fostered and encouraged a different way of regarding nature — from the point of view of the accidental aspect, light and shade, and tone — it has confused and deteriorated, I think, the faculty of inventive design, and the sense of ornament and line; having concentrated artistic interest on the literal realization of certain aspects of superficial facts, and instantaneous impressions instead of ideas, and the abstract treatment of form and line.

This, however, may be as much the tendency of an age as the result of photographic invention, although the invention of the photograph must count as one of the most wonderful factors of that tendency. Thought and vision divide the world of art between them — our thoughts follow our vision, our vision is influenced by our thought. A book may be the home of both thought and vision. Speaking figuratively, in regard to book decoration, some are content with a rough shanty in the woods, and care only to get as close to nature in her superficial aspects as they can. Others would surround their home with a garden indeed, but they demand something like an architectural plan. They would look at a frontispiece like a façade; they would take hospitable encouragement from the title-page as from a friendly inscription over the porch; they would hang a votive wreath at the dedication, and so pass on into the hall of welcome, take the author by the hand and be led by him and his artist from room to room, as page after page is turned, fairly decked and adorned with picture, and ornament, and device; and, perhaps, finding it a dwelling after his desire, the guest is content to rest in the ingle nook in the firelight of the spirit of the author or the play of fancy of the artist; and, weaving changing dreams in the changing lights and shadows, to forget life's rough way and the tempestuous world outside.—*From The Decorative Illustration of Books, by Walter Crane.*

I HAVE advised Mr. Hedeler, of Leipsic, to renew my subscription for THE INLAND PRINTER. In America they are vastly in advance of us Germans in some respects; this I must admit by each successive number which I receive, and the arrival of which I anxiously await every month. I value your paper very highly, and consider myself fortunate to be familiar with the English language, thus permitting me to receive a benefit out of its contents.—*Peter Luhn, Printer and Lithographer, Barmen, Germany.*



Halftone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

MOUNT OF THE HOLY CROSS, COLORADO.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A PRINTER IN PARADISE.

To the Editor: TORONTO, CAN., May 10, 1897.

If you will find space for the inclosed answer to "A Printers' Paradise," I shall be glad. ANON.

A Paradise for printers—the idea is absurd,
Such lamentable folly was ne'er before heard.
Just let one of the craft take his "form" up, and let him
Ascend to the heights with the angels and set him
Up in front of a "case" full of cherubs; then hear him
As he gets "out of sorts" with those who are near him,
Using all his "cap Ds," and then "turning" for "dashes,"
Till along comes a "reader" who on him just flashes
One glance, then with quick, heavy stroke of his pen,
Marks him "wrong font" and sighs again and again,
Saying "What can I do with these terrible mortals
Of printers who somebow creep in through the portals,
To this region which never for them was intended.
The "Editor" must have that rule now amended
Which allows, in very *exceptional* cases,
A "typo" to "rush" into one of our "spaces."
. . . . . .
So back comes our man to congenial sphere,
Having bought his experience in Paradise dear.
Now, you of the trade, give heed then, I pray,
To the warning here given, while to you I say,
You must seek lower down for a warmer reception
Than Paradise offers to even the "exception."

ANON.

COMPETITION THE LIFE OF TRADE?

To the Editor: HILLSBORO, TEXAS, March 30, 1897.

How are we to overcome our cheap-john competitors?

Below I give you an example of what often occurs: The city election tickets were let to the lowest bidder today. There are to be 10,000. One form contains about 1,500 ems. My calculation on cost was:

Setting six forms at 50 cents	$3.00
Paper	1.25
Make-up	50
Make-ready	25
Presswork, ink, etc., on 1,700	1.50
Cutting, after printed	1.00
	$7.50

To this I added $1.50 for profit and made my bid $9. There were five bids, as follows: $12, $9, $5, $5 and $4.35. I will add further that I have the only job press in town that will take six forms. JOE G. BRADLEY, Deaf-Mute.

LINOTYPE AND OTHER BRASS MATRICES FOR RUBBER STAMP MAKING.

To the Editor: NEW HAVEN, CONN., March 6, 1897.

While in a retrospective mood the other evening, I sat at my desk scanning the headings in back numbers of THE INLAND PRINTER. In the November number I observed a communication by D. E. Stubbs, with the heading, "How to Make Rubber Stamps." Having succeeded in mastering rubber stereotyping, I am always on the lookout for something new in that line, and generally read whatever is written upon the subject that attracts my attention. While I have found nothing new in Mr. Stubbs' letter, I was much pleased with the magnanimous style of his writing. No trace of the lye of selfishness entered the ink when it flowed from his pen to obscure the information intended to be given. As light reflects light, the gentleman mentioned above may congratulate himself upon his generosity, if the few rays he shed will return to him multiplied from their reflection on the writer's retina.

It is my impression that nearly if not altogether half the rubber stamps used in the commercial world consist of numerals. Being thus impressed, I had reflected upon the most convenient, rapid, simple and economical way to produce rubber-stamp numerals, and concluded that a set of brass matrices from one to cipher would be just the thing. So I purchased one set. The cost was $2 apiece, with a splendid discount. I had previously experimented with linotype matrices, and the result was so satisfactory that I had my set of matrices made specially to order, so that if necessary I could set one line right below and *close* up to the preceding line. I am now going to get two or three more sets made of different sizes, and believe they will answer all purposes.

I expect the matrices will pay for themselves thrice over, besides making clear cut stamps, with no trouble making molds or fussing around greasing type. Just set up your matrices, lock them up, dust with graphite, place on top of your rubber, screw down, vulcanize—and your job is done.

THOMAS ROCHE.

OLD-TIME METAL BORDERS THE BEST.

To the Editor: LOGAN, UTAH, April 23, 1897.

In THE INLAND PRINTER for April, Mr. Cook's "immortalizing" item in regard to borders has reminded me of a point on the same subject which I have long thought needed treatment in your columns. It really seems to me that the founders have taken a step backward, not in relation to beauty and originality in borders, for the latter-day creations are veritable works of art, but in the matter of utility and convenience. I can well remember with how much more facility I could handle a metal border years ago, when I was an apprentice, than I can the borders of today. Fifteen years ago our metal borders were cast on bodies four ems in length, with sufficient one-em pieces to make any length of measure desired, and corners to same cast with a section of the border attached—that is, in the shape of a corner quad. During the past two or three years I have purchased a great many new borders from different foundries, and all of them are made up of two and one em pieces, with one-em pieces generally in the majority, and corners on square bodies. Two 6-point borders consisted of nonpariel ems entirely. I recently had occasion to order two fonts of 3-point border for a sixteen-page booklet. I used the border for that job because I had to, but have never used it since, for of all the vexatious contrivances designed to try the patience of a worried printer that border was the worst. The corners are cast on bodies 3-points square, and, well—set up in your imagination sixteen pages of such a border, mostly of one-em pieces, putting in sixty-four corners hardly as large as pins, and lock all sixteen pages in one form, without corner quads, using wood furniture between pages, and enjoy seeing those corners lift and keep their places in printing. If the founders want to earn the everlasting gratitude of the printer let them return to the old method of bodies and corners for borders, say I.

As I seldom see anything in THE INLAND PRINTER from the West, and having learned many things of great value from your columns, with your permission I will intrude with a few questions: Have full directions for making rubber stamps ever appeared in THE INLAND PRINTER. If so, in what number and volume? In Vol. XVIII, an article

headed "How to Make Rubber Stamps" refers to making a facsimile of signature only. Is the process a trade secret? If not, where can the desired information be obtained?

J. P. SMITH.

[Full directions for making rubber stamps have not appeared in THE INLAND PRINTER. The minutiæ of the stamp-making process is to some extent a trade secret. The *Scientific American* can give you information such as you desire.—EDITOR.]

THE INVENTOR OF CELLULOID PRINTING PLATES.

To the Editor: BROOKLYN, NEW YORK, May 14, 1897.

The article by C. S. Partridge on celluloid printing plates, in the May issue, fails to mention the first and original inventor and manufacturer of these plates. For the benefit of the readers of THE INLAND PRINTER, and to correct and enlighten Mr. Partridge, I give the following history of celluloid printing plates. In the early part of 1880 a stock company was formed of some of the prominent business men of New York, among whom were Mr. Tarbox, president, and Mr. Barnes, secretary and treasurer. They experimented with various methods of making printing plates, and finally decided on copper reverses which Mr. Partridge has mentioned, but the great difficulty in copper reverses was first the expense, and second the expansion and contraction of the same. From the first dozen or so casts from these reverses there was a faint indication of the expansion or contraction, but when a hundred or more casts were taken, the expansion became so great that a 13-em pica column often became 13½ ems in width. On this account the firm decided to discard copper reverses. There were, prior to my time, one or two English and French experts who had tried this process and failed. The firm still had hopes, and finally tried papier-maché, as there is little or no expansion in this material. Nine days after I entered the employ of the company I produced the first successful celluloid printing plate made from a papier-maché matrix. This was in the first part of May, 1884, and I continued to make them for three years after, while in their employ. Sometimes as many as twenty-five casts were made without weakening or flattening the mold. All kinds of work from type plate to half-tone was successfully reproduced in celluloid. If you will refer to THE INLAND PRINTER of April, 1885, on page 317, you will find the following: "We received a call from Mr. Goldey, manager of the Celluloid Type Company, 82 Fulton street, New York. He says the celluloid type and stereotype is becoming so popular as to keep their forces working overtime in the endeavor to catch up orders ahead. He showed us a celluloid type letter which had been run through a press fed with a gunny bag instead of a sheet of paper, and while the wooden base was twisted and battered into fantastic shape, the celluloid face remained perfectly unbroken. He reports that their stereotype process is an unqualified success and truly the specimens he carries verify his assertion." The paste that I made did not contain pipe clay, but other minerals were used which withstood the enormous pressure of 250 pounds to the square inch. The molds did not break until after from ten to twenty-five casts had been taken from them. The first successful celluloid plate I made for the company was, as before mentioned, in the first part of May, 1884. It became the talk of New York City and elsewhere. Damon & Peets began to make zulonite printing plates in opposition to Mr. Klopsch. I may mention that the columns which I made for Mr. L. Klopsch I made months before anyone knew how to make a resisting paper mold. After I severed my connection with the Celluloid Stereotype Company there were many imitators, but celluloid plates in New York became a thing of the past and finally drifted out West. Send your New York agent to see me and I will show him papers in my possession which will prove my claim as the inventor and father of celluloid printing plates.

LOUIS C. TIMROTH.



Photo by E. J. Davison, Kansas City, Mo.

THE COCK OF THE WALK.

[Mr. Partridge's reply will be found in his department.—EDITOR.]

PRINTERS' ROLLERS.

To the Editor: KEOKUK, IOWA, May 7, 1897.

In your issue of April I notice that "W. A. D.," of Mechanicsville, Iowa, is troubled with his rollers sticking in the molds. Such a thing should not happen if the composition is made right and the mold is in good order. However, if he will use a little lampblack mixed with his oil, or on the swab, he can use any kind of lubricating oil and will have no trouble. Again, if a roller should stick in the mold for want of proper care or oiling, a little coal oil put in the end of the mold and allowed to stand a few minutes, in order to give it a chance to seep down around the roller, will allow the roller to be easily removed.

Following is my formula for making composition, and if you think it worth while you may publish it for the benefit of W. A. D. and others:

Good hide glue	5 pounds
Crude glycerin	8 pounds
New Orleans or Sugar House Molasses	*q. s.*

I use a very thin glue. Placing it on a piece of thin muslin or cheese cloth, about a yard square, I take hold of the four corners and submerge it in clear cold water about a minute, then take it out, shake out all the water I can, and hang it up for a while, until all the glue is perfectly pliable. Now put it in the kettle and cook from two to three hours, add the glycerin and cook forty to sixty minutes, so that the ingredients become thoroughly mixed and of the same temperature; then pour off into a flat pan. It will keep in this shape for months (perhaps a year or more), and will readily remelt. To make rollers, add molasses to suit the temperature of the weather. You can cook the molasses,

say, thirty to fifty minutes, and add the composition and cook until thoroughly melted; or you can melt the composition and add the molasses and cook about fifty to sixty minutes.

For winter rollers it will be necessary to add as much or more syrup as you have glycerin.

We figure our winter rollers to cost us 11 to 12 cents per pound, exclusive of the cost of cooking, thus:

5 pounds glue, at 17 to 18 cents, say 18 cents	$ .90
8 pounds glycerin, at 14 to 15 cents, say 15 cents	1.20
8 pounds syrup, at 6 to 7½ cents, say 7 cents	.56
1 pound water (cannot cook it all out)	.00
22 pounds cost	$2.66

Have used rollers made after this formula from one to two years on cylinder press on all kinds of work.

Yours, R. R.

ANCHORING PLATES TO WOOD MOUNTS BY BOLT AND NUT—PRIORITY CLAIM FOR AUSTRALIA.

To the Editor: MELBOURNE, AUSTRALIA, April 7, 1897.

In your issue for February you have an illustration of a patent granted to Mr. Abelmann, of Maywood, Illinois, a device for anchoring copper plates to wood mounts, by means of a bolt, which is soldered to the plate, and passing through the wood is secured at the back by a nut. I, although born at Rutherford, New Jersey, U. S. A., claim for Australia the credit of being the first in the field to invent and use the idea.

It is two years since I mentioned the idea to my employer, and last year, March, 1896, Mr. Calvert decided to use the bolts and screw-nuts for securing a half-tone plate, 16 by 20, to a wood mount, which was printed as a supplement to the *Advertiser*, Adelaide, illustrating the Australian cricketers, who visited England and America last year. A proof of the block I send under separate cover. Messrs. Hussey & Gillingham, of Adelaide, who printed the block, can substantiate my statement. We have also used the bolts for securing plates to metal mounts, printed in the *Leader*, Melbourne. I hope you can find space to insert this in your valuable paper, which has a large circulation in Australia. C. B. SHUGG.

227 Little Collins street.

AUGUST MARXHAUSEN—PUBLISHER.

To the Editor: DETROIT, MICH., May 8, 1897.

It is not very often a man lives to spend fifty years at the printing and newspaper business. Mr. August Marxhausen, publisher of the *Abend Post*, had this rare pleasure on May 5. It was fifty years on that day since Mr. Marxhausen was apprenticed to the printing business. He was born April 2, 1833, in Cassel, Germany. His father died early, leaving a widow with a large family of children. At the age of fourteen he was confirmed, and being able to present such certificates and diplomas he had no trouble in getting a position with the *Allgemeine Casseler Zeitung*. In those days trades and professions were organized after the mediæval fashion, and Mr. Marxhausen was obliged to go through elaborate ceremonies and pass a severe examination, after which he was solemnly declared "knight of the black art." His first work was proofreading, his mother being obliged to pay $225 annually as a premium. He remained with the paper four years, obtaining a practical training in all branches. In 1851, he followed his elder brother to New York, where they established the New York *Handels Zeitung*, a still prosperous weekly.

A year later they were induced to come to Detroit at the solicitation of a prominent physician, who advertised for practical newspaper men to establish a German paper in this city, the *Michigan Weekly* being started. The two brothers did not like the policy of the paper, which was in favor of slavery, and when the abolition party was founded they established the *Michigan Journal*, the first German daily in the State. It was strictly Republican and anti-slavery. In 1854, the two brothers separated and August Marxhausen established the *Abend Post*. Detroit had a population of 15,000 Germans at that time, and the struggles of this journalistic newcomer form an interesting part in his history. In speaking of this the gentleman said: "I have worked hard and toiled early and late to make the paper a success; I have traveled all over the State, walking from one town to another in search of subscribers and business." Today the *Abend Post* is the leading German daily in the State. The paper owns a handsome building, has all modern improvements, including typesetting machines and an electric light plant of its own.

Personally Mr. Marxhausen is modest and retiring, devoting all his time to business. He has kept aloof from politics, excepting that of serving as a member of the Park Commission. He attends strictly to business, but has taken a most active part in all the happenings of German life in this city, and is at present president of the most prominent German society of this city.

The employes and friends of Mr. Marxhausen did not let this anniversary pass by without a proper celebration. On this day, after the paper was sent out a little earlier, the gentleman gathered all his employes about him and gave them a luncheon, at which also representatives of all the papers were present. Not a happier man was found on this day when he was mingling with those who had toiled with

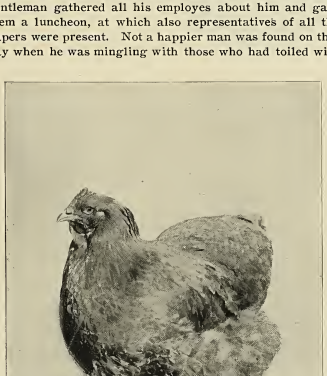


Photo by E. J. Davison, Kansas City, Mo.

A MOTHERLY OLD HEN.

him the past half century to make the paper a success, and many were the reminiscences he related of the days gone by, when there was not the power press of today, nor typesetting machines, and when it was a harder task to issue a paper than at the present day. Mr. Marxhausen is known as a kind and considerate employer, and he has with him employes who have with him become old men. It has often

been remarked in this city that were there more such kind-hearted employers there would never be any occasion for trouble between employer and employe. The esteem the gentleman is held in as a citizen was also manifested when a complimentary reception was tendered him by several hundred of our citizens. P. A. L.

EDWARD C. HUGHES, PRINTER, SAN FRANCISCO.

BY STYLUS.

THE few surviving printers of the 50s in San Francisco will remember a considerable printing office, for that time, located at 511 Sansome street, corner of Merchant, known as the "Two Toms." Not only was this the sign over the door, but the cards and other office stationery, and the imprint on the work, was thus designated. The office was established in 1855 by Thomas H. Agnew and Thomas B. Deffebach, both practical printers, and under its various changes of ownership has continued at the same place until the present time. For twenty-five years the present owner, Edward C. Hughes, has been its proprietor, and the history of the establishment is an interesting one. In its early career the office had the principal auction catalogue business, together with the bulk of the work from the United States Customhouse and the customhouse brokers. The printing of auction sale catalogues was an important branch of the business in those days. Nearly all kinds of goods were thus sold to retailers; for instead of importing houses, as now, carrying the goods in stock for sale to the trade, manufacturers in the East or Europe consigned stocks to auction and commission firms, who sold to the trade by auction from day to day. These were the days when the compositor looked upon a string footing up $75 at the end of the week as only a moderate wage.



Agnew & Deffebach continued the partnership for several years, when Agnew sold his interest to his partner, though continuing in the employ of the establishment for some time thereafter. After the sale the business was known as T. B. Deffebach & Co., and here Mr. Hughes sought and obtained employment in 1868. At that time the office contained a very old Hoe cylinder press, probably one of the first sent around the Horn to California, a Ruggles rotary, two Ruggles platen presses, and one Gordon—also one of the very early types. The composing room was fairly equipped, and altogether the office was fully up to the average of the time.

About two years after Mr. Hughes obtained employment in the office, John Cuddy came there as a journeyman printer. Deffebach having amassed a comfortable competency, and having contracted a marriage with the heiress of an old Spanish estate, he signified his willingness to sell out the printing business. Cuddy and Hughes took the matter under advisement, with the result that they became the purchasers in 1871. At the end of three years the partnership was mutually dissolved, Mr. Hughes becoming the sole owner.

Edward C. Hughes is a native of Elmira, New York, but came to the Pacific Coast when a lad; and in 1863, desiring to become a master of the art and mystery of printing, he entered the office of the *Territorial Enterprise*, at Virginia City, Nevada, as an apprentice. Here he continued for two years, during the golden age of this mining town of phenomenal growth, at the time when Mark Twain was a reporter on the *Enterprise*, and the readers of that cosmopolitan daily paper were entertained with his wit while they were edified with the scholarly editorials of Judge Joseph Goodwin. As before stated, on leaving Virginia City Mr. Hughes came to San Francisco, and here he has ever since remained.

From his boyhood days Mr. Hughes has been an enthusiast in military matters, and as soon as he was old enough he enlisted in the National Guard of Nevada. On coming to San Francisco he therefore early became an enlisted member of the Old Franklin Light Guard, a military company composed almost exclusively of printers. He has ever since been connected with the National Guard, holding various offices in that body, including a first lieutenancy, and latterly that of major. In 1896 he was placed on the retired list with the rank of lieutenant-colonel.

In 1894 Mr. Hughes was elected a member of the Board of Supervisors of San Francisco, having always been an active Republican, though never a seeker after office. This position he held for two years, but declined a renomination, as the requirements of his business called for all of his time.

From a small beginning, as all the old San Francisco printing offices began, Mr. Hughes has built up a large and profitable business. The equipment of its early career has been entirely replaced with new and modern machinery, until now everything is strictly first-class. A line of stop-cylinder presses is constantly running on the pressroom floor, devoted chiefly to catalogue and railroad work. The general superintendent of the place is Sam Severance, who has been an employe of the office for many years, and has long since made himself indispensable. The foreman of the composing room is Louis Strohmeier, another old and indispensable employe. The office occupies two floors at the corner of Sansome and Merchant streets, and is well lighted on its entire side and front; and while not the largest printing establishment in the city, it is certainly one of the most prosperous.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration.

SOME of the color work put on stone some 2,000 years ago by the Egyptians, in decorating the tombs of their dead, have retained their brightness to the present day. Would that the color men of today gave us colors for printing from stone that would stand the light of day for so many hours.

IF there had been no etching on copper there would probably have been no lithography, for Senefelder understood and practiced etching on metal. By accident he wrote with an acid-resisting liquid (probably etchground) upon a freshly polished stone; he began to etch the same with diluted nitric acid, and lo! see how the little bubbles industriously began to work, devouring the lime, but wisely keeping away from the fortified writing; the result was that the letters became raised. Of course, this is not lithography, for not until 1798 was the real principle of stone printing discovered by him.

THE X-ray is getting in its fine work upon the realm of high art. According to a story this light has been used to good effect in establishing the authenticity of a painting executed on wood by Albert Dürer—the date, 1524, etc., which had been hidden unselfishly by the brush of the great artist through retouching, was brought out. Even the fiber of a finely woven fabric which had been stretched

across the board previous to painting has been brought out à la half-tone. The old master did not imagine when he tried to hide his errors in the seclusion of the studio that they would yet be brought back to view; nor that his work, thus analyzed, would come so near to the appearance of the average 15-cent half-tone work of today.

"There is not a thread so finely spun,
Or it will reach the light of sun."

THE limit placed on the edition of the dignified work by Atherton Curtis, "Old Masters of Lithography," is 750 copies. It contains twenty-two choice photogravure reproductions of old lithographs, including a short history of the invention of the art, the first really artistic picture ever drawn on stone, by Theodore Gericault, in 1817 (well known to art connoisseurs), and many bits of interest deeply connected with lithography new and old. The knowledge of lithography displayed by Mr. Curtis is very extensive, and could not have been gathered without many years of hard application to and deep interest in the subject before us. At this time, when lithography is about to commemorate the one hundredth anniversary of its invention, and when it is about to start the second century by subjugating the brilliant results of photography to its manifold processes; when it is about to discard the ancient stone for new, light and practical printing surfaces; when it is thinking seriously of reducing the size of its press and enlarging its printed sheet, doubling or trebling the number of impression per hour—at this time it seems fitting that such a work as Mr. Curtis has placed before us should make its appearance.

THE greatest piece of lithographic work ever executed in America, and the most remarkable, perhaps, in the world, has come to completion in Boston in the form of a book containing a complete history of Oriental ceramic art. The subjects comprise the exhaustive collection made during forty years by the late William G. Walters, of Baltimore, Maryland. The number of sets has been limited to 500 (ten volumes each). The cost of preparation has been, so far, $500,000. Besides many hundreds of exquisite half-tone engravings, scattered through the book, the center of attraction lies in the 116 full-page (imperial folio) lithographic plates which have been executed with all the nicety, realistic truth of color and finish and conscientious printing that could be combined in the present perfection of the lithographic art. The fine-art establishment of L. Prang & Co. had been intrusted with the preparation of this part of the work, employing for years many of the best lithographic color artists in producing the plates from which it is printed. Mr. Prang is justly proud of his achievement, and it seems to us that it ought to be looked upon as a fitting memorial to the closing century of the invention of actual lithography. Works of art should be made more accessible to the art student of this age, and in this work from Mr. L. Prang we have one of the means of studying the masterly development of ceramic art, an art which plays a significant part in the history of form in all ornamental composition. We can thereby view best the early efforts of man, from the time when he first molded the clay to an utensil to the time when he began to exhibit his love of the beautiful by ornamenting that utensil, and later how his imitative instincts tempted him to turn to nature, until he became a master in the harmonious blending of lines and proportions in artistic rhythm, as they have been created in the human form divine, and to which source every feature of art can be traced back. But it has been said by eminent authority that in this practical age of ours we have lost the key to the unlocking of the laws of beauty which gave rise to those sublime works of pottery and sculpture of antiquity. Today we measure and calculate upon these specimens, but seem to have lost sight of the fact that those chaste lines were directly transmitted through the human form, in its endless variation of movements. The designer cannot leave out of sight the study of ceramics, if he would grasp the ideas pervading the old Athenian productions or if he would work on chaste and classic lines today. It will bring to him, by comparison, a notion of those mysterious laws that guided the antique potter or sculptor in his creations, laws that should be lost to us! for is it not a fact that the best men of today would not dare to supply a missing part in the wonderful concord of lines left us on a wrecked statue? Is it really a fact? Have we lost the key to the mysterious shrine? It is true, the modern man finds little chance for physical development. The figure of antiquity is getting scarce nowadays, and the bicycle, football or boxing sports are not just calculated to develop beauties of form, according to natural laws. Still, the principles of beauty in art have not yet changed; we can still recognize the truth when it appears. Let us give a vote of thanks to the intelligent perseverance of the men who have placed this great collection of pottery within the jurisdiction of libraries, and may there be other people, endowed with means, who would likewise place to their credit such worthy accomplishments in the sphere of art through its faithful servant, lithography.

PRINTING IS FOR READING, NOT FOR FANCY LETTERS OR MANY-COLORED INKS.

In a paper on "Fine Printing," read before the New York Library Club, Theo. L. De Vinne said that in his younger days he had been taught that anything which was difficult, eccentric or striking was fine printing; but that idea has now largely been outgrown. "Printing," said he, "is a secondary art. The best printing is that which does not obtrude the personality of the printer. Men buy books to get the thoughts of the author, not for illustrations, fancy letterings and many-colored inks. That is the one idea the printer should always have before him. He should use the best types, inks, paper and presswork in his secondary work, but should never set out to make it primary in any sense."

He further said that printing was degraded in the sixteenth, seventeenth and eighteenth centuries, when the printers departed from the true path and sought fine lines and embellishments of color and fancy lettering. "We have had what was worse than the inundation of fine lines, that is, ornamental letters," said Mr. De Vinne. "Printers have distorted and otherwise misused the plain letters in an endeavor to make something graceful. We have suffered for years, but this rage is now almost over.

"There is another thing that has injured really good work—dry-paper printing. In former days printers used to wet their paper, but that has been almost abandoned since some man discovered that a glossed paper could be used almost as smooth as glass. This is a necessity in the printing of the delicate half-tones now used in our periodicals. Nevertheless, it is very irritating to the eye. In order to produce this work publishers have strayed out of the proper channel. Type work has been sacrificed, with firmness, stability and reliability, to pictures. We now have better characters, better presses, better skill, and better ink, and yet the printing of today is not superior to work done fifty years ago." In further explanation of this matter, Mr. De Vinne has recently sent a communication to the editor of New York's entertaining weekly, *Newspaperdom*, in which, among other things, he says: "I repeat with emphasis that the printing of *types* on dry paper is not as good a method as the older method of printing on damp paper. There is a firmness and clearness about damp paper presswork, as done fifty years ago, not to be seen in our modern books. The dry paper that is good for cuts is bad for types."

NEWSPAPER ILLUSTRATORS—CHARLES A. BEATY.

BY F. PENN.

OF the newspaper artists of the West whose work is just now commanding popular favor, none are more deserving of honorable mention than Charles A. Beaty, of the Peoria *Herald*, several of whose sketches are presented in the current number of THE INLAND PRINTER.



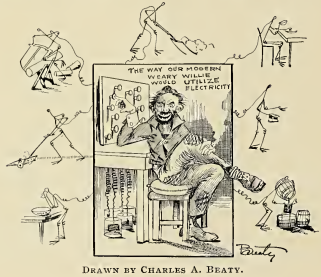
CHARLES A. BEATY.

Mr. Beaty is a native of Illinois, twenty-eight years of age, and started out upon his career as an attaché of the *Labor Problem*, a Minneapolis publication, in 1894. His success from the start was most gratifying to himself and satisfactory to his employers. The genius which was everywhere manifested in his productions not only took amazingly with all classes of people in the Minnesota metropolis, but so impressed itself upon the minds of the enterprising proprietors of more pretentious newspapers in that locality that it was not long before he was catering to the wants of the public for newspaper illustrations through the wider mediumship afforded by the *Morning Call* of the adjoining city of St. Paul. From there he went to the *Daily Globe*, of the same city, where he still further distinguished himself, his sketches of the Ging murder case, for which Harry Hayward suffered death upon the gallows, being masterpieces of design and detail, and adding in no small degree to the reputation always enjoyed by the *Globe* as one of the most enterprising publications of the great Northwest. A lucrative position being offered him by the Peoria *Herald*, he removed to the latter city and has since been doing yeoman service in behalf of that journal, devoting what leisure time falls to his lot in contributing specimens of his work to the magazines and other publications.



DRAWN BY CHARLES A. BEATY.

Unlike many of those who aspire to distinction in this particular field of labor, Mr. Beaty is a natural as well as an educated artist, and is perfectly familiar with all the details of process engraving. His portraits are finely executed and marvelously correct reproductions, while his cartoons, always abreast of the times and of striking originality, are free from those appeals to the coarser element of society so often employed in this character of illustration. Equally as clever in crayon, ink or chalk, with a capacity for work that is almost limitless in its range of possibilities, Mr. Beaty may be justly considered one of the rising young artists of the present day, and one who has every reason to congratulate himself on the prospects the future has in store for him.



DRAWN BY CHARLES A. BEATY.

Written for THE INLAND PRINTER.

THE COUNTRY OFFICE.

BY PAUL MAULE.

SOME time ago I made a visit to an old friend of mine, a few miles south of my home. He had been running a weekly paper in a weakly way, in connection with a small job office, using his few fonts of type interchangeably in advertisements and jobs, including some script and other type of the highest grade. One boy was asleep at his case as I entered. He had a half-filled stick in his hand, and it seemed ready to drop on the floor. Another boy was planing a form down; and if energy was lacking in the boy at the case, this other one made up for it with the mallet. It made me crawl to see those type hammered so. At the farther end of the room a young man was getting a form ready for press—the first side of the paper for that week. In one corner was a young woman setting type very vigorously, and watching the ball game in an adjoining lot. She could do this with capital ease, owing to a certain peculiarity of her eyes. Near the lead-cutter was a peck of its chewings, with scraps of brass rule sprinkled over by way of a condiment. Under a table was a heap of old wooden furniture, cut as occasion demanded, to be used but once. The walls were frescoed with old jobs giving the pedigree of a dozen fine horses; and those horses must have been twins, or duodecimos, as Mr. Teall might suggest, for they were printed on the same block, and all held their ears in the same direction. Then there were auction bills, fair bills, and two other Bills scowling defiance at each other over the door of the sanctum. On a standing-galley there were at least sixty small jobs tied up, half of the type being picked out as the sorts failed in the cases. There seemed to be a tradition that the jobs would be ordered again, and then what a snap it would be to find them standing all ready—after spending nearly as much time in doctoring them up as would have been required to set them!

"Where's Marsh?" I said, after I had looked around a little.

"At the ball game," was the reply.

I said I would go down and find him, and did so. I looked at him a little before speaking; and, knowing him as I did, I wondered why it is that men take so much interest in things that do not concern them, and which really have so little of interest at best. I finally spoke to

my friend, who seemed pleased to see me, and then he seemed to be lost to all around except the ball-players. When the game was over we went back to his "den," as he very well named it, meaning his office. We entered and took a seat—Marsh throwing his legs over the table while mine went under it.

"Well, how is business?" I asked.

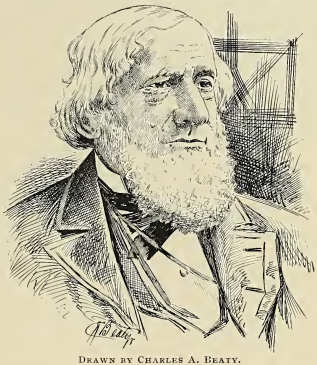
"Dead!" said Marsh. "This is the deadest town, and this is the deadest business, I ever struck. Nothing goes right. I buy and buy; but when my hands are paid I have less than when the week began. Besides, I get so tired of this humdrum newspaper, telling who comes and goes; and then I have to strike such a mean in politics and religion as will please most and offend none. Really, my paper should be called, so far as politics is concerned, *The Poplicancratist*, while religiously it is *The Universalutheranodist*. I'm tired of the cry for copy, for I hate to touch a pen or a paste-brush. My advertisers assume the right to set their own price on their advertising, and expect me to apologize if they pay me a cent; but whatever I get of them I pay for, and do not ask for a horizontal reduction of fifty per cent on their wares. Then there comes the annual reduction in value of stock. Compared with its appearance when new, it seems to lose nine-tenths the first year. Yes, even Miss Gifford over there in the corner has declined (in one sense) a great deal since she first worked for me during Harrison's campaign in 1888."

Here Marsh seemed overcome, and crossed his arms and held his head down. Then Miss Gifford looked in at both of us (at once) and asked Marsh if he had finished that obituary of old Colonel Barron—she "just *must* have it right off."

"I hate obituaries so badly," said Marsh, "that I take a secret delight in a man's death for being so disobliging as to annoy me by making an obituary necessary. Why can't men write their own obituaries as well as their wills? Who cares when the old man was born, crossed the Alleghanies, married, and settled in this county? Set up what you please in your stick, put a black rule over it, and I may add a few words."

Miss Gifford looked cross (in the rest of her face), and retired; but when I read what she did set up, "just out of her own head," soon after that, I was satisfied that she possessed a literary acumen of a high order, and one that Marsh himself either lacked or had failed to cultivate. There was nothing out of plumb with her brain, even if she did not need a shotgun with parallel barrels.

Then we went into the composing-room to look around; but it was not a composing room to the feelings of an old printer (note the omission of that hyphen). I felt sorry for Marsh, to see the stone in such condition. The old forms were covered with leads, slugs, rules and quoins. Why can't folks stand a lead up in place when taking up type to throw in, instead of tossing it down on the type? Just then the umpire of the ball game came in with enough score for two columns of matter. "That's the stuff! there's juice



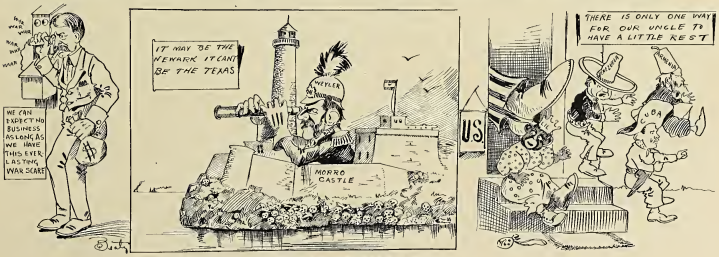
Drawn by Charles A. Beaty.

for the public!" said Marsh. "I'll add a column to that in no time. That's what the boys want; and yet I've often thought I didn't get as much help in a money way from these fellows as I do from those who are getting up the new lecture course."

But what shall be said of the appearance of Marsh's paper? I read it all through on my way home—except where the presswork was too bad. The local correspondence was of a light and gossippy nature, clad in bad language, made worse by the typo. The editorials were mere mentions of coming meetings. The rules above the date lines and headings were ugly. Instead of a double rule over a heading, and a parallel one under it, he had a single over it, and an inverted double one under it, thus:

CLARKSVILLE BUGLE: MONDAY, FEB. 8, 1897.

instead of the simple but beautiful way I have always admired in this journal. The column rules were not up at the top, and on one page the double head-rule was inverted. The local advertisements were set in as many styles of type as the office afforded, interlarded with unmeaning



Drawn by Charles A. Beaty.

ornaments — using the latter noun in a type founder's sense. In fact, the whole paper antagonized my feelings in every way. I can give a better idea of it when I describe its opposite in another chat. No wonder the owner as well as readers of such a sheet become tired of its appearance. And yet the trouble is not a financial one; for without the outlay of a cent I know the foreman of THE INLAND PRINTER could have made its readers say, "How differently the paper looks this week! A stranger would think we were turning the world over in our quiet town if he should happen to see the issue for this week. What a lot of cheap and useful improvements Marsh has suggested for the town council!" Yes, I could make that much change myself, and I don't claim to be a stunning success as a journalist, either.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

G. A. CROWDERS, Clinton, Illinois.— Both card samples are excellent. The K. T. card is especially so.

A. A. P. MCDOWELL, Cass City, Michigan.— Both jobs are very good, and show good taste and proper treatment.

SMITH, CUMMINGS & CO., Logan, Utah.— Your work shows good balance, effective display, and harmonious color combinations.

R. J. KAYLOR, publisher the *Tribune*, Hastings, Pennsylvania.— The card, blotter and note-head are well displayed, artistic, and show proper treatment in all departments.

G. F. RAMSEY, Hartland, Wisconsin.— The ads. in your paper are excellent, and show proper treatment and effective display. Your advertising card is also neat and artistic and should bring you patronage.

RICHARD M. BOUTON, South Norwalk, Connecticut.— We are gratified to learn that the criticisms on your work have proved so beneficial. On the business card the blue combination is the most effective, because it lightens the diagonal panel of italic. The design is original and excellent for a color combination.

J. W. DAVIS, with the Foote & Davies Co., Atlanta, Georgia.— The samples submitted by your house, both as to the designing, composition and presswork, are artistic, harmonious and in good taste. We would be pleased to review more of your work, and suggest that you kindly send us black-and-white proofs as well as the finished product.

T. L. TURNER, Martin, Tennessee.— The Kennedy billhead has too much border and ornamentation to be a good job. Where you print a job on this plan use a pale tint for your ornamental work and you will find it more satisfactory. We do not think your firm note-head is as neat as that of *The Primitive Baptist*, which we consider a very good job. But a lead more between all the lines in the latter would help it much.

GEORGE C. HIGDON, Hastings, Michigan.— Your ads. are excellent and show proper treatment in every respect. The judicious employment of white space, even in the smallest ads., serves to make prominent the effective display. In your "flyer" you have made an error. "North Side" should be much more prominent, equally so with "Studio," because the advertiser evidently wishes it understood that his place of business is the North Side Studio.

FROM THE LOTUS PRESS, New York, comes an advertising announcement of Easter printing. The job is in two printings, gold and olive-brown, a very harmonious combination. We cannot say that the Morris initial "O" at the corner of the center panel has a pleasing appearance. The effect would have been better had the center panel been drawn up somewhat and the matter inside the panel been less liberally leaded, in order to make it more nearly square.

FRED MEYER, 933 Rockwell street, Chicago, in a communication relative to the commendatory remarks made in the April INLAND PRINTER, regarding the ads. supposed to have been sent by Lord & Thomas, of that city, for criticism, says: "I think it wrong to compliment Lord & Thomas for having such good printers, instead of giving me the credit for setting good ads., although it was my fault that I sent no explanatory letter with the samples." No communication came with the samples and they were mailed in an envelope bearing the name of Lord & Thomas. Persons who send samples to this department should not be either afraid of criticism nor so modest that they are willing to have the apparent sender receive adverse criticism or praise as the case may be. In looking over your specimens again we find an ad. of Hyde's Gluten Whole Wheat Flour, No. 1, which is also very creditable, but is nevertheless susceptible of improvement. The paragraph "It has the best of recommendations," should have been set in the same style of display that was accorded to "Excels all others in genuine merit." "Hyde's," should also have been a trifle more prominent, which would have necessitated reducing the address somewhat at the bottom, which would not have been objectionable. The reason for strengthening the word "Hyde's" is at once apparent to anyone who is at all familiar with the current advertisements of gluten flour. There are several brands now on the market, and it is at once patent that the advertiser's idea should be to impress on the buyer's mind the desirability of securing this especial brand.



No. 1.

F. W. THOMAS, Toledo, Ohio.— Your specimens of everyday work both in steel and copper plate engraving are excellent. The way you combine the type display and engraved work makes a beautiful and harmonious whole. We have nothing but words of praise to offer you both as to

composition and presswork, which speaks well for your corps of engravers, compositors and pressmen. It shows also that there is a good director at the business end of your establishment.

N. H. Shmerl, Chicago, Illinois.—In the Laurel Wood Park ad. a trifle more space above and below the words "Picnics and Outdoor Gatherings" would have helped the ad. out. In the Landfeld ad. of "Fama de Joseph Cigars" you certainly should have moved the word "Cigars" up flush with the word "Joseph" and made it just as prominent. That would have made two beautiful ads. on that page, the other Landfeld ad. being very artistic. Your ads. as a whole reflect much credit.

Franklyn Oldham, Montgomery, Alabama.—The matter set in the panel on your blotter is very good indeed, but we think a good plain initial, to start the reading matter with, would have improved it somewhat. The matter set at the right of border could have been made more prominent by setting it on the "reading matter" plan, starting it off with an initial and following the next four words in capitals. To make it effective on this plan move the panel to the right about a pica in order to let more "daylight" into the job.

Bert N. Reed, Evanston, Illinois.—Your work shows a decided improvement over the previous parcel, and is conclusive evidence that you are on the right track. Your most artistic job is the programme of Easter services. In your programme ads. you crowd them a trifle too much. A little more "white" would help them. The letter-head of the Pearson Lumber Company would have been perfect had you set the officers' names considerably smaller. For an apprentice of your limited experience, we think your work ranks high and proves that you are studious and heed what is said to you. Don't be backward about asking advice.

Fred J. Knowles, with F. & E. Greenbaum, 13 Spruce street, New York.—The show card of the *New York Journal* Pressroom Employes is an artistic job, both from a printer's and a pressman's point of view. The composition is artistic, perfectly balanced and well finished. The presswork is excellent and the ink of a superior grade. To be sure, it could have had different method of treatment as to the color scheme, but that would be merely a matter of taste and could have no effect whatever on the work. As to composition it could not, in our opinion, be better balanced or more artistic in design.

Kyle J. Bass, Sulphur Springs, Texas.—The plan of your folder is good. To make it what it should be, follow this plan: Take the word "what" out of the panel, because it is cut off from the words to which it properly belongs. Now, in 18-point De Vinne, caps and lower case, group the wording "What the Sulphur Springs Loan and Building Association has done." The word "Association" is much too prominent, as is also Mr. Garford's name. Of the above wording put about two or three words to the line, according to their size, and work it in on the oblong plan. It will pay you to reset this job, and work at it until it is perfectly balanced.

Patterson & Goodfellow, Springfield, Ohio.—Considering the experience you have had your work is very creditable. The Perry & Goodfellow card has a number of weak points. In the first place all the type employed in its construction is of too uniform a size. A character "&" should be used in firm names. The catch line "and" is too prominent. To improve this card set the names at the top smaller, move the telephone number to the top between the two names and use 6-point for it. Let "Perry & Goodfellow" remain as it is with the exception of putting in a character "&." Now put the words "Fine Buggies" in one line, and immediately underneath it place "Phaetons and Surreys." Omit the word "and." At the lower left-hand corner in one line, in about 6-point, put the words "all kinds of," and under this in a good bold 10-point type set "Farm Machinery." Move the address over to the right and you will have a pretty fair job.

T. H. Winfrey, Runnells, Iowa.—The first page of Grinnell Association programme, with the line set diagonally across, is not at all good, the one set with "Grinnell Association" in the panel is by far the best plan to follow. The latter is a very good job. However, it could have been improved by bringing the word "of" over flush with "Congregational Churches" and at the bottom, on the "square" or "block" plan set "to be held at Runnells, Iowa, April 27 and 28, 1897," in nonpareil gothic. Move this matter down within 12 points of the bottom and put the ornamental wreath in the center above it. Reset this page on this plan and you will undoubtedly be benefited.

B. Bertram Eldridge, Harwich, Massachusetts.—Your work as a whole is very creditable. On your card jobs you use entirely too much border and ornamentation, but you work it in very neatly. The E. R. Horton card is bad, because you have sacrificed your display to make room for borders. Your circular work and envelope corners are especially good, being well designed and balanced. The Hopkins note-head is also well done. The card advertising the boat Emma J. is the most up-to-date and best-designed specimen, and is not over-ornamented. There is a great danger in the use of ornaments, because they eat up too much white space, thereby detracting from effective display. Watch this point.

W. S. Thomason, Albia, Iowa.—Do not be so sparing in the use of leads between lines. In the Heiserman and Porter & Ott headings, one more lead between the lines of the panels would have made a vast difference. Now, in the Porter & Ott heading you make an error in making the words "Leading Brands" so prominent. The names of the different brands of cigars was of more importance than the words above referred to. These are our only criticisms as to display. Your embossing would stand out better if you would make your dies somewhat deeper. You work your tints a trifle strong. Your work as a whole is very neat, and if you will heed what is here said you will see the difference.

U. B. Roberts, Evansville, Indiana.—Your samples are very creditable and show unmistakable evidences of artistic talent. The Herman Bros.' catalogue cover, and the one for Fowler, Dick & Walker, are the best and most artistic. It is our opinion that the shading of the Bradley caps in the panel did not add anything to the effectiveness of the job. The Hartman letter-head is very neat and tasty, with excellent embossing. It is not a good plan to use as much border as you employed on the Henderson Brewing Company's statement. Your balance is all right, and it is only in minor details that you need to watch your work. Always remember that the more ornamentation you use on stationery work the more you lessen the chance for proper display.

Len W. Feighner, publisher of *The News*, Nashville, Michigan.—To look at your letter-head one would scarcely expect to see the nice samples of work which you sent us for criticism. If you can do such nice work for your customers you certainly should, and we believe can, be able to do equally good work for yourself. In your own work you have all the latitude you can desire to alter the copy, therefore the less excuse for sending out a bad job. The most artistic specimen in your collection is the folder for the Epworth League, and the plan of composition is all that could be desired. To improve the folder set the pastor's name much smaller, and substitute a mural ornament for the long fancy dash. Set the matter on the inside one size

smaller, and use the space thus gained in effective leading. You have secured a very pleasing effect in the Feighner & Barker card. It would have been better had the firm name been set a trifle heavier. Your blotters are excellent, and the colors very harmonious. The little brochure, "Some Figures and a Few Kind Words," is artistic from every point of view, and shows that you took much pains with the job.

HENRY TOREN, of the Toren Printing Company, Holland, Michigan.—You are right in saying that your card, No. 2, is out of balance. There is too much sameness to it. It is



No. 2.

evident that you have not yet learned the value of combining light-face type with heavier display. This plan is of nearly as great value as that much white space. It serves to make the display strong and forcible and at the same time gives to the unimportant wording all the prominence necessary. Do not spread the wording all over the stock and stop using so much rule and such a profusion of gimcracks. They are not necessary and only tend to divert from the display, instead of attracting to it. We have set two contrasts to this job, showing different methods of treatment. No. 3 is a good plan, and we use it merely to show you the value of light-face type and the proper "whiting out." No. 4 is the most artistic and the best plan to follow where there is so much matter to contend with. The paneling feature will at once recommend itself to the observing printer, because of the many superior advantages to be gained thereby. By this plan it is possible to materially strengthen the display, make a more effective use of "white," and bring the secondary reading into desired prominence.

FRED C. WEISSNER, Baltimore, Maryland.—Your two best jobs are the "Plum Point" folder, and the "Paris Green" card. The latter is admirably displayed, and reflects much credit. Your removal notice is faulty, the matter in the panel having a very spotted appearance, owing to the combination of Tudor Black caps as capitals to French Old Style. In the "Hiram Lodge" folder, while in the main you took the design from this department in the February INLAND PRINTER, yet the Laurel border is too open and not of the right character. The words "Hiram Lodge" would have been much better in capitals. The rule lining the side of the panel should not have been bent at the ends, because it presents a bulged appearance.

FRED BUTTERWORTH, Menasha, Wisconsin.—As a whole your work compares very favorably with the average job-work of today. But you are weak on your own printing. On your note-head the black wreath detracts from the rest of the heading, and the line set in 6-point extended gothic across the top is bad. Now, if you wished to use the wreath it should have been printed in a tint. But there is not room enough to employ so large a design. On stationery work the firm name is the most important thing, with the business next. All other wording is unimportant and should be in light-face type. You can also improve your business card. Your calendar is a good job and your most artistic specimen. To improve it reduce the brown ink considerably with magnesia. It is now too strong.

LLOYD MCCUTCHEON, Hudson, Iowa.—The plan of the Gutnecht & Strayer note-head is the best, but the names of the two gentlemen comprising the above firm are much too prominent. The curved rule dash does not add to the appearance of the heading. If you wished to take up some of the blank space, it would have been well to place "General" in one line in the center, and "Merchandise" immediately underneath. We think you do excellent work with the material you have at command. The two folders are of excellent design, and could not be improved with your present material. The Annual Benefit folder is excellent, but we would call your attention to the border under the words "Annual Benefit." Always turn the border the same way when you use a strip at the top, and one at the bottom in a panel.

LENNIS BRAUNON, with Billue & Braunon, Talladega, Alabama.—Your samples, large and varied as they were,



No. 3.

warrant the statement that your work is certainly artistic, and that your brother helps your composition wonderfully by his good taste in colors and admirable presswork. Your envelopes, certificates, checks and circulars are all first-class. Now, there is a serious fault evidenced on some of

your commercial work. The Farmers' Alliance letter-head would have been excellent had you omitted the border at top and bottom of sections. The Jackson statement is bad. You have sacrificed your display in order to use a strip of border. Take it out and strengthen the line somewhat. Pay attention to the small things, such as over-ornamentation, and never use ornaments that detract from the display.

C. E. SMITH, Meyersdale, Pennsylvania.—Your work as a whole would be improved if you would strengthen your display more, using light-face type to accomplish same. In the Quarterly Announcement folder you have made two serious errors. This is a "Quarterly Announcement of Sunday School Literature." The words "Sunday School" should have been more prominent, equally so with the word "Literature." The latter word is a trifle too large. Reduce this line to the same size as "Quarterly Announcement." Place the words "Sunday School" in one line in the center of the measure, and commence the word "Literature" flush with it to the left. The other bad feature is the use of an elephant ornament and a chicken just coming out of the shell. What have chickens and elephants to do with Sunday schools? The elephant cut was used above a panel containing the words "Bibles, Books, Tracts, Papers, etc.," and the chicken cut below it. The elephant looks as though it were frightened and the chicken is on the dead run. Bad plan. We do not say this to hurt your feelings, but to make it so plain to you and all other readers that they will be inclined to study up on proper ornamentation. Another thing to avoid is the use of an extended capital as a starter and then following with extra condensed of another font. We wish to call your attention to another fault. In the J. M. Smith card the word "representing" is more prominent than the business represented. Otherwise this card is very neat and tasty.



No. 4.

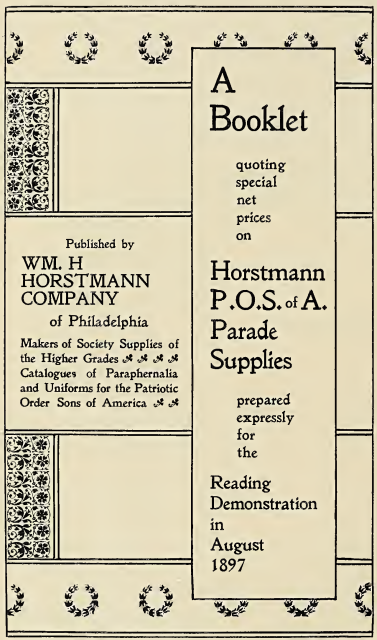
CHARLES S. KESSLER, Superintendent Miami Union Publication Society, Troy, Ohio.—Your work as a whole is very neat and attractive. You can improve some of your jobs by not using so many large faces of type for display. When this plan is followed forceful display is next to an impossibility. Do not understand us to say that all your work is on this order, for such is not the case. The reason we call your attention to it is that there seems to be a tendency in that direction. There are some things in every display job that should be accorded more prominence than others. Use good judgment in determining what should be brought out, set that portion in type of suitable face, and group the other wording about it in such a manner that a perfect balance is assured. Type of the same face often ruins the appearance of a well designed job, simply because there is a profusion of matter to contend with in a small space, thereby precluding proper "whiting out." Unless there can be plenty of daylight on a job set on this plan, there is but one proper way to treat it, and that is on the "light-face type" plan for the unimportant parts. One or two heavy display lines are better than many. Every heavy display line that is used beyond this number lessens the chances for effective display. It may be of benefit to you in cutting card stock on a paper cutter to know that the edge of the stock away from the clamp is always "feathered." You can prevent this by trimming the stock on all edges that are rough. The clamp prevents the edge back of the knife from being rough. We thank you and all other correspondents for the many kind words of encouragement. We appreciate them.

FRED VOLLENWEIDER, Weehawken, New Jersey.—The design of the *Dispatch* letter-head can be improved. We certainly would omit the ornament in red at the right-hand side. In the line "office of" the fancy "O" looks more like an ornament than an "O." "Hudson County" is too weak. The street address is as prominent as the words above referred to. Let us call your attention to the wrong font "N" in the word "Bergenline." One thing that affects the appearance of your letter-head is the poor quality of your ink. It is too "dead." As to design, you could construct a long narrow panel of the border you employed, work it in a light blue tint at the right-hand side; make it about as deep as it is now and half as wide; put a two-point rule border around the panel and work it in gold. Work the matter now in the panel in bronze-blue. Now, make a full line of "Hudson County Dispatch," say in 36-point St. John, if you have it; if not, use some other black-face plain type. Work the capitals "H," "C" and "D" in bronze-blue and the balance in a deep orange with a good body. At the top of the sheet, directly in the center of the main line place the post office box, immediately under the editor's name. Now, in the direct center underneath the main line place both addresses. Put a date line on the heading at a convenient distance from the above, and we think you will have a better and more satisfactory job. It may be necessary to modify this plan some, but you can make such alterations as will not interfere with good balance and finish. Be sure your press and rollers are perfectly clean. We see evidences to the contrary in much of your color work. You cannot do good color work unless you are very particular to have everything clean.

JOHN C. PITTS, Maryville, Missouri, incloses a card for criticism and says: "It is the first attempt of Orrie Bracher, apprentice on *The Missourian*. This is the only place where I have seen Tudor caps used to advantage." Mr. Pitts is mistaken in regard to the caps being used to advantage. The words "The Club" are set in Tudor Black caps and printed black and red, shading the letters in red. It is not good, and we would urge the readers of this department not to use an all-cap line of Tudor Black. The plan pursued in the composition by Mr. Bracher is very good, but there should have been more space left between the two panels at the bottom of the card and one more lead between

the lines. The attempt at shading on this card was erroneous. It was also a mistake to work in the Jenson ornaments at the bottom on the reverse side, because the paragraph was not finished and the ornaments served as a dash to cut the signature off from the paragraph where it properly belonged.

R. H. Dippy, Philadelphia, Pennsylvania.—There were many artistic pieces of work in your large and varied parcel of jobwork. The color schemes are good, composition well balanced with effective display. We reproduce one



No. 5.

of your designs, No. 5, the cover for the Horstman booklet. In this design the following wording was in red: "A Booklet," "Wm. H. Horstman Co.," and "Reading Demonstration in August, 1897." Now, we wish to tell you a fault you have on many jobs. Pay more attention to the joining of your rule. In this especial job the rule in some places was out 2 points. These places we "touched up." If you are going to use rule, see that you make good joints, as it has much to do with its effect. You requested your specimens returned, but did not inclose postage. If you wish them forwarded please send the necessary stamps.

Kate Z. Rich, Philadelphia, Pennsylvania.—You need not fear ridicule in this department. That is not its mission. All inquirers are treated alike, and we have no other aim or desire than to help those who seek aid. There is no good reason why you should not do as effective or artistic work as anyone else. Your work, as a whole, is not quite so bad as you imagine. To be sure, it has its weak points, and that is what we are going to call your attention to. The Horter envelope you refer to is excellent and the balance perfect, coupled with effective display. The reason is plain: you have omitted ornamentation and given the display the required amount of white space to make it effective. In the Casey card you seem to think there is too much matter, yet at the same time you eat up your space with worse than useless ornamentation, besides employing too many faces of type, and they do not make a harmonious combination. On this job widen the measure one pica, omit the panel border. "Casey's Oyster and Dining Rooms" is the main and most important line. Set "Casey's" in 18-point type of medium heavy face; also strengthen "Oyster and Dining Rooms" and break up the display line if necessary. The address should be smaller, in about 6-point De Vinne. "Open all night" is also too prominent for so small a card. Be careful of your balance and give the card all the white space you can. You have improved the Calvary Post job in more ways than one. In the blank form the type in the box headings, "Dollars" and "Cents," is much too large; 6-point is large enough. This will allow you to line the rule up, and do not use a dotted rule to mark the division line, but the same face rule that is used in the main column. The card of W. E. Dickson is very neat. There is also another card that you can improve on. The Excelsior Sign Company card should have been set in different type. The first panel should have been set in plain, bold type, and the second panel in light-face type; the three ornaments should have been left out and one appropriate ornament used at the side of the panel. Strengthen the firm name a trifle and reduce the prominence of the address.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

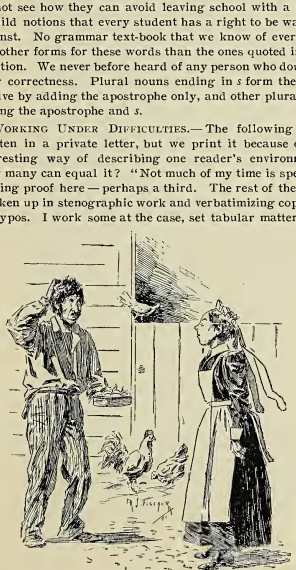
"Doily" or "Doiley"?—From the advertising department of the Nonotuck Silk Company, Florence, Massachusetts, we have the following: "Kindly give us the correct spelling of the word variously printed as 'doily' and 'doiley,' and also the plural of the same. There has been considerable discussion in regard to the proper way to spell this word, and we will leave you to render the final verdict." *Answer.*—Our final verdict in this case is simply that of all the dictionaries. Every one of them enters the word as "doily," and they are right in doing so, because, though the name from which it is derived was variously spelled as "Doily" and "Doyley," and maybe otherwise also, it is well to select one spelling—presumably the prevalent one—for the common name. At any rate, this is what the lexicographers have done, and no good reason to dissent from their choice is apparent. The plural of the form chosen is "doilies." For the other form it would be "doileys."

Choice Between Singular and Plural Verb.—C. H. E., Sacramento, California, writes: "Which of the following sentences are correct, and by what rule? 'Please state whether one or six bottles *is* desired,' or 'Please state whether one or six bottles *are* desired'?" *Answer.*—In this question as written there is an erroneous use of the plural that is not at all questionable. "Which . . . *is* correct" should have been written. Only one is contemplated, as a choice, by "which," therefore the verb should be singular. In the sentence inquired about *are* is the proper verb,

because the plural subject immediately precedes it, and the singular verb agreeing with "one" is understood, not expressed. Logical fullness of expression would demand something like "whether one bottle is or six bottles are"; but that is plainly undesirable. The rule is that in such cases the verb should agree with its immediate subject. Objection to the plural verb in the other sentence does not conflict with this rule, because the pronoun "which," meaning "which sentence," is the direct subject, notwithstanding the intervention of other words between it and the verb.

BATH OR BATHS?—PLURAL POSSESSIVES.—J. P. & Co., Buffalo, New York, request an opinion as follows: "Please inform us whether we should use the word 'Bath' or 'Baths' in the inclosed card [which says "Mohawk Palace Baths"], and if we are right in using the apostrophe before the *s* in 'gentlemen's' and after the *s* in 'ladies'.' It has caused considerable argument here by reason of the literary editor on the Sunday *Express* claiming the card was right and the teacher of rhetoric in the Buffalo High School claiming the opposite." *Answer.*—The card in question is exactly right in every detail, according to universal usage, except that it says "2nd floor" where most people would have "2d floor." In the establishment there are baths, and not merely one bath. Why should any one think of calling these a bath? The rhetoric pupils whose teacher objects to the plural possessive forms as given are unfortunate. We cannot see how they can avoid leaving school with a stock of wild notions that every student has a right to be warned against. No grammar text-book that we know of ever gave any other forms for these words than the ones quoted in our question. We never before heard of any person who doubted their correctness. Plural nouns ending in *s* form the possessive by adding the apostrophe only, and other plurals by adding the apostrophe and *s*.

WORKING UNDER DIFFICULTIES.—The following was written in a private letter, but we print it because of its interesting way of describing one reader's environment. How many can equal it? "Not much of my time is spent in reading proof here—perhaps a third. The rest of the time is taken up in stenographic work and verbatimizing copy for the typos. I work some at the case, set tabular matter and index. All editorial work here is done in shorthand through me, and many a thousand pages of cobwebs have I written. The surroundings here for a reader would drive you crazy in an hour. I have no separate room, but the assistant editor and I have the same table, and that table is the headquarters of the whole establishment, where discussions are going on all the time, nearly. Then he has a phonograph into which he dictates correspondence when I am too busy to do it; and if you wish to enjoy yourself, let somebody toot into one of those things within two feet of you. Then he has a telephone headquarters at his right hand, and 'Hello—ooo—ooo—o-o-!' becomes another adjunct to my equanimity of temper. Besides that, my general work is relieved of its monotony by the reading of a constant succession of jobs from the jobroom, and translation of letters without number, written in French, German, Spanish, and Italian, as the business I am with permeates all civilized regions. Besides these other disturbances as you might term them, there is the snapping of paper-cutters and stitching-machine, and the roar of presses under me. Then the editor is a very famous whistler, and relieves me of anything like monotony by blasts that would do credit to a fog-horn in the harbor of New York. Yet I rather like this concentration business, for it is entirely destitute of tedium, or *ennui* as a Frenchman would call it. Still, I often wish I had a separate room; but the editor insists on having me near for consultation."



Drawn by A. J. Fischer for the *Bulletin*, Sydney, N. S. W.

A POULTRY ITEM.

(The lady of the house has just been presented with a sitting of prize Hamburgs and Andalusians.)

JANE: "Missus says to take great care of 'em, as six is Humbugs and the rest Delushions."

OH AND O.—Mr. W. P. Root, Medina, Ohio, sends us the following interesting note: "In few things does one find greater irregularity in printing than in the use of *O* and *oh*. I was strongly reminded of this last Sunday when, on taking my place on the organ-stool at church, I found a new hymnal in the rack. The book was printed by Armstrong & Fillmore, Cincinnati. Turning over the leaves I irreverently noticed the following, on page 8: 'O, come, loud anthems let us sing.' In the music the words were: 'Oh, come,' etc. Right under this was a hymn headed, 'O God! to us show mercy.' Here is the key to the solution: The letter O is not an interjection, but simply the sign of address, and should always be followed by a proper name or a noun used as such—that is, something supposed to have ears. It should never have any point after it. A comma or exclamation-point may follow the succeeding noun, according to the intensity of feeling; thus, in the first verse of Psalm 79 we have this: 'O God, the heathen are come into thine inheritance.' That is correct. In the first case cited above, the O is wrong, for it is followed by a verb. In the second case it should be 'Oh, come!' for the exclamatory exhortation ends there. The third case is right, for 'O God!' is manifestly an interjection, and its meaning would be greatly marred by putting a comma after it. In the Psalm quoted, the comma is better, for the writer is informing and not imploring. The best use I ever heard of the vocative O was by a preacher who generally began his prayers, 'God, we thank thee,' etc. The absence of the O was conspicuous. *Oh* should be treated just like any other interjection. It may or may not have a comma after it, or an exclamation-point; but the latter should always be used where the elevated tone falls; thus, in Psalm 119: 97 we have: 'Oh how love I thy law!' That is right. I have never yet seen a book of poetry wherein these words were not used in a perfectly promiscuous manner."

WAGES OF PROOFREADERS.—Mrs. K. G. S., Takoma Park, D. C., writes: "Kindly inform me what wages a professional proofreader commands when employed for that alone, on say, a daily journal of large circulation." *Answer.*—Generally a few dollars above the union scale in whatever city he may be employed. About $21 per week is the average, but many proofreaders of ability receive much more.



Photo by J. S. Thompson, Chicago

THE FORD, SALT CREEK NEAR CHICAGO.

CAPT. WILLIAM HENRY CUNDY.

ON March 4, 1897, Mr. Edward E. Edwards read before the Franklin Typographical Society, of Boston, Massachusetts, an eloquent eulogy of the late Capt. William Henry Cundy. A limited edition of the eulogy has been printed for the members of the society, from which, by the kind permission of the secretary, Mr. C. W. Brown, we take the following facts. Capt. William Henry Cundy was born in Frederickton, New Brunswick, in 1832, and learned the printer's trade in the office of the Bangor (Me.) *Courier*, at the end of his apprenticeship going to Boston, Massachusetts, and working in various offices until the Civil War broke out, after which he was employed on the *Herald* for a time, but shortly gave this up for the real estate and brokerage business, in which he remained up to the time of



his death. Captain Cundy was an active member of the Massachusetts Volunteer Militia as early as 1850, and served with distinction in the Civil War, and was mustered out in 1865. He was elected to the Massachusetts Legislature in 1870, and for twenty years and up to the time of his death he was one of the assistant assessors of the city of Boston. He was a member of the Ancient and Honorable Artillery Company and of the Military Order of the Loyal Legion, a member of the Society of the Army of the Potomac, of Gate of the Temple Lodge, Free and Accepted Masons, and a member, prior to the war, of the Independent Order of Odd Fellows. He was one of the original members of the Boston Printers' Union, the predecessor of the Boston Typographical Union, and was successively its president and secretary. In 1891, Captain and Mrs. Cundy made a tour of Europe and the East, and later visited California and the Pacific Coast, and early in the past winter visited Florida, largely on account of the captain's health. Early in February Captain Cundy took ill at Tampa with peritonitis, and died on the 19th of that month. The remains were brought to Boston and funeral services were observed in the Central Congregational Church, on February 26. The interment was at Salem, New Hampshire. In addition to the immediate friends of Captain Cundy there were present large delegations from the several organizations to which he belonged, including both his old commanders during the war, Col. Samuel H. Leonard and Col. Joseph A. Dalton. The Franklin Typographical Society was represented on the list of pall-bearers by ex-President Henry R. Danforth.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

PRINTING ON LINEN AND BOND PAPERS.—K. S., of Waterloo, Iowa, wants to know if there is a "process by which clean and clear printing can be done on linen and bond paper? Does dampening the sheets, just before printing, do any good? What kind of ink and rollers are best for this kind of work?" *Answer.*—Read reply to C. M. B., of Massena, New York. The best rollers to use are those made from glue and molasses, and known as "old-style" composition, although good results can be got from the use of any roller composition that is not too fully impregnated with glycerin. In sultry or very warm summer weather, the old-style composition roller is the most reliable, so far as we know of at present. It is hardly necessary to dampen sheets before printing. This was in vogue years ago, when printing papers were hard to print on and the methods of printing crude.

THE HANDLING OF ENAMELED PAPERS AT PRESS.—R. H. C., of Muncie, Indiana, writes: "Will you inform me what means are most employed to prevent spotting of enameled paper other than careful handling; and whether there is any other method of preventing wrinkling of same than to gather the pages? That is in 16 or 32 page signatures." *Answer.*—Sheet boards with two projecting sides made to take on the standard sizes of paper used in pressrooms, should be used. These boards may be made to hold from 200 to 400 sheets. They should be so constructed as to fit over one another, and be piled up in a convenient place near the fly table of the presses. The boards are laid on the fly table *singly*, and the sheets laid on them by the fly of the press. When enough sheets are piled on the board it is removed without handling the sheets, and in this way escapes all possibility of soiling or breaking the enamel on the paper; besides keeping the printed sheets clean, the use of such boards facilitates the drying of the ink.

PRINTING ON LINEN, BOND AND ROUGH-FINISHED PAPERS.—C. M. B., of Massena, New York, has had trouble making ink look sharp and solid on French linen paper, and says: "Will you kindly give me information on the way to work inks on paper like this. I had trouble printing the accompanying heading. First, I tried black ink; but it would not cover the letters. Then I thinned the ink with varnish without success, and resorted to blue ink at last. I had the best results with this by using a hard blanket and a piece of cambric cloth under the tympan sheet; but the work has a sloppy look. Can you help me?" *Answer.*—The specimen of heading is fairly well done. Thinning

down ink with varnish would not help the appearance of presswork on the stock employed; but a small bit of lard, well worked into the ink, would have rendered the body of the ink "shorter," and left the impression cleaner. A tympan made of hard paper, with a thin sheet of muslin inserted between the paper, say about three sheets from the top, will be found advantageous; sometimes two sheets may be used. There is a fine thin sheet rubber, known as "baby-cloth," which is superior to all else for tympan packing for printing on rough-surfaced hard papers. This should be inserted about four sheets from top of tympan. The material can be purchased by the yard from reputable rubber goods dealers — it is quite reasonable in price.

INK ON PLAYING CARDS RUBBED OFF.— C. F. G., of Imlay City, Michigan, says: "I had occasion to print on some playing cards, using brown ink. You could not rub it off, if the hand was dry; but, if moistened, it rubbed off. How can I remedy the matter? I have tried no other color to see if the effect would be the same. The backs of playing cards seem to be glazed after the printing is done." *Answer.*—You should have sent us one of the cards; because the finish given to such cards is made by the use of a specially prepared varnish or a soap size. If the cards you printed on had the latter finish, then the color would rub off when moistened. The face and back of all good playing cards are glazed after the printing has been done.

MAKING OVERLAYS FOR HALF-TONE PLATES FOR COATED AND CALENDERED STOCK.— B. E. S., of Nevada, Missouri, has sent a printed impression of a 5 by 7 inch half-tone portrait, regarding which he writes thus: "Would like to know if it is possible to obtain anywhere near satisfactory results with the half-tone inclosed, on the same quality of paper. It was made ready with three different thicknesses of paper, in the manner described in THE INLAND PRINTER of some months ago. The balance of the page was not made ready, as I took the form off the press to wait for some enameled half-tone paper, upon which it showed up very nicely. If the half-tone plate had been made with wider meshes, wouldn't it have helped it?" *Answer.*— To obtain fair results from half-tone plates on "book-surfaced" paper, the overlays should be stronger than for enameled or highly supercalendered stock. This is necessary to impress the solids into the interstices of the imperfect and uneven surface of inferior papers. The overlaying of this portrait would have been improved if the coat had been built up a little stronger. The ink used on this impression is full of grit, and appears to have been put on with a dirty set of rollers; these disadvantages have contributed to a very inferior result. Altogether, unsuitable ink, paper and rollers have produced what, under other conditions, would have turned out to be a good piece of printing. Half-tone plates, made with open (or wide meshes) screens, will print better on book-surfaced stock than those having fine or close meshes.

ANOTHER REMEDY FOR ROLLERS DURING SULTRY WEATHER.— A subscriber, writing from Auckland, New Zealand, sends the following: "In order to keep rollers made from patent (glycerin) composition in good condition, several offices here use the following formula: When the rollers are taken out of the mold, they sponge them off with a mixture of one-half ounce of tannic acid mixed in a pint of methylated spirits. One office, in particular, that has tried the above, claims that by this treatment the rollers are always in good condition, and are not affected by atmospheric changes. The rollers are put away clean and dry, and do not lose their tack. Is this method of keeping rollers in good order during sultry weather known of in America? If so, please inform me of the experience of pressmen there who have used the articles mentioned." *Answer.*—The formula is little known here; but as both tannic acid and methylated spirits are almost harmless on roller composition, we see no reason for not putting the formula to the test, especially as the season is now on when pressmen will have trouble, less or more, from atmospheric changes. Tannic acid is an astringent, made from bark and other parts of trees, and resists putrefaction, as in the case of tanned leather, in which it is largely employed. Methylated spirit is a solvent, and is used largely in the arts as such; it consists of one volume of crude wood-spirit and nine volumes of spirits of wine. It is exceedingly nauseous to the taste.

THE LIFE OF BLANKETS ON WEB PRESSES.—J. S. V., of Birmingham, Alabama, writes: "I want to get the recipe for making roller composition. I have received enough valuable information out of two issues to more than pay for my year's subscription. How long should a pair of blankets last, when run on a web press, at an average of eight thousand daily? Should blankets ever be sponged? Some pressmen say that they ought to be, while others say not." *Answer.*—In the January number of this journal five distinct recipes were given for making rollers under this heading; but as that issue is out of print now, we give one that may be suitable: Ten pounds of Cooper's fine glue (in cakes), two gallons of New Orleans molasses, one pint of good glycerin and about two ounces of venice turpentine. See page 71 of April number, which explains the manner of making the composition and of casting it into rollers. Increase the quantities when a large batch of composition is needed. The life of a set of blankets (felt) depends on the treatment they receive. This question is like this one: "How long should rollers last?" The answer is the same. However, let us add that with ordinarily good care a set of blankets, running off such a daily edition, should last from eighteen to twenty months — longer or shorter. If blankets become "dead," and do not show wear otherwise, they should be cleaned off with naphtha, allowed to dry before use, and, when dry, evenly rubbed up with a clean and dry lye brush. Avoid the use of water on felt blankets, as they soon harden and lose their elasticity after the sponging. When blankets become too old, dirty and dead, then sponging with weak lye and water may be resorted to, in which case this should be done so as to give time for the material to dry, and then carefully brushed as suggested.

ADVANTAGES OF PRINTING FROM ORIGINALS OF HALF-TONE PLATES.— J. K., of Jersey City, New Jersey, asks the following question: "Is it advisable, and can good results be obtained by printing direct from an 'original' half-tone plate, as it comes from the photo-engraver, namely, the plate on which the photo-engraving process was performed? Such plates are usually very thin, copper-faced and mounted, the same as any ordinary electro. In my opinion such plates should give better results if taken off the block, carefully made ready on the back and mounted again, than an electro. However, I have heard so many contradictory opinions about this theme that I would like to be advised by you. It is certainly prudent to have, in all cases, electros made; but my question is, Is it advisable to print from the original thin plate?" *Answer.*— The best results are obtainable from original plates, because the tones are sharper, the mesh prints cleaner, and the entire work deeper wherever etched out. Underlaying on the back of the engraved original, whether the metal used be zinc or copper, is quite effective when done skillfully and not too strong; because if the subject is underlaid too strong then the wear on the surface of the plate becomes excessive and its durability is only a question of time. Still, the original plate will stand more than double the wear of an electrotype cast taken from it, for the reason that it is deeper from the surface and thicker in body than the copper shell of the electro cast. The use of "originals" of photo-engravings

is becoming more prevalent every day; and where the best of results are sought, and the edition large, it is greater economy to have several originals made from the photo-negative than to use electrotypes. The thickness of metal used for making half-tone plates is sufficiently strong to print a very large edition from, without showing deterioration, to any great extent, if the make-ready has been skillfully done. In any event, the original is clearer, deeper and better than any electrotype, however carefully made.

COPPER-FACED TYPE.—W. B. S., Penn Yan, New York, asks: "What is your opinion of copper-faced type. Does it not scale off?" *Answer.*—Copper-faced type is much more durable than other type. It does not scale off.

A REASONABLE PRICE FOR CATALOGUE WORK.—"Jack" asks: "What would you consider a reasonably profitable price on 2,500 catalogues, to be printed as per following instructions: Size of page, 6 by 9 inches; 25 pages; to be run in 8-page sections, or more if to better advantage, each page to contain reading matter and cuts; paper, 60 pounds super book; cover paper of 80 to 100 pounds, enameled on one side; in addition to regularly printed cover, one line to be embossed; binding, wire-stitched same as THE INLAND PRINTER, through sections, but not to be inset. All to be good work." *Answer.*—Figuring on the Chicago scale, which you can adjust to the scale of wages in your own city, a reasonable estimate would be as under:

Composition, 59,500 ems brevier	$44.65
Stock	12.00
Presswork, sixteen pages	10.00
" eight pages	7.50
" two pages	5.00
Binding	12.50
Cover, stock	6.75
" presswork	3.75
" embossing	3.00
Embossing plate	1.50
	$106.65

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

SUBSTITUTE FOR GROUND GLASS.—"Operator," Seattle: The best substitute for a broken ground glass is another ground glass, and it is very easily made. Take a few cents' worth of fine powdered emery, dust it over a piece of flat plain glass, wet it with water, and then with a flat iron or another piece of glass rub the emery with a circular motion over the plain glass. It will not take long to make a perfect ground glass in this way.

TO REMOVE NITRIC ACID STAINS.—"Etcher," Richmond, Virginia, asks: "Is there any way to remove the bright yellow stain that nitric acid leaves on the fingers? Your excellent paragraph on the removal of nitrate of silver stains makes me ask this." *Answer.*—Paint the nitric acid stains with a solution of permanganate of potassium; wash well, then rub the stains with dilute hydrochloric acid until they are bleached white, or the natural color of the skin, and finally wash in soap and water.

REMOVING SILVER STAINS FROM FINGERS.—E. A. Pierce, editor of the Belmont (Iowa) *Herald*, writes: "I wish to suggest a simple method by which all silver-stained fingers may be avoided. After the hands have been dipped in nitrate of silver, and before they are exposed to light, wash thoroughly in salt water. This changes the nitrate to chloride of silver, which may be removed by washing them in the ordinary 'hypo' bath." *Answer.*—This method might do for an amateur, but a regularly employed photographer has no time for so much hand washing until the day's work is over, when he will find nothing so satisfactory for removing the silver stains as the iodine and cyanide method previously recommended in this department.

BLACKENING BRASS.—"How can I blacken the stops and interior brass work of my lens tube? It has become so shiny that I am afraid it reflects light" is the query of Max C., Chicago. *Answer.*—Brass to be blackened must be first cleaned thoroughly, after which it can be dipped in a dilute solution of bichloride of platinum. As this salt is rather expensive, a cheaper solution is recommended by Herr Fleck, as follows:

Water	100 parts
Ferric chloride, 40° B.	50 "
Yellow prussiate of potash	5 "

Dip the clean brass, and, when a good black, wash with water, heat, rub with linseed oil, and polish dry with a soft rag.

PROCESS WORK ON GRANT MEMORIAL DAY.—Many of the Eastern papers distinguished themselves by feats of photo-engraving on the occasion of the services at General Grant's tomb, in New York, recently. The Philadelphia *Times* printed in black an excellent portrait of U. S. Grant, bordered by a laurel wreath in a delicate shade of green. The evening edition of the New York *Journal* tried for the first time the color attachment on its presses, printing "Old Glory" in its proper colors as the decoration around Grant's portrait. The New York *World* published a double-page picture of the scene at the tomb. This plate was fifteen columns wide, and required a special casting box twice the size of the ordinary one to stereotype it, and the New York *Tribune* reproduced in half-tone, in its news pages, a snapshot photograph of President McKinley taken while delivering his address.

DUST AS AN OBSTACLE IN HALF-TONE MAKING.—J. W. C., Buffalo, New York, writes: "You will pardon me for troubling you over so simple a matter, and yet it is a serious one with us—the problem of how to prevent particles of dust adhering to our half-tone negatives. Our establishment is located where the wind sweeps sometimes great clouds of dust in our windows. These it is impractical to keep shut for six or eight months to come. What I should like to know is: Have you ever had similar complaints from this trouble and how can it be remedied?" *Answer.*—The dust question has always been a troublesome one, but more so since the introduction of gelatin dry plates and fine screen half-tone work. There is a photographic establishment in New York City where dust is kept out by means of weather strips on all doors and windows; the ventilation being secured by artificial means, air being filtered through muslin screens before being distributed through the building. In your case the dust likely settles on the negatives during the operation of turning them. I would suggest that you use a prism and dispense with the necessity of turning. Then the rooms should be swept thoroughly each evening and scrubbed out daily if possible. If this were done, in the darkroom at least, you would find a great improvement. Further, the negatives should be dried in a sheet-iron oven and this kept thoroughly clean.

ZINC PLATES GRAVING WHILE ETCHING.—J. B. R., Buffalo, New York, forwards a few flat proofs from etched zinc plates, and after complimenting this department for the aid it has given him, says: "This is a new trouble; as you will see by inclosed proofs, the blacks are not solid. When the zinc plate is examined with a magnifying glass, it shows fine pin holes all over it. I thought it was in the zinc, but a fresh lot works no better. If you can help me, please do so by mail, at once." *Answer.*—This trouble can come from but one cause—if the pin holes penetrate the plate to a considerable depth—and that is impure dragon's

blood powder. Suppose, for instance, finely powdered wood were mixed with the dragon's blood powder, when this combination was dusted on an ink-coated zinc plate, melted in and put in the acid bath, the fine particles of wood offering no resistance to the etching solution would permit fine holes to be eaten in the plate under each speck of wood powder. This is just what happens with impure dragon's blood powder in etching fine work, when but a slight coating of the powder is admissible, and deep etching is required. The remedy is to see that this powder is a rich red. Powder the color of brick dust is liable to be adulterated. The pin holes can be overcome sometimes by adding a drop or two of oil of lavender to ink used in rolling up. This will cause more of the dragon's blood to stick to the plate; or, if the plate is powdered twice before the first etching, this trouble may be overcome to some extent, but there is no surer cure for it than that the acid-resisting resin called dragon's blood shall have no foreign powder mixed with it.

PHOTOGRAPHY IN NATURAL COLORS.—A serious setback is likely to be given legitimate color process work by this Chassagne method of alleged color photography that is being exploited so extensively by the press of this country. It would seem necessary to caution readers of this department against placing much faith in the claims made for it by the newspapers. The facts are: These journals are seeking sensations so ardently that descriptions of flying machines, new motive powers, processes for photography in natural colors, or any improbable invention, will get columns of free advertising and plenty of stock floated while legitimate enterprises not sensational will be noticed only at so much per line. The writer has seen the best exhibits of photographs colored by Chassagne dyes, and the most he can say of them is, that they resemble very much the hand-tinted photographs that are so common in Japan, only that the latter are far superior, owing to the fact that the Japanese artists are more skillful in laying on the colors. I have also read the Chassagne patent specification and it recalls the description of a similar process invented by an American, now forgotten, but which it is timely to refer to here briefly: In 1856, the Rev. Levi L. Hill, a Baptist minister, of Westkill, Orange County, published "A Treatise on Heliochromy, or the Production of Pictures by Means of Light in Natural Colors, Including the Author's Newly Discovered Collodio-Chrome or Natural Colors on Collodionized Glass, Together with Various Processes for Natural Colors on Paper, Velvet, Parchment, Silk, Muslin, Porcelain, etc." It is a book of 175 pages, in which will be found many certificates from leading papers and scientific men of that day testifying to the accuracy of the colored photographs then shown. Prof. Samuel F. B. Morse says, for instance: "It gives me great pleasure to testify from ocular demonstration to the reality of this discovery of a process for fixing the colors of the camera obscura image." Even the United States Senate was memorialized on the subject. Here is one of the formulæ for making photographs in colors: "Take a small handful of the leaves of the red rose, violet, marigold, dandelion, dahlia, poppy, and peony, and mash them in an earthen mortar with about half a pint of alcohol. Do this by the light of a candle only. Strain off the colored liquid and keep it well corked in a glass bottle in a dark and cool place. In this way it may be kept good for months. To use it: Spread one side of paper with it, let the paper dry, and then spread it with alcoholic tincture of otto of rose, say one drop of the pure otto to half an ounce of alcohol; let the paper dry spontaneously and it is ready for use. It requires a prolonged exposure to the colored rays, but the resulting pictures are strikingly delicate and beautiful." The Rev. Mr. Hill sold the secrets of his method in this book for $10 a copy, and the chemicals for working his method for $15, and he became very rich, but no one was ever able to make photographs in color by his process. One advantage may come, however, from the public experimenting with the Chassagne method, and that is, they will through it be educated to appreciate and encourage the efforts of those now working the three-color process, which is indeed the nearest approach to the reproduction of color by photography which has yet been discovered.



INITIAL DESIGNS BY P. WILBUR SHOOP, ABINGDON, ILLINOIS.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

A CORRESPONDENT in California asks "What are the best text-books on electrotyping and stereotyping? Is there any way in which I can duplicate the type in my office?" *Answer.*— Urquhart's Electrotyping ($2) and Partridge's Stereotyping ($1.50) contain much valuable information on the subjects treated. Both books may be obtained from The Inland Printer Company. There is a process of duplicating type by means of electrotype matrices, but it requires expensive machinery and appliances and would not be practicable in the hands of any but skilled type founders. We do not know where you could find any printed information on the subject; would advise you to consult the nearest type foundry.

J. S. MCCOMB, New Orleans, writes: "Can you give me any information concerning the clay process of stereotyping. I have recently seen some book-plates made by this method which seem to me much superior to papier-maché stereotypes. The type faces are sharp and deep, and fine line engravings are reproduced with great accuracy. Why is the process not more generally employed?" *Answer.*— The clay process is seldom employed for the reason that it is too slow for most of the purposes for which stereotyping is applicable, and is not satisfactory as a substitute for electrotyping. The composition used for molds consists of ground potter's clay, powdered soapstone and plaster of paris thoroughly mixed with water to the consistency of soft putty. The mixture is spread evenly and smoothly on an iron plate which is clamped securely to the head of an electrotyper's swinging-head press. The first impression in the clay is made with a piece of cotton cloth between the form and the clay, to absorb the superfluous moisture and block out the general shape of the form. Two or three subsequent impressions are made without the cloth, each a little

deeper than the last, by which time the composition has become nearly set. The plate is then removed from the press and floated in the metal pot until all moisture has been expelled. A bent steel wire is then laid on the plate surrounding the mold on three sides and another iron plate laid on the wire to form a cover. The two plates separated by the wire with the mold between them are clamped together and metal poured in the open side. To prevent shrinkage, water is poured on the plates, beginning at the bottom and cooling gradually toward the top. The process demands considerable skill in the operator, particularly in molding, as the impressions must be made at just the right instant to insure good results.

HARD-FACING ELECTROTYPES.—An Iowa electrotyper writes: "I have a customer who complains that my electrotypes do not wear well, and says he can get electrotypes in Chicago which are made of material harder than copper. Do you know of any such process, and what it costs? Do the Chicago electrotypers make an extra charge for such electrotypes?" *Answer.*—Your customer probably refers to nickel-faced electrotypes, which are much harder than copper and will wear at least twice as long. The process is quite simple and inexpensive. The plant required consists of a small dynamo and depositing vat, with the necessary connections and anodes. It would be practicable to connect the nickel tank with your electrotyping dynamo if it has sufficient capacity and a current strength of 2½ or 3 volts. The electrotype mold is made in the usual manner. After the preliminary coating has been given the mold by the use of iron filings and copper solution, it should be suspended in the nickel solution for about twenty minutes, when it should be rinsed in clean water and immediately suspended in the copper bath for the usual time. The coating given to the mold by the iron filings and copper solution is little more than a color and will soon wear off, or if desired it may be washed off with dilute nitric acid. The nickel solution is made by dissolving three-fourths of a pound of the double sulphate of nickel and ammonia to each gallon of water. The current required is about 2½ volts, but if possible the dynamo should be provided with a rheostat so that the pressure may be varied to suit the load. A very strong current may be employed when the mold is first placed in the bath, but after it is covered the current should be weakened or the resistance increased by separating the anode and cathode to a distance of several inches from each other, otherwise there will be danger of the nickel peeling. We do not know that any Chicago electrotypers employ the nickel-facing process and we are not familiar with the prices which obtain for this class of work in the East, but it would certainly not be unreasonable to make a charge of at least 25 per cent extra for hard-faced electrotypes.

BACKING-UP PRESS FOR ELECTROTYPES.—A recently patented device for backing up and straightening electrotypes consists of a bed frame supported by suitable legs and made long enough to provide room at its middle part for a yoke and vertically adjustable platen. At one side of the platen sufficient space is provided for the backing pan to set during the process of backing up the shell, and on the other side there is room for moving the finished plate out so that another pan may be placed in position at the left-hand of the platen. The yoke and platen are somewhat similar to the yoke and platen of a stereotyper's drying press, except that the platen is provided on its under side with a layer of felt about one-fourth of an inch in thickness, and a press plate having projections or teats on its surface called a "hurdy-gurdy" plate. The hurdy-gurdy plate, with the intermediate layer of felt, is attached by bolts to the platen. The bed frame is provided with rollers to facilitate the passage of the backing pan from one end of the bed to its position under the platen, and from thence to the other end of the bed. In operation, the shell is placed in the backing pan on one end of the press, where it is backed up and cooled in the usual manner. The backing pan is then rolled under the platen and pressure applied by means of a hand wheel and screw, which has the alleged effect of straightening the face of the electrotype and bringing all parts of the same, by means of the hurdy-gurdy, into one plane, removing all unevenness and irregularities. It is claimed the intermediate layer of yielding material permits the hurdy-gurdy to give and adapt itself so it will not press any harder on the ends or sides of the electrotype than on the intermediate points. The inventor asserts that a great saving of time is accomplished by this method of straightening plates, as very little finishing is required.

CELLULOID PRINTING PLATES.—In the correspondence department of this paper appears a communication from Mr. L. C. Timroth, 24 Jackson Place, Brooklyn, New York, in which he claims to be the inventor and father of celluloid printing plates. Mr. Timroth asserts that an injustice was done him because he was not given credit for the invention in the article on this subject which appeared in THE INLAND PRINTER for May. Inasmuch as celluloid printing plates were made in France in 1879, possibly earlier, and Mr. Timroth dates his invention in 1884, I do not see how his broad claim can be sustained. It is possible that Mr. Timroth was the first to make successful papier-maché molds for celluloid casting, and this is probably what he means to claim. No credit was given to anyone in particular for the invention of celluloid printing plates because it was found impossible to obtain reliable information on the subject. In view of this fact, Mr. Timroth is hardly justified in accusing me of injustice to him or to mankind in general. I am very glad to learn through Mr. Timroth's letter that he is entitled to honorable mention with regard to other points of difference. My statement that the process is inferior to electrotyping and stereotyping seems to be verified by the fact that except for the purposes mentioned in my article, celluloid stereotyping is practically obsolete, a fact which Mr. Timroth admits. As to the relative value of paper and copper molds Mr. Timroth seems to have had a peculiar experience. That steam heat is sufficient to expand copper four per cent or one inch in twenty-five, is a statement which certainly does not harmonize with the conclusions of the authorities. Possibly the apparent expansion was caused by the crushing pressure on a mold which was not sufficiently rigid and which caused it to spread somewhat. I have frequently seen more than one hundred casts made without perceptibly affecting the copper mold.

A CHEAP PRINTING OUTFIT.

Heybach-Bush Company, Louisville, Kentucky, send to THE INLAND PRINTER the following letter from customers who evidently have had their printing at cut prices, judging from their estimate of the cost of plant:

E. E. Mc——. C. M. Mc——.
E. E. Mc—— & BRO.,
DEALERS IN
GENERAL MERCHANDISE.
Taylor Made Clothing a Specialty.

BURKESVILLE, KY., April 28, 1897.

Heybach-Bush & Co., Louisville, Ky.:

GENTLEMEN,—Yours to hand, and in reply will say the kind of printing outfit we wanted was something we could print our own letter-heads, statements, and about a 6 by 9 inch poster. Something very cheap and yet durable.

Not to cost us over from $4 to $6.

E. E. Mc—— & BRO.

Send cuts and prices.

ODD advertising is something like the yelling of an orator to kill time when he gets rattled.—*S. O. E. R.*

PATENT APPLIED FOR

BARTA BORDERS

COPYRIGHTED MAY 20, 1897

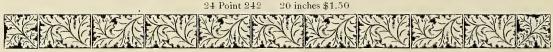
54 Point 293 24 inches $3.00



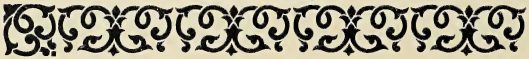
48 Point 283 12 inches $1.50



24 Point 242 20 inches $1.50



36 Point 255 18 inches $1.50



36 Point 252 18 inches $1.50



36 Point 253 18 inches $1.50



24 Point 289 20 inches $1.50



18 Point 247 30 inches $1.50



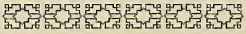
18 Point 241 30 inches $1.50



18 Point 249 30 inches $1.50



18 Point 291 30 inches $1.50



12 Point 244 36 inches $1.50



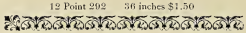
12 Point 282 36 inches $1.50



8 Point 290 50 inches $1.50



12 Point 292 36 inches $1.50



12 Point 286 36 inches $1.50



12 Point 285 36 inches $1.50



36 Point 254 18 inches $1.50

Manufactured by American Type Founders Co. (*For sale by all of its Branches and Agencies*)

PATENT APPLIED FOR COPYRIGHTED MAY 20, 1897

BARTA BORDERS

BY

30 Point 234 20 inches $1.50



24 Point 284 20 inches $1.50



36 Point 287 18 inches $1.50



36 Point 288 18 inches $1.50



24 Point 281 20 inches $1.50



18 Point 248 30 inches $1.50



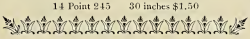
18 Point 246 30 inches $1.50



18 Point 250 30 inches $1.50



14 Point 245 30 inches $1.50



30 Point 243 20 inches $1.50

72 Point 294 24 inches $3.00

Manufactured by American Type Founders Co. (*For sale by all of its Branches and Agencies*)

ARNO SERIES.

25 A 40 a 6 Point Arno (Nonpareil) $2 50

LOCAL RAILROAD AND STEAMBOAT NEWS

2 Popular Novelties in Carriages for City and Country Driving

20 A 30 a 10 Point Arno (Long Primer) $2 75

SEVEN THOUSAND SOLDIERS

89 Monadnock Cash Register Company

10 A 15 a 18 Point Arno (3 line Nonp.) $3 50

CUSTOM HOUSES

4 Fashions for Summer

20 A 30 a 8 Point Arno (Brevier) $2 50

PRACTICAL VAUDEVILLE TRAINING

European Music Academy Headquarters at Stockholm 9

15 A 25 a 12 Point Arno (2 line Nonp.) $2 75

BRAVE SOLDIER BOYS

Second Regiment Camping Ground 3

8 A 12 a 24 Point Arno (4 line Nonp.) $4 25

TREASURER

Honest Cashier 5

6 A 10 a 30 Point Arno (5 line Nonp.) $5 25

HANDSOME BUILDINGS

6 Columbian Exhibition Closed

5 A 8 A 36 Point Arno (6 line Nonp.) $6 00

ADMINISTRATION

Republican Conventions 7

4 A 6 a 48 Point Arno (8 line Nonp.) $8 00

DRUM HEAD

8 Ninth Sham Battle

4 A 5 a 60 Point Arno (10 line Nonp.) $10 00

MUSIC Stands 9

Manufactured by BARNHART BROS. & SPINDLER, Chicago, Ill.

FOR SALE BY MINNESOTA TYPE FOUNDRY CO., ST. PAUL; ST. LOUIS PRINTERS SUPPLY CO., ST. LOUIS; GREAT WESTERN TYPE FOUNDRY, KANSAS CITY; GREAT WESTERN TYPE FOUNDRY, OMAHA.

254 IMPROVEMENTS IN MODERN TYPES.

THE STANDARD LINE SYSTEM

NONE of the improvements in the types used by the modern printers are more important than the new system of lining invented and introduced by the Inland Type Foundry, of Saint Louis, Mo. A glance at the specimen sheets issued by various founders during the past fifteen years will show that a constantly increasing demand on the part of printers for something of this description has led to ever recurrent attempts to solve the vexing problem. All the efforts made by other foundries, however, have been sporadic and inconsistent, and failure to take into account all the conditions has rendered the results unsatisfactory. The subject has been carefully and thoroughly studied by this young and enterprising firm, and
produced a most perfect s
its type, including Roman
all job faces, is cast on th
called "Standard" Line,
the faces of all bodies line
difficult to enumerate all
advantages inherent in th
could mention among oth
now possible to line any l
job letter, figures or char
with different faces on th
railroad work; but one lot
each body, etc. Not only
on the same line, but the
justify in line with one an
2-point and 1-point leads,
required only on the sma
the spaces of all bodies ar
or multiples of points, he
equally as well. This fea
in job work, by enabling t
use the caps of the next
resulting in a great saving

Prices of the sizes shown are as follows, per font:
8-Point, $2.25
9-Point, $2.40
10-Point, $2.50
12-Point, $2.80
14-Point, $3.00
18-Point, $3.20
20-Point, $3.30
24-Point, $3.50
Also furnished in fonts of 25 pounds and over, at poster-font prices.

MACFARLAND SERIES
Full series is in preparation.
Patent Pending.
Manufactured only by
INLAND TYPE FOUNDRY
217-219 Pine Street
SAINT LOUIS, U. S. A.

THE

PRINTERS' MANUAL

A COMPLETE TEXT-BOOK OF

MODERN TYPOGRAPHY

By HERBERT G. SHEREMOND



1897
INLAND TYPE FOUNDRY
SAINT LOUIS

POSTER-LORE, AND THE NEWER MOVEMENTS.

CONDUCTED BY PERCIVAL POLLARD.

IN spite of the storm and stress period that the making and appreciating of artistic posters in America has experienced, I cannot agree with those pessimistic observers who shrug the whole matter away with the remark that it was a fad, and that it is gone. I do not deny that there were people to whom the collecting of posters was never anything more than a fad, but neither do I deny that a great many fools have always formed a fraction of any population in any age. The impetus toward the collecting of posters



NEW AMERICAN POSTER, BY L. M. DIXON.

that reached America most vigorously about the year 1894, spread out over the succeeding years until at one time it almost seemed as if even that vague mass, the general public, might come to know of the existence and join in the appreciation of posters. Such portion of this enthusiasm as was mere exaggerated echoing of the opinions of others, soon killed itself, of course. What was merely bizarre and outré in postermaking perished; and only what was based on intrinsic merit in drawing remained. The imitation and perversion of Beardsley ceased utterly; the artists who attempted these contortions had never, apparently, considered it necessary to learn drawing. The public, disgusted at the ways of these imitators, put Beardsley under the same ban; but Beardsley is still, if his health does not break down completely, to be reckoned with. The booksellers, here in America, did much to harass the use of posters. By selling the sheets sent them for display, they eventually prevented many publishers from proceeding further with the issuance of posters. But the beautifying influence this movement has had, and continues to have, upon the art of advertising in America, is a palpable and delightful thing. In publishing, in theatricals, in many lines of commerce, the poster is an assured success. Abroad, the movement is spreading into countries hitherto inaccessible. In Germany, especially, the creating of posters is developing wonderfully. France still retains leadership, but it is perhaps safe to say that America is passing England in the race for artistic supremacy in this sort.

Aside from posters there are many kindred forms of decoration that interest largely. The designing of book-covers, and of the decorations possible from the color-press, is advancing rapidly everywhere.

To these various fields of modern art I purpose devoting this monthly chronicle. I intend a personal expression of opinion, and I hope always to avoid mere dullness. If I succeed in keeping the readers of this department in timely cognizance of all that is best in these lines of decorative endeavor, I shall feel satisfied. There will be, in every appearance of the department, a number of reproductions, in black and white, of the more important and typical of the posters, book-covers, or other decorations mentioned.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer.

INTENSELY Western is the work of Maynard Dixon, who did so many of the *Overland Monthly* posters, and from whom one now notes a strong design in brown, blue, and black, for some Indian tales by V. Z. Reed, a Colorado writer. A facsimile of this poster is here shown.

THE latest posters issued by the publishing firm of Stone & Kimball are those for "The Damnation of Theron Ware," by Twachtmann; for "Galloping Dick," by Frank Hazenplug, and for "W. V.: Her Book," by Berkeley Smith. They are all worth the attention of collectors.

IN the style of pure decorative design that Walter Crane is eminent in, Mr. George Wharton Edwards is one of the most consistent artists in America. We here show a reduction of a poster he did, in plain black and white, for a water-color show held this spring.

COLLECTORS will remember the poster Miss Blanche McManus did for Stockton's "Adventures of Captain Horn." A recent design of hers forms the cover to "Boss and Other Dogs," a volume put out by Stone & Kimball.

FOR Opie Read's forthcoming novel, "Bolanyo," to be published by Way & Williams, Maxfield Parrish, of Philadelphia, has done a large poster for use on the hoardings. Another volume of the same firm's "Dreams of Today," by Percival Pollard, bears a cover in colors and gold, by F. A. Nankivell, that makes one of the handsomest bindings ever given an American book.

THE poster for a cycle show held lately at the Palais de l'Industrie, in Paris, was done by Forain.

GERMANY progresses in posters. A competition for poster designs, held by Giesecke & Devrient, of Leipsic, resulted as follows: The bicycle posters ranked—First prize ($250), R. Riemerschmid, of Munich; second prize ($125), Vladimir Zupansky, of Prague; third prize ($75), J. Berchtold, Munich.



DESIGN BY GEORGE WHARTON EDWARDS.



NEW COVER FOR A PARISIAN REVIEW, BY MUCHA.



A GERMAN PRIZE POSTER.



A RECENT MUSIC-HALL POSTER, BY CHOUBRAC.

The sewing machine posters ranked in the following order: Walter Puettner, Fritz Burger, of Munich; Fritz Becker and Otto Seeck, of Berlin. Designs sent by Miss Louise Stowell, of Rochester, were the only American posters recommended by the judges. A cigarette firm, of Dresden, has also got out a poster, which we show here in facsimile.

THE French magazine *L'Ermitage* is now illustrated. A poster for the new series is by Paul Berthon.

AMONG the gayest of the gay posters that Paris sees are those by Choubrac. A sheet he has done for the Trianon is here reproduced in black and white.

A SINGLE issue of the New York *Evening Sun* recently contained the following paragraphs, indicative of the vast general interest in black-and-white and poster art:

> A number of cartoons of the typical Englishman, taken from French, German, Spanish, Italian and Russian comic papers, were compared recently. The points on which they all agreed were as follows: (1) Huge feet, (2) protruding teeth, (3) hats several sizes too large, and (4) mutton-chop whiskers. The newspaper that made the investigation is now anxious to know whether the ideas are conventional or well founded.
>
> ---
>
> An artist of this city is now engaged in the interesting task of discovering London. It is an age of great explorers, whether the object be the North Pole or the British capital.
>
> ---
>
> It is a wise man who can tell a prima donna from the pictures of her that appear on the bill-boards of the town.

FOR that admirable German weekly, *Jugend*, now generally considered the finest specimen of good color printing and progressive art in the world, posters have been done by Von Meissel, J. R. Witzel and F. Dannenberg.

THAT mordant and curious caricaturist, MAX BEERBOHM, whose work has been seen in *Pick-Me-Up*, *The Savoy* and the *Yellow Book*, is certainly an undeniably clever person. His prose is as interesting as his pen and ink, and the booklet he lately did for John Lane, "The Happy Hypocrite," is as charming a bit of literature as has appeared in a long while. The cover, by Will H. Bradley, adds another attraction.

THE poster for the May *Bookman* was by George Wharton Edwards.

FOR the pantomime "Aladdin," at Drury Lane, Dudley Hardy has done a new poster that is now doing much to make London walls picturesque.

AMONG recent poster novelties in Paris are Maxime De Thomas' sheet for the thirteenth exhibition of the Impressionists and Symbolists, Guer's "Au Violon," and the "Job" design of Mlle. Atche.

A TREMENDOUS success was the International Exposition of Posters held in Reims, France, at which 1,600 different posters were shown; in fact, it was an illustrated history of the poster from its earliest day until now, in every country.

THAT clever young artist, Mucha, who ranks as a discovery of Sarah Bernhardt's, for whom he has done many striking designs—especially the "Gismonda" and "Lorenzaccio" sheets—has lately advertised a firm of printers of Toulouse in a gray-tinted poster that we here reduce.

THE eight-sheet pictorial portion of a twenty-four-sheet poster, used in May for the Sunday edition of the New York *Journal*, was by H. B. Eddy, though unsigned. Mr. Eddy's work was first put forward by *Clips*, and an article about him appeared in one of the early numbers of *Bradley, His Book*. He is now a staff artist on the *Journal*.

PARIS has a new monthly periodical, *L'Image*, the main aim of which is to encourage wood engraving, to which end that process is the only one employed in its production. Of interest to all enthusiastic about posters are the reproductions this magazine is showing of designs by Cheret, Grasset and Mucha. Some of the engravings after posters by these masters are in



POSTER FOR A PRINTING FIRM, BY MUCHA.

as many as six colors. The letterpress of the magazine is excellent and the dress it appears in little less than splendid. Another new periodical in Paris, even more openly devoted to posters, is *L'Estampe et L'Affiche*, also a monthly. And yet there are people who declare posters, and the study of them, things of the past!

PARIS has several new periodicals that keep poster collecting more or less in mind. Among these are *L'Image* and *L'Estampe et L'Affiche*, both fine specimens of printing.

FOR La Fiesta, held this spring in Los Angeles, a large poster was designed by two Los Angeles artists studying in Paris. The first few copies of this poster were sold at $10 each.

AN equivalent to the British *Yellow Book* comes from France in the *Centaure*, a quarterly, that has on its art side such contributors as C. Leandre, and in writing such men as De Tinan, Henri de Regnier, and the advanced school generally.

MAXFIELD PARRISH, whom all collectors know as one of the most constant prize-winners wherever there have been competitions for posters in America, is represented in several of the spring exhibitions of paintings in New York, and his pictures have been the subject of much admiration and discussion.

ONE of the artists identified with the German weekly, *Jugend*, H. Christiansen, is doing designs, some of them posters, for the Parisian fortnightly, *La Critique*. Other recent posters in Paris are E. Rocher's, for the Salon Des Cent; Paul Berthon's, for the monthly, *L'Ermitage;* Pal's, for the firm of Jules Chauvin.

THE month of April saw the death of the *Lark*, in San Francisco. This passing was not, I believe, necessary, but due to Mr. Burgess' desire to proceed east. The *Lark* was by far the most original of the pamphlet magazines so numerous during the last year or so. It furnished, too, many good posters, by Florence Lundborg and others.

THAT clever young artist, Rob Wagner, whose work shows constant improvement, has made a cover design, in the style of the poster he did for the *Clack Book* some time ago, for a new "two-step" composed by F. K. Stearns, called "The Poster Girl." Mr. Wagner's design, in two shades of red, yellow and blue, is effective and simple in treatment.

THAT too much talked-of story, "The Quest of the Golden Girl," has certainly the advantage of much American art in its favor. It bears a cover by Will H. Bradley, and is advertised by an impressionistic poster of Ethel Reed's. The latter is in the manner of her "Jacques D'Amour" poster, rather than like the work she is chiefly known for.

THERE is nothing astonishing in the news of Aubrey Beardsley having become a member of the Roman Catholic church. His is just the sort of mind on which one can fancy the picturesque and the sensuous exerting an extreme fascination. It may be that this conversion of his may change the tenor of his art somewhat, but on that score one may merely guess.

THIS spring there were several poster shows in New York State. One was held in Albany, and another at one of New York City's variety theaters. In the latter case only foreign posters were shown. This seems a mistake. The main object of a poster show is to furnish a comparative estimate of the advance being made in the various countries employing art in this manner.

THE author of the book on "The Belgian Poster," A. D. de Beaumont, of Toulouse, has in preparation a similar work on "The Anglo-Saxon Poster," which is to be a representative volume on this subject. Artists desiring representation in this volume may communicate in that regard with the writer of these notes. M. de Beaumont also has in prospect the founding of an illustrated periodical, in which posters will receive much attention.

IN Germany, the movement toward applying artistic covers, by reputable artists, to paper-bound books, is spreading appreciably. Examples of this sort will be shown in this department shortly. One of the *Jugend* artists, J. R. Witzel, has been prominent in furnishing such covers for a Leipsic publisher, E. Pierson, and the house of Albert Langen, of Muenchen, has employed to this end the work of such men as Steinlen, Cheret, Reznicek, Heine and Shultz.

IN a recent article by "The Lay Figure," in the *Studio*, now being issued in America under covers designed by Will H. Bradley, there appears a plea for the permanent poster — in other words, for the making of our signboards, our legends over shops, notices on windows and warehouses, beautiful instead of merely plain and hideous. "Do you remember," the article proceeds, "a 'Beggarstaff' design for pianos, at the first poster show at the Royal Aquarium, or a hoarding in Oxford street for some electric lighting corporation, or Mr. Heywood Summer's sgraffito designs, or Mr. Greiffenhagen's *Pall Mall* poster? The permanent decorations I want to suggest should be even simpler and broader than most of these; flat masses of color, which a common artisan might apply according to a design supplied."

THE arrival in Australia of a notable interest in posters may now be signalled. The Sydney *Bulletin* lately printed this comment:

Why do not Australians who want posters encourage Australian artists to draw and Australian printers to produce them? The Sydney *Daily Telegraph*, for example, issued a large poster recently, printed neatly in colors, but designed on the easiest geometrical plan, and destitute of artistic attraction. A much better one, in point of art and effect, could have been secured at little more cost, if the *Telegraph* had desired it.

THE wheel turns ceaselessly, and what is up in one hemisphere is down in another. Some months ago the *Chap-Book* deserted the miniature size that properly fits its name, and now we see a prominent Parisian magazine, *L'Ermitage*, leaving its former size, that of our ordinary monthlies, and using the small pamphlet shape. Richard Le Gallienne, by the way, and Aubrey Beardsley, are subjects of critical papers by H. D. Davray in the French magazine mentioned.

THE only Australian-born poster-artist, by the way, whom the world at large knows at all well, is F. A. Nankivell, and even he is by some termed an American, since his art has been notable only from the time he began working in the United States, some two or three years ago. Livingston Hopkins, on the other hand, is an American-born artist, who, as a staff artist on the Sydney *Bulletin*, has done occasional posters for that paper. For the same weekly, Phil May, during his Australian residence, produced posters. Of any other Australian posters there is no general information.

THE theatrical season of 1896-7, now closed, was not very prolific in artistic, signed posters, as far as America was concerned. Will H. Bradley's large stand, originally used for the "Masqueraders," was again used for "Under the Red Robe"; and other native work shown was a one-sheet, three-sheet, and twenty-four sheet, by Scotson Clark, for "The Girl from Paris"; two one-sheets, by Ogden, for "Mme. Sans Gene"; a one-sheet, by Archie Gunn, for "Never Again," and a three-sheet, by Nankivell, for Marie Halton. Yvette Guilbert's second visit to these shores brought us a view of the poster done for her by Rac, and other imported paper was a three-sheet, by Ellis-Hyland, for "The Girl from Paris," and a nine-sheet, by Dudley Hardy, for "Shamus O'Brien."

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M'CORMICK.

It can be safely asserted that the power exercised by Congress in passing laws "to promote the progress of science and the useful arts," emanates from one of the most beneficent provisions of the Constitution. It has builded into existence one of the few self-sustaining establishments of the Government, and one whose importance cannot be overestimated. The Patent Office has indirectly given birth to commercial companies and corporations of various kinds, representing millions of capital. Its influence is felt throughout the world, and several nations have recognized its value and importance and imitated its methods. Scientifically it ranks among the first in importance of governmental institutions, and to its effective work, well-managed departments, and scientific corps of examiners, this country owes the major part of its commercial wealth. Now the most important bureau of the Interior Department, its future is inevitably in the Cabinet, and each and every branch of industry should make strenuous efforts to hasten to a speedy consummation this evident and natural tendency. The "power of the press" is proverbial, and the representatives of the printing industry can well afford, from time to time, to lend their aid to this excellent result. The work of the Patent Office for the month of April last, in connection with the art of printing, is set forth below in the conspectus of patents granted.

The inking apparatus of Fig. 1 is the invention of Walter Scott, of Plainfield, New Jersey. Broadly, the invention consists in having the distributing cylinder and distributing rollers movable, axially relatively. As shown in the figure, the distributing rollers are the movable members, the mechanism for actuating the same comprising a rocking device operated by a reciprocating rack bar, suitably operated from a cam on the power shaft. The same mechanism may give the endwise movement to the distributing cylinder.

Fig. 2 shows in plan a printer's chase and type-form, in connection with which is shown a pair of quoins which involve the invention of A. T. H. Brower, of Chicago, Illinois, who has assigned to the Union Quoin Company, of same place. The invention consists in the supplemental tightener or lock D of the form shown in the two details within the outline of the figure. Its structure is clearly shown and its manner of operation is obvious. This lock prevents slipping of the quoins and avoids all danger of the type form easing or loosening after being locked.

The inking mechanism for printing presses of Fig. 3 is the invention of Joseph McCallum, of Montreal, Canada. The fountain is constructed in separably and independently adjustable sections, and the fountain roll and distributing roll are composed of independent sections or rolls. The rolls are divided from one another by a special arrangement. By this invention the

difficulty of printing with many and various colors is obviated, and the result is accomplished without the necessity of making more than one impression.

Fig. 4 shows, in side elevation, a portion of a job printing press provided with an automatic gauge for adjusting the paper as it is fed to the press. This gauge is the invention of Charles S. Russell, of Pittsburg, Pennsylvania. It is capable of being applied to any of the presses having a swinging platen coöperating with a fixed bed-plate. The gauge consists, essentially, of an arm which reciprocates laterally over the platen, and another swinging arm connected to the gauge arm and also attached to the side of the press below the pivot of the platen, and having its outer end connected with the platen. The gauge arm is thus caused to swing as the platen swings upon its pivots.

The font of type shown in Fig. 5 is the invention of Ernst Lauschke and Julius Schmohl, of Chicago, Illinois, who have assigned to Barnhart Brothers & Spindler, of same place. The font is generally characterized by a bold face, back slope, and a general angularity in the upper-case letters, which also have semi-spiral, circumflex finials, imparting an ornate appearance. The lower-case letters are comparatively plain, the finials of many of the strokes, at either the upper or lower ends, consisting of an acutely pointed

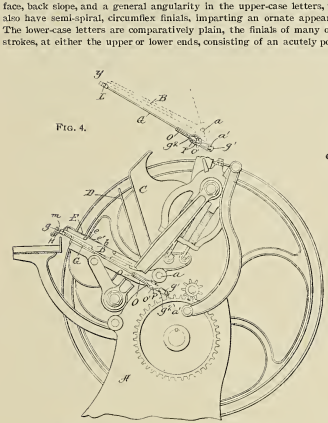


FIG. 4.

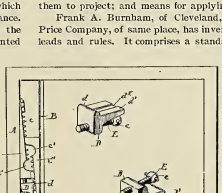


FIG. 2.

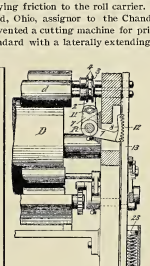


FIG. 1.

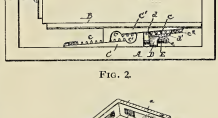


FIG. 6.

abcdefghijklmnop
qrstuvwxyz.,-':;!
?$1234567890Æ
BCDEFGHIJKL
LMNOPQRSJ
UVWXYZS

FIG. 5.

FIG. 3.

half-crescent, affording the only substantial relief. Other characteristics present themselves to the eye.

The page fastener of Fig. 6, for pages of type, is the invention of Daniel J. Deegan, of Bridgeport, Connecticut. As shown, it consists of four angular sections, one of which has two grooves, another two tongues, and the others each a tongue and groove. The parts work upon each other telescopically, and when set to the page of type within the chase by suitable quoins and furniture, are so held by set screws working through the grooved parts and impinging upon the tongues. The efficacy and value of this simple device are manifest.

Patent for a machine for finishing type has been granted to George S. Eaton, of Brooklyn, New York, who has assigned to the Eaton Type Finishing Machine Company, of Jersey City, New Jersey. This machine dresses or smoothes the type and provides for the detection of type improperly formed, so that they may be thrown out of the machine and remelted. The patent covers certain details of construction which are improvements on patents of 1888 and 1891.

A check printer has been invented by Solomon Schwarzschild, of Rochester, New York, who has assigned by direct and mesne assignment to Edwin A. Nash, Percy R. McPhail and Isaac Gibbard, of the same place. The machine impresses the amount of the check upon the paper in such manner as to emboss the paper and incorporate the ink in the fiber of the paper. Thus the amount of the check can be changed or erased only by destroying the paper. A revolving wheel carrying a series of radially movable type-blocks; means for holding any block in projected position; a revolving platen; an inking ribbon and inking roll, are the essential features of the apparatus.

A rotary web printing machine has been improved by Francis Meisel, of Boston, Massachusetts, who has assigned to The Kidder Press Manufacturing Company, of same place. The machine is provided with effective means for giving endwise movement to the vibrator rolls, consisting of rock-levers which transmit endwise movement to the rolls by bevel wheels lying in a plane parallel with the plane in which the end of the printing cylinder lies. These wheels receive motion from the main shaft, and mesh with sector gears on the rock-levers. Thus all the rolls throughout the machine are simultaneously operated.

Walter Scott, of Plainfield, New Jersey, has also made several improvements in web printing machines, relating to the mechanism for delivering the folded products, including details of the packing mechanism, whereby each packer is maintained parallel to itself while in contact with the product; means intermittently delaying or arresting the descent of copies, causing them to project; and means for applying friction to the roll carrier.

Frank A. Burnham, of Cleveland, Ohio, assignor to the Chandler & Price Company, of same place, has invented a cutting machine for printers' leads and rules. It comprises a standard with a laterally extending arm,

having a seat and back rest for the work; a stationary knife, arranged flush with the back rest; a movable knife; and a reversible gauge bar supported from the work seat and having two gauge-forming members operative in certain positions of the gauge bar.

A stencil machine for printing wrappers has been improved upon by Edwin D. Belknap, of New York City. The stencils are contained in a magazine from which they are fed by hand; and a web of paper is carried by a shaft supported in a standard of the frame, the paper being guided by a roller to the printing devices. The paper and cards, or stencils, pass between two rollers, one of which carries ink and the other of which coöperates to receive the pressure. Both rolls have cutaway and full-face parts, the latter of which periodically seize and feed forward the web and card a slight amount. The card which has been used is forced into a collection box by the succeeding card, and the web is subsequently severed into sections of the required size by a rotary cutter located in its path of travel. The printed and cut wrappers are dropped upon a receiver. Other details of improvement are involved.

Walter Scott, of Plainfield, New Jersey, has also improved upon his printing machine, for printing in various colors, the patent for which was granted in 1893. The improvements are covered by patents granted April 27, 1897, but certain of the features are applicable to machines printing in but one color. In the present machine he aims to facilitate the distribution of the ink on the tables and inking devices, shorten the time required therefor, and to do the "inking up" even while the forms are on the bed without inking such forms.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

I WISH, for the August talk, samples of any printed souvenirs or specialties that my readers have used recently. I would like to have my readers write me at the time of forwarding samples of the work they wish criticised, telling me the history of its success or failure. We want to make this department of assistance to each other, and to realize to the most complete degree this desire we must have practical experience. Hence, let us hear what you know about the results from your printing. I have before me this month a mass of samples that makes it somewhat difficult to make selections for your attention.

HERE'S something new and catchy. Fred W. Haigh, Toledo, Ohio, a printer, is sending out monthly calendar cards. The cards are original. Here's one:



Besides the above, Mr. Haigh sends some samples of his cards containing a buckle and a fish-hook, both of which are very effective advertising. Such methods mean dollars to the advertiser. Own up, Mr. Haigh, didn't it pay you?

I AM GLAD to know that this column is proving of value to my printer readers. I must thank Mr. Gross for the following very pleasant letter:

BOSTON, April 27, 1897.

DEAR MUSGROVE,—I feel as though my thanks are due for the liberal space and flattering criticism accorded me in the April number of a journal which for a year past I have read from cover to cover. I should have been satisfied with a "stickful" criticising it from an advertising standpoint. We printers do not use enough of our own medicine. The printing business can be just as successfully advertised as any other. Then why not advertise? To show the circulation of THE INLAND PRINTER, I have received at this writing several calls for one of the booklets from Washington on the west to as far south of me. I shall watch with interest further criticism in your department. Fraternally yours,

ELMER C. GROSS.

GEORGE H. BUCHANAN & CO., 418-422 Library street, Philadelphia, have been sending out some clever folders during the past six months or more. Their latest one, "Style," is bright, clever and sparkling; a little too much so, I am afraid. It lacks depth and seriousness. I doubt if the Buchanan people are other than *dilletanti*. These circulars lack a little in that horse sense that appeals to business men. They may appeal to the more esoteric and refined intelligences, but dollars lie in the middle path between the very smart and the commonplace. This folder, or "style," personally I like, but the references to Chilcat huts in Alaska, and the introduction of Latin and French terms, is talking over the head of the average business man, whose dollar is just as good and just as wary as the other fellow's who appreciates the finer subtleties of literary style.

IN the last month I have received several letters from printers who said, "If you cannot say something good about these samples, do not say anything." Now, I am not paid to pat people on the back, and I am sure the majority of my readers want my candid opinion, rather than quotable flattery. Even if they do not, I am constrained to tell them that such is all they will get in these columns, for such are the only instructions I have ever received from the editor of THE INLAND PRINTER. I am constrained not to notice a few examples of very good work, because I would be compelled to offer some adverse comments on minor details.

MR. OTIS SARGENT, with Albert Lamborn, Tacoma, Washington, puts to me a rather peculiar question. He sends a few samples of booklets that he has written for advertising his employer's business of printing. Mr. Sargent forestalls an objection that I feel like making to one of his booklets, with this: "These booklets were issued to hand about office buildings. It is my opinion that a booklet, or, in fact, any advertisement, so distributed, can be allowed to be far more free in language, or written in a lighter vein, as it were, than one intended to be mailed. How near am I right on this?" Now, Mr. Sargent has a right idea in the rough, but his application of it is all wrong. Mr. Sargent has the idea that the ad. should be written for the class of people to whom he wishes to sell his goods. That is right. For printing, Mr. Sargent's possible customers are men—business men, generally. But I hardly think that the matter of mailing or distributing them by hand enters into the consideration of the matter the booklets or ads. should contain. The only question that such a thing entails is, which is the more effective method of getting the ad. into the hand of the possible customer. If the ad. is well done, it is well done, no matter how you handle it. Relative to the booklets themselves, "Nuts to Crack" starts out all right. But it ends weakly. Mr. Sargent got started, but failed to carry out his point. He says: "Suppose you use 'cheap' printing and antiquated designs to advertise your business. How then? That's the nut." What is? The point escaped Mr. Sargent's pen. The nut to crack was how could you make "cheap" printing give other than unsatisfactory results. That is the nut. Get a point—a good sharp one—but drive it home. A pointless argument is like a pointless joke—full of weariness. On the other hand, "Six Years of Progress" is terse, well written, and shows the interesting results of progressive pushing of the printing business.

HERE is a clever catalogue. It is a bicycle catalogue. It is the catalogue of the Trinity Cycle Manufacturing Company, Worcester, Massachusetts, and is the work of the Trow Printing Company, of New York City. In this catalogue is embodied all the essentials of a laughmaker. It is interesting, it tells lots that cyclers and prospective cyclers want to know about a wheel, and it is unique enough to interest even those who do not ride a wheel—therefore it is a good proselytizer. It need hardly be said that the mechanical execution of the catalogue is good. It is printed on enameled paper, tint blocks run on each page, back of the type form; a red rule around the pages, and matter set in a black-face type, leaded. The catalogue is 5 by 8¾ inches in size, the page is set in two columns, the lines running lengthwise of the page. This arrangement I confess I do not like. It is awkward. The illustrations are not good advertising. The artist who drew them did not understand the needs of reproduction or he would have left out a great deal of the detailed background. Be careful of the cuts used in your catalogue—make them strong, virile, well defined; those in the Trinity catalogue lack these requirements. The written matter is short pithy talks by the

different men who make the portions of the wheel. That idea is clever, that of having each man talk about the portion of the wheel with which he should be most familiar. To have differentiated the style a little would have been a refinement of the idea. The cover I am not in love with. The design, a conventional decoration, is printed in gold bronze. It disappears entirely when held in a side light, and lacks distinction and distinctiveness. If two impressions, one black and one gold, had been made — the black outlining the gold — the effect would have been improved a hundred per cent. But altogether this bicycle catalogue is a distinct improvement over all the others that I have seen.

HERE'S a good circular. The display might have been improved, as it was rather cramped, but the matter is good.

"BECAUSE IT WAS BUSINESS."

Not long since, when one of our large mercantile houses was preparing to send out their Fall circular of 5,000 copies, they sent a man out and got eleven bids on the work — "because it was business."

They gave the job to the lowest bidder, a little shop with about one hundred dollars invested — "because it was business."

The lowest bidder was obliged to have a large shop with big presses to do the presswork, and in trying to make some profit out of the job finally turned it out in accordance with the price — "because it was business."

The man who received the circular through the mail patronized the firm that sent him an elegant, attractive circular (the shoddy circular suggested shoddy goods and shoddy treatment) — "because it was business."

The expense of sending out 5,000 circulars (outside of the printing) is at least $65, and to save a few dollars that firm ruined the whole effect of their advertising. QUOD ERAT DEMONSTRANDUM.

A reliable printing house cannot afford to turn out inferior work — why not patronize a responsible establishment?

GEO. RICE & SONS, Incorporated, 313-313 New High street. Telephone 1-0-5-3. Sign of the scarlet hare.

I want my readers — and this does not mean printers only, but retailers, ad. writers and designers — to write me telling me about their experience with different lines of advertising they have used.

MESSRS. FLOOD & VINCENT, Meadville, Pennsylvania, proprietors of the Chautauqua Century Press, send a "Catalogue of Books." The catalogue is very neat as to cover and well printed. The only thing with which I am disposed to quarrel is the make-up of the book. Book catalogues, and, in fact, catalogues in general, are simply a series of half-page, page or two-page ads., bound together in the shape of a book. The catalogue lacks homogeneity; it has no beginning, no middle, no end. It lacks personality, logic, selling force. It is a *pot-pourri*, more or less interesting to the bookman or the casual reader, without the coherence that is the essence of good advertising. I have looked over this book catalogue with special care. There is good paper in it; there is good presswork. There are some twenty-four half-tones, besides a number of line engravings. In the main, the display shows care and artistic sense. This catalogue cost Flood & Vincent considerable money to produce. But suppose this catalogue was put alongside of the creations of the larger book firms, who spend thousands of dollars a year in the preparation of their catalogues. What chance would it have? This method is the true one — i. e., what a catalogue, or any advertising for that matter, does when in competition with like advertising of a competitor. The wiser part that Flood & Vincent should have employed, would have been to issue their catalogue in the shape of a talk about their books. None of the dignity that is considered by some wiseacres to be necessary to book advertising need have been sacrificed, while the selling force of the catalogue could have been materially increased by bringing the readers in more intimate contact with each book. There is one grave fault to be found with the set-up — it has no consistency. On one page we have Collins ornaments used to fill out the displayed title lines, on the next another font, on the next none at all, on the next a severe rule run beneath the line. And then, in the matter of reproducing the volumes, I should recommend the use of line cuts entirely or of half-tones, otherwise, as in this case, there is an added source of indefiniteness, or appearance of hurried preparation or immature consideration.

THE SOLICITOR — the term conjures up before me some fifteen or twenty men and one woman whom I have met in the past two weeks. Let me tell you about the two men who get my work. One man is a genial, good-humored gentleman who represents a house thirty years old. Recently they have made a bid for the best classes of trade — that is, the up-to-date advertisers' trade — in booklets, catalogues, folders, etc. They are getting it, too. Why? Because this solicitor has brains, sympathy, appreciation. He knows a good thing when he sees it. He helps a man with a suggestion here and there, and nothing is too much trouble. He talks good work. He smiles and says: "Price — certainly. High? Not for what we give you. Just to show you — let us go over the estimate together." And he proves it. He has some logic in his prices. He gives you what you must have if you want to get the full benefit of your dollars. He will tell you frankly when you are spending money foolishly, and he has arguments to back him up. He does it all in a good-natured fashion, with enough of earnestness to show you that he means it for your good. If I want a proof I get it, and a bill for it does not come hot-foot on top of it before I have quite decided to get it made into a profit-bearing job for him. Ten chances to one he does not charge me for it at all. He makes me his friend. He puts me under obligations to him in that indifferent fashion that disarms you of any suspicion that he thinks of having done you a favor. He never speaks of it himself, unless it may be to propose a change that may cost him more to make. I do not stop over five or ten dollars' difference in price with that man. He gets the job because I know he does not sit up nights figuring how he can charge me for extras. The other man is my right-hand man. He does the thinking I am paid to do sometimes. He is a student of human nature, and I often tell him that a good advertising man was spoiled in making him the junior partner of a big printing firm. He smiles and gives me another hint. He has an eye to proportion. He is artistic to his finger tips. I can always leave a job to him, no matter if it is a thousand pages, and the price is always right and the work is always right, and, the most unique of all, not once in all my connection with him has he promised a job done at a certain time that he failed to deliver it when it was due. I can depend upon him. We work together; he knows me, and I can trust him. I consider these two men ideal solicitors. The rest are passing shadows in the daylight. They are sellers of machinery-made goods. They compete; they talk each other down; want to "figure" on everything from a picayune order of 1,000 labels to a thousand-page catalogue. They cry figures, figures, to me, and listen when I tell them what I want; send me dirty proofs, and look blank when



A SUGGESTION FOR LAUNDRY ADVERTISING.
From *The Starchroom*.

I ask them their opinion, or they bow and scrape obsequiously when I propose something that a man with his head half full of gray matter would know to be nonsensical. I leave it to my readers to find out which of these classes of solicitors can do a house the most good, and to the master printer to arrange his force accordingly.

OF INTEREST TO THE CRAFT.

According to *Newspaperdom*, a rumor is current that the New York *Sun* will shortly return to hand composition.

Three thousand words per minute is the speed achieved by a new system of telegraphy invented by Prof. Albert Crehore, of Dartmouth College.

The Old-Time Printers' Association of Chicago elected the following officers: Conrad Kahler, president; J. D. Hines, vice-president; William Mill, secretary.

It is reported that Eugene Taylor, an operator on the Denver *Times*, has made a linotype record of 101,800 ems in eight hours. This report, however, is not verified.

The governor of New York has just signed the law forbidding the distribution of advertising matter in private mail boxes. This measure was particularly urged by the New York *Times*.

The State has established a printing office in the State Prison at Sing Sing, New York. There has been $2,700 expended on the plant, and about $25,000 to $30,000 State work per year is the expected result.

The Congressional measure authorizing the issue and use of private postal cards failed to become a law in spite of the many newspaper announcements that it had passed. Printers will therefore take notice that private mailing cards are still subject to the letter rate of postage.

Jackson Robertson, for many years manager of the *Ram's Horn* and *Church Press*, left Chicago May 15 to assume the management of the Texas State Printing Office, at Austin. "Jack" is well known as a "hustler" and printer of the first excellence, and has the best wishes of a host of friends for success in his new departure.

Frederick E. Wolff, well known among pressmen through his connection with Franklin Pressfeeders' Union, of Chicago, and *The Tympan*, the organ of the feeders, has accepted a position with Charles Eneu Johnson & Company, under their Chicago agent, A. H. McLaughlin, and will look after the interests of this well-known firm in Chicago and Wisconsin.

At the regular monthly meeting, in April, the Adams, Cylinder and Web Press Union of New York, No. 51, elected the following gentlemen as delegates to represent that organization in the International Printing Pressmen's Union at the convention to be held at Detroit, in June: Benjamin Thompson, John T. Moran, William J. Kelly, Joseph Nugent, Roland Connor and Joseph D. Boylan.

The *Fourth Estate* is responsible for the statement that the world's linotype record has been beaten by Lee Reilly, on the Leadville (Colo.) *Herald-Democrat*. He is reported to have set 105,300 ems of nonpareil in seven hours and ten minutes, with the linotype running at ninety-six revolutions a minute. Reilly is the compositor who made the early record of 83,700 ems on the New York *Tribune*.

Charles Austin Bates has the following to say in the last number of *Profitable Advertising*, on the assertion advanced by another writer to the effect that advertising creates a demand: "Advertising does not create things. Advertising is history, it is news; its whole mission is to tell about things that are already in existence, or that are shortly to come into existence. The more truthfully and plainly it tells us these things, the better advertising it will be. If it says conclusively that the thing advertised will adequately supply an existing demand, then the thing advertised will be a success. If it tells this story, and people find that they have been deceived, then the thing advertised will not be a success, because it does not supply the demand that existed before the advertising was dreamed of."

A proposal has been made to Typographical Union No. 6 by a philanthropically inclined person in Potter County, Pennsylvania, to give it 5,000 acres of land and $10,000 provided a similar amount is given by the union for the development of the land. A plan has been suggested by James P. Connell, of the union, to divide the land into fifteen-acre lots, and to settle on these little farms as many as possible of the fifteen hundred unemployed and superannuated printers belonging to the union. A committee has been appointed to go to Pennsylvania to investigate and report.

C. S. Partridge, who is contributing the series of articles and editing the department on stereotyping and electrotyping in The Inland Printer, has been investigating the claims of the different inventors of electrotyping. His inquiries have evidently aroused considerable interest among Chicago electrotypers, especially the *Engraver and Electrolyper* and Mr. Zeese. Mr. Zeese, we understand, is a zealous disciple of Jacobi. The *Electrolyper and Engraver*, speaking of Mr. Partridge's book, which, by the way, is to be prepared from his contributions to The Inland Printer, pays him this well-merited compliment: "If Mr. Partridge writes so clearly and comprehensively on electrotyping as he has done on stereotyping, in his volume on that subject, he will contribute a valuable and standard addition to our literature on electrotyping."

M. M. Baker, who recently distinguished himself by setting 85,872 ems of solid nonpareil in eight hours on a Mergenthaler linotype, in the office of the *Post-Intelligencer*, Seattle, Washington, is a native of Springfield, Ohio. He was born in that city April 1, 1870, and entered the printing trade in the office of the *Farm and Fireside*, in March, 1882, where he was employed for seven years. He went west in 1888 to Puget Sound, and has been employed on various Seattle publications. He has been a machine operator for four years. He has been financial secretary of Tacoma Typographical Union, and is held in much esteem by his fellow workmen. Mr. Baker's accomplishment breaks the eight-hour record, the number of ems being 1,872 more than have hitherto been set in the same time. Although copy was manuscript, he never fell below a speed of 10,500 ems per hour during the entire time.

One of the most successful pupils of Prof. Graham Bell, inventor of the telephone, and formerly a teacher of his system of lip language for the deaf, is Mr. James P. Burbank. After acquiring a faculty which is almost equivalent to that of hearing, Mr. Burbank had the Graham lip language made in type, and published a series of books which are sold in all civilized countries. This has been, however, more a labor of love than of profit. Mr. Burbank, who first learned the printing trade, in which he proved a veritable artist, afterwards took up process engraving, and has been connected with the engraving department of C. J. Peters & Sons, of Boston, for several years. He has now started the business of designing and engraving, under the name of the Burbank Engraving Company, 683 Washington street, Boston, Massachusetts. His many friends are certain that his work will meet the approval of his customers. He has issued a special and alluring offer which is in effect until July 1, 1897.

I value The Inland Printer above all other periodicals that come to my desk. I look upon it as a model for beauty and elegance of printing.—*B. B. Huntoon, Kentucky Institution for the Education of the Blind, Louisville, Kentucky.*

NEWSPAPER GOSSIP.

"KILL the dead ad." is the pithy advice of the *Nebraska Editor*.

A BOOKLET with reproductions of its ads. is being issued by the Baltimore *News* for the benefit of its patrons.

THE mechanical department of the *Commercial Review*, of Graham, Texas, knows how to set ads. in up-to-date style.

THE advertising columns of the *Traders' Journal*, of Huntington, Indiana, show good taste and skill in their make-up.

THE *Western Fruit Grower*, of St. Joseph, Missouri, is using half-tones successfully to illustrate its natural history and fruit subjects.

THE Owensboro (Ky.) *Inquirer* has absorbed the *Press* of that city and proposes to combine in the one paper all the advantages of both.

THE New York State Press Association will hold its annual meeting at the Thousand Islands, St. Lawrence river, on July 25 to 28.

THE *Midland Farmer* has been established at Moline, Illinois. It will aid the farmer with information of practical and technical value.

THE Shenandoah (Iowa) *Friday World* has been adding extensively to its equipment, and will hereafter be printed from a new drum cylinder press.

THE *Advertising Manufacturer* has just been established in Chicago. This makes the fourth paper devoted to advertising started in Chicago.

THE Poughkeepsie (N. Y.) *Wheelman*, a sixteen-page magazine, devoted to cycling and good roads, is a new weekly journal, published by Robert and William Maar.

THE walls of the Press building at the Tennessee Centennial Exposition are to be decorated with facsimile fronts, on stiff cardboard matrices, of all the American newspapers.

THE Seattle (Wash.) *Trade Register* is trying its hand at introducing half-tone color work into its columns. A recent experiment in two colors, green and black, was quite successful.

THE office of the *Gazette*, Yonkers, New York, was recently sold, under a foreclosure of mortgage, to F. T. Holder for $2,500. The *Gazette* was formerly owned by J. G. P. Holden.

THE Albany (N. Y.) *Morning Express* celebrated its fiftieth anniversary Tuesday, May 4. The issue contained an elaborate history of the paper, illustrated with pictures of its past editors.

Up-To-Date Ideas is a bright little sheet that began with April and proposes to keep the Plains people posted on advertising and publicity matters. It is published at Grand Island, Nebraska.

THE Hudson (N. Y.) *Gazette* issued, about May 1, a beautiful edition of ten extra pages, with illustrations of prominent citizens and public and private buildings in and around that city. It was a very creditable undertaking.

WITH its May issue the *Northwestern Printer* is merged into *The Type Founder*, heretofore published by Barnhart Bros. & Spindler. It is to be enlarged and more space will be given to trade news and general printing miscellany. The new sheet is edited at St. Paul by John S. Pinney.

THE publishers of two papers in the same town are to enjoy each other's company in the United States Land Office at Grayling, Michigan. President McKinley appointed Jay Allen, of the *News*, receiver, and Oscar Palmer, of the *Avalanche*, register of the United States Land Office at that point.

GEN. N. W. DAY, who recently became owner of the *Evening Star*, published in Poughkeepsie, New York, has placed Fred H. Adams, formerly owner of a paper at Fishkill-on-Hudson, in charge, and who has the ability and experience necessary to a newspaper manager. It already shows an improvement.

THE *Athletic Record*, the Record Publishing Company, publishers, Poughkeepsie, New York, made its bow to the public the first week in April. It is issued semi-monthly from the office of A. V. Haight, which is a guarantee of good work. W. D. Haight and Charles Schou, Jr., are the editors and managers.

J. O. K. ROBARTS, editor of the *Messenger*, Phœnixville, Pennsylvania, writes that he has a copy of the London *Gazette*, England, No. 2612, dated March 2, 1684, and is curious to know if any person on the continent owns an older paper than his, printed in the English language. If so, he asks for correspondence direct.

THE *Saunders County Journal*, of Ashland, Nebraska, has enlarged its paper to a seven-column quarto and now claims to have the largest country weekly in that part of the State. We note a double-column article on "Advertising Talk" by the editor, that in arrangement and ideas shows an intelligent grasp of modern methods of publicity.

GEORGE L. HUTCHIN is publishing the *Sunday Eye*, at Bloomington, Illinois, running plate matter entirely. The stories are, as a rule, short, well illustrated and interesting. Its popularity is indicated by the large circulation already attained—24,500, and the 50,000 mark is now the goal. No advertising whatever is carried in the paper. We note the successful use of many half-tone cuts.

THE Rockford *Daily Register*, issued on May 31, the day of the Chicago road race, a special edition devoted to the bicycle interests and bicyclists of Rockford. An alphabetical roster of all the riders in the city was one of the novel features, and a number of articles by experts on bicycling helped to fill the twenty pages of matter. Illustrations were profusely used and the enameled cover carried a handsome and appropriate poster design.

THE Ellsworth anti-cartoon bill failed of passage in the New York Legislature. It passed the Senate and was amended in the Assembly the last week of the session. The bill was purposely amended by its opponents, as the adoption of the amendments left not sufficient time to warrant final passage, owing to the fact that the bill would again have to be passed by the Senate. It was a parliamentary and delicate way of killing a measure that caused much concern to publishers.

S. J. WHITTEN, superintendent of the West Virginia Printing Company, Wheeling, West Virginia, sends to THE INLAND PRINTER a portion of the New York *Post* of September 28, 1863, found behind a mirror accidentally broken by one of Mr. Whitten's employes. The war news is reassuring as given in the fragment. A report from Philadelphia states that General Sickles was serenaded at the Commercial Hotel, and his brief but fiery and patriotic speech is given, concluding thus: "No man who knows our country, who can appreciate its grandeur, its beauty, its power; no man who can comprehend how much we have done, and how much we have to do, can hesitate for a moment what should be done, for he must at last vindicate his own honor and his country's." [Great applause.]

THE annual meeting of the members of the Associated Press closed in Chicago on the week ending May 22. The officers and directors, including those reëlected, are as follows: Victor F. Lawson, of the Chicago *Daily News* and *Record*, is president; Horace White, of the New York *Evening Post*, first vice-president; Melville E. Stone, general manager, and Charles S. Diehl, assistant general manager. Handsome presents commemorative of the occasion were given at the grand banquet to President Lawson, General

Manager Melville E. Stone and Assistant Manager Col. Charles S. Diehl. The president received a silver service made by Tiffany and costing something over $3,500. Melville E. Stone's memento is a magnificent loving cup. Colonel Diehl's gift is a splendid gold watch. In addition to this, the directors were given silver medals appropriately stamped.

THE SHORTER WORKDAY.

A special committee on the shorter workday for book and job offices, appointed at the last convention of the International Typographical Union, met at Indianapolis on May 3, and organized by the election of James J. Murphy, of New York, as chairman, and C. E. Hawkes, of San Francisco, as secretary. From the printed report of the doings of that committee, it appears that under the resolution authorizing them to act the committee has no power to force the payment of an assessment to carry forward the movement; and as no demand for shorter hours could be made, in their judgment, without the assurance that a fund could be placed at the disposal of the local unions to be used in case of strike, it was therefore deemed wise, pending a proposition to call an assessment, to be levied on and collected from all alike, that an active and energetic agitation of the subject be made, and that a circular be sent to every union explaining the plan and enlisting the coöperation of everyone in the organization. It was also decided that efforts be put forth to enlist the assistance of the pressmen, as the shorter workday can be secured only by organized and concerted action, not only by members of the International Typographical Union, but by organizations closely affiliated with it. The executive council of the International Typographical Union has authorized Mr. Murphy, as chairman of the committee, to attend the convention of the International Printing Pressmen's Union, to be held in Detroit on June 15, to ask the coöperation of the pressmen in bringing about this shorter workday for book and job employes, and it is to be hoped that he will meet with the success at that convention he has been fortunate enough to experience in a number of other missions he has had to deal with.

THE ST. LOUIS PHOTO-ENGRAVERS' ASSOCIATION.

The second anniversary meeting of the St. Louis Engravers' Association was held in that city on May 17. Invitations were sent to all the engravers throughout the country to join in the meeting, and representatives from Chicago, Cincinnati, Boston, Kansas City, Indianapolis, Dayton, Ohio, and other cities were present. The suggestion was made that a National Engravers' Association be formed, and as a preliminary step of this movement, a committee of twelve was appointed, representing twelve different sections of the country, to take up the work and at a later date call a national convention. W. M. Tenney, of Boston, was elected chairman, and Mr. Bierce, of Dayton, Ohio, secretary. On May 17, at 10 A.M., a formal meeting was held at the Planters Hotel. At 12:30 dinner was served at the Mercantile Club, as guests of the Western Engravers' Supply Company. In the afternoon a carriage ride was taken, and at 7:30 in the evening a banquet was given at the Planters. On Tuesday morning, the 18th, an excursion was made to Alton, Illinois, at which point a launch was chartered and a trip made to Clifton Terrace. Dinner was taken there at the Inn, as guests of the Hoyt Metal Company. The return was made to St. Louis in the evening. A very enjoyable time was had by all in attendance, and those present departed for their homes with the feeling that much good had been accomplished so far as the organization was concerned.

OBITUARY.

J. C. GARRISON, of the Chicago *Legal News*, has just died at the age of seventy-two.

CORNELIUS R. HANLEITER, one of the old-time printers and the founder of the Atlanta *Constitution*, died in that city April 19.

M. M. WOOTAN, one of the oldest printers in New Orleans, Louisiana, died in that city, the first week in May, aged seventy-four. He was a native of Jefferson County, Mississippi, and went to New Orleans in 1839, learning his trade after his removal there.

COL. JOSEPH C. CUYLER, of Albany, died, April 24, at the Hudson River State Hospital, Poughkeepsie, New York. He was a well-known newspaper man in that section, and his last position was that of editor on *The State*, published at Albany, but now suspended. He was seventy-one years of age, and up to January last in full vigor, when his mind began to fail.

JOSEPH THORNE, the inventor of the Thorne typesetting and distributing machine, died at his home in Sing Sing, New York, May 4. He was born at Marlborough, Ulster County, New York, February 17, 1826. When very young Mr. Thorne showed a fondness for machinery. He served through the Mexican war, and later became an engineer. Mr. Thorne's inventions were many. Among them were a typewriter, a sewing machine, and the typesetting machine.

AT Asheville, North Carolina, on May 19, in his thirty-eighth year, Julius Lewis Watson, president and principal owner of the *Houston Post*, Houston, Texas, and selling agent of the Mergenthaler Linotype Company. The interment was in New Orleans. Mr. Watson was the possessor of great executive ability, which, coupled with business sagacity and untiring industry, brought him unusual success in the development of the *Post*, of which it may be said he was the virtual founder. His breadth of view and liberality and an unfailing consideration and courtesy won him many enduring friends. His wife and young son survive him.

DEATH has again invaded the ranks of the Old-Time Printers' Association of Chicago, this time in the person of Edwin S. Davis, an old and honored disciple of the printers' craft. Mr. Davis' death took place on Tuesday, May 3, after an illness which extended over the greater part of two years, the deceased being sixty-eight years of age at the time of his death. The funeral services were held at the family residence on the 6th instant, Bishop Samuel Fallows preaching an eloquent funeral sermon. The interment took place at the printers' burial lot in Rose Hill Cemetery, and was attended by many of the oldest and best-known printers of Chicago. John Anderson, Alderman Conrad Kahler, Nels Johnson and Samuel Pinta were the pallbearers.

CHALK PLATE LITIGATION.

From the Hird Manufacturing Company, World building, Cleveland, Ohio, manufacturers of the Bell chalk plate, THE INLAND PRINTER has received a communication protesting against the claims of the Hoke Engraving Plate Company, of St. Louis, Missouri, as published in the March issue of this journal. The Hird Company inclose a copy of the decision of Judge Thayer, as reported in 47 Fed. Rep., page 506, which is too lengthy for reproduction here, but in which it is held that the Hoke Engraving Plate Company's patent protects them in the use only of their particular bond, and that other persons or companies using means to obtain similar results do not infringe. All persons interested who write to the Hird Company will receive a copy of the decision.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *Scientific American* has absorbed the New York paper, *Progress of the World*.

THE *Art Student* of New York is running a number of interesting articles on chalk-plate engraving.

THE *Yellow Kid* is a new fortnightly magazine of wit, fiction, and illustration, published by Howard, Ainsley & Co., 238 William street, New York City.

THE April number of *Our Companion*, the monthly paper published by and for the children of the Cincinnati House of Refuge, is neatly printed and contains as a special supplement a page of portraits of the McKinley family.

THE *Fourth Estate* prints in its issue of May 1, a condensed history of the journalistic world, from a lecture on that subject by Robert Ellis Thompson, delivered at the Wagner Free Institute, Philadelphia. It is an excellent résumé.

THE three-color process is used effectively for advertising in recent numbers of *The Starchroom*. The editors of this progressive trade paper show good taste in the arrangement of their matter and illustrations. The May issue was a newsy, attractive number.

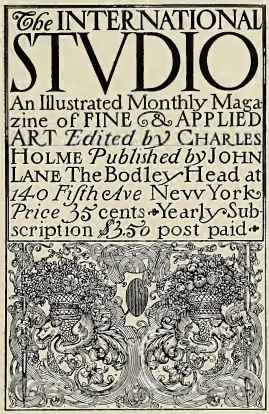
THE *Hermitage* is a weekly paper that makes its advent in Nashville, Tennessee, with the opening of the Exposition. It naturally devotes considerable space to that great enterprise, and takes up the cudgel in behalf of Sunday opening. It has a literary, dramatic and several other interesting departments.



COVER DESIGN BY WILL H. BRADLEY.

"SOME ILLUSTRATORS OF THE DAY" is the title of an article in the April *Current Literature*, containing an appreciative review of the work of Mr. Charles Dana Gibson, who gave the virile and graceful illustration to Richard Harding Davis' "Soldiers of Fortune," and of Mr. Howard Pyle, who so wonderfully harmonized picture with story in Dr. S. Weir Mitchell's *Century* article. Portraits of these two able illustrators are given in the same number.

"FIRST STEPS IN PHOTOGRAPHY" is the title of a little book that will be eagerly welcomed by amateur photographers, giving, as it does, step by step, information of just



COVER DESIGN BY WILL H. BRADLEY.

the nature that the tyro in photography wants. The author, Mr. F. Dundas Todd, editor of the *Photo-Beacon*, Tribune building, Chicago, has the gift of giving instruction plainly and simply. The book retails at 25 cents.

ELLIS & VAN VECHTEN are printing, at Wausau, Wisconsin, a new booklet-sized periodical entitled *The Philosopher*, which is devoted to literary, social, and more recondite subjects. We learn from the title-page that it is "Thoughtful, But Not Too Thoughtful." It is one of the new examples of old style. Hand-made paper with deckle edges and fifteenth century type is used, and illustrations in line.

THE American Publishers' Corporation, New York, has issued a sequel to "The Adventures of An Old Maid," which had so successful a sale. The author, Belle C. Greene, gives in "Mr. and Mrs. Hannibal Hawkins" a continuation of the piquant humor that made the former publication so largely appreciated. The book contains 219 pages, and is freely illustrated. Paper, 25 cents; cloth, 75 cents.

A. O. KITTREDGE, who became co-editor of *The Lawyer and Credit Man*, in December last, has relinquished his connection with that journal, and for the future will devote himself to the editorial direction of *Accountics*, a monthly magazine published under the auspices of the Institute of Accounts, and devoted to accounting topics. The publication office is in the Wool Exchange, New York City.

THE publishers of the *International* have decided to raise the price of their monthly magazine from 10 to 25 cents per number. It has been issued at the 10-cent rate for almost a year by way of introduction, but the management now believes that the magazine has won its way sufficiently into the public regard as a purveyor of translations of high-class foreign literature to warrant this raise in price. The *International* occupies a very important part of the

literary field, and is incorporating into readable English an entertaining and valuable series of articles by the best foreign writers. These are well served up and amply illustrated.

"LIFE HISTORIES OF AMERICAN INSECTS," by Clarence Moores Weed, D.S.C., Professor of Zoölogy and Entomology, New Hampshire College of Agriculture and the Mechanical Arts, is announced for early publication by the Macmillan Company. In this book the author has brought together a series of sketches of the life histories of a considerable number of the most interesting American insects.

THE Syracuse *Remarques* certainly blazes a new path in the local newspaper field. It is the society journal of Syracuse, combining many of the features of *Life*, with the attractively dressed locals of the small daily. It is issued semi-monthly, in octavo form, and with illuminated cover. The arrangement of the portraits and humorous illustrations shows an original and artistic ability. This kind of a journal ought to reach a wide and interested constituency.

Modern Machinery is the title of a new monthly which is already making a name for itself. The April number, which is the fourth issue, contains many well-written articles, both popular and technical in character. The illustrated description of the plant of the Illinois Steel Company gives a very clear idea of this titanic establishment at South Chicago. The other matter is calculated to attract and hold the attention of engineers and machinists particularly, but is entertaining in many ways to the general reader.

THE "History of Paints, Pigments and Colors" illustrates a style of advertising that ought to pay, because it is a little brochure that is well worth preserving in any library for the valuable information it contains on the subject. The Heath & Milligan Manufacturing Company, Chicago, knew what they were about when they employed John McGovern, the well-known newspaper man and author, to compile this interesting little work. The facts, which are largely historical, are arranged by countries and illustrated with reproductions of ancient painters and their appliances. Mr. McGovern has evidently gone deep into the literature of the subject to be able to present such an array of lore. The advertising features are reduced to a minimum, but it is an advertisement that will be kept and used by every recipient.

THE general interest in the struggle of Cuba for independence must receive a substantial impulse from Mr. Richard Harding Davis' collection of papers entitled "Cuba in War Times," just published by Mr. R. H. Russell, 33 Rose street, New York. The author states that the book is made up of letters originally written from Cuba and published in the newspapers. The chapter headings are: "Cuba in War Times," "The Fate of the Pacificos," "The Death of Rodriguez," "Along the Trocha," "The Question of Atrocities," "The Right of Search of American Vessels." Mr. Davis points out that the prolonged butchery and devastation in Cuba is due solely to the cupidity of the Spanish officials in Cuba. He pays a just tribute to the Spanish soldiery, and to the Spanish people who are being robbed and prejudiced in the eyes of the world by the scoundrelism of their representative in Cuba. The story is told with a palpable reservation which gives strength to every assertion. The illustrations by Remington, taken in the field, and from photographs by Mr. Davis, are numerous, and printed on heavy plated paper. The cover, in dark-brown paper boards, has a slip cover of the same color of paper and design, both printed in red and black. The text, in old style type, is printed on rough deckle-edge paper. No one can fail to be stirred by the story of Cuba as here set down, and the effects of this book should be far-reaching in stimulating the American people to action for the sake of their honor and of humanity.

"EXAMPLES OF COLLOTYPE AND PHOTOGRAVURE" is the title of a portfolio of plates issued by the publishing house of F. Bruckmann, of Munich, Germany. The cover is a very attractive specimen of art work. It is printed in brown and dark green. It bears a collotype picture of a fantastically dressed female figure scattering posters and prints, which she pulls out of a gigantic portfolio, held half open at her side. This is a highly original design and is executed with vigor. The subjects of the loose plates within the cover are well chosen, and the examples of work by photogravure excellent. The collotypes are pronounced good by American printers, but not superior. There are several specimens of three-color collotype printing, and the pictures of a kitten by this process, in various poses, is remarkably pretty and is interesting. We learn that the use of colors in collotype printing is now undergoing numerous experiments on both sides of the water, and that the progress thus far made has been achieved at a very great expenditure of money. This is a subject, however, that is receiving more and more attention from collotypers who do not intend to be outdone by the half-tone photo-engravers. The Bruckmann Company is entitled to great credit both for the unique idea of its portfolio advertisement and for the superior workmanship exhibited by the specimens.

"TOBACCO IN SONG AND STORY" is a pretty book compiled by John Baird, Jr., and published by Arthur Gray & Co., 98 Maiden Lane, New York. It is a pleasant acquisition to the literature of the soothing weed, and in its one hundred and twenty-six pages are evidences of wide research through all literature. We venture to reproduce one of the selections by John Stanley Gregson:

"VIRGINIA TOBACCO.

"Two maiden dames of sixty-two
Together long had dwelt;
Neither, alas! of love so true
The bitter pang had felt.

"But age comes on, they say, apace,
To warn us of our death,
And wrinkles mar the fairest face —
At last it stops our breath.

"One of these dames, tormented sore
With that curst pang, toothache,
Was at a loss for such a bore
What remedy to take.

"'I've heard,' thought she, 'this ill to cure,
A pipe is good, they say;
Well, then, tobacco I'll endure,
And smoke the pain away.'

"The pipe was lit, the tooth soon well,
And she retired to rest,
When then the other ancient belle
Her spinster maid addressed:

"'Let me request a favor, pray'—
'I'll do it if I can'—
'Oh! well, then, love, smoke every day,
You smell so like a man!'"

Bound in thin boards, covered with crushed green chamois fiber, giving an appearance of tobacco leaf, and with cover stamp in gold, with a tobacco leaf design, the book is quite attractive. The book-mark is a cigar ribbon, and there are other details giving color to the character of the compilation.

HE LIKES "THE COLOR PRINTER."

I received "The Color Printer" all right. It is a daisy, and I am more than pleased with it. To a pressman or printer who desires to keep abreast of the times it is invaluable.—*George S. Simons, 17 West Sixth avenue, Emporia, Kansas.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

FROM T. L. Turner, Martin, Tennessee: Samples of commercial work; composition fair, presswork could be improved.

CLARK E. BECKWITH, Ithaca, Michigan: Letter-head, bill-head, etc.; neat samples of commercial display work for one who has had so little instruction.

FROM Hayes Brothers, printers, Philadelphia, a colored cover design for a booklet. Brilliant in coloring and well printed. The design and drawing is of the stiff, commercial order, and not attractive from merit of itself. Here it is in one color.



C. JOS. DOHERTY, Niagara Falls, New York, knows how to display type to good advantage. The samples submitted by him are of high grade, both in composition and presswork.

WILLEY & HARMAN, 133 East Fifty-sixth street, Chicago, submit an artistic business card in black and red. *White and Blue*, a high-school journal, is a creditable piece of typography and presswork.

CHALLINOR, DUNKER & CO. send a few samples of commercial work, blotters, booklets, etc., the composition on which is neat, and presswork, especially the two and three color printings, very artistic.

"ASK LEWIS ABOUT IT," the catchword of the Advertisers' Agency, Penn Mutual building, Philadelphia, is given added publicity by means of a posterette, brilliantly colored and well printed, recently issued.

THE Hill Printing Company, Eustis, Florida, send us some samples of letter, note and bill heads, envelopes, etc., set in up-to-date styles in some of the newest faces of type. The presswork is of good quality.

FROM C. A. Perley, Franklinville, New York: Samples of general work. The Chandler Bros.' note-head is neat; the Sunday-school certificate is well designed, and the Olean Music School booklet is an artistic production.

FROM The Sanderses, 144 Maiden Lane, New York: Several samples of general printing, the composition on which is of a high degree of merit. The presswork is generally good, but in a few instances could be improved upon.

WILL C. CANTRELL, foreman of the Atlanta Lithographing & Printing Company, Atlanta, Georgia, sends some samples of his work. The composition shows strength and beauty in display, and the presswork is of fair average quality.

H. C. GRAY & CO., Port Elizabeth, Cape Colony, South Africa, send some exceedingly fine samples of printing, both in colors and black. The designs are artistic, composition well displayed and nicely balanced, and presswork of good quality.

JOHN W. LITTLE & CO., Pawtucket, Rhode Island, send a package of twelve monthly calendar blotters, ranging from June, 1896, to May, 1897. Each is of different design, and all are well and artistically displayed. The presswork is good, and colors used brilliant and clean.

A PACKAGE of general work reaches us from the Woodruff-Dunlap Printing Company, Lincoln, Nebraska, the composition on which is well displayed in original designs. The presswork is good, and color schemes well and artistically planned. All the work has a nicely finished appearance.

JOHN H. MATTHEWS, with the American Baptist Publication Society, Philadelphia, Pennsylvania, submits two booklets and a leaflet as samples of his work. The design and composition are admirable, and selection of colors and presswork artistic. All are specimens of the highest grade of typographical printing.

STONECYPHER, Howard street, Omaha, Nebraska, is an original genius. He calls himself the "Printer—and poet—Laureate to their exalted mightinesses the business men of Omaha." His poetic effusions would frost a minstrel show, but his printing is good enough to redeem his bad qualities. The calendar attached to his card reaches from May, 1897, to April, 1898, and the half-tone illustration of Balanced Rock is a good piece of presswork in three colors. He has an up-to-date method about him that should bring him plenty of business typographically, even if the poetic department should wilt and fade away.

TO HIBBARD PATTERSON, with the Sioux Falls *Journal*, Sioux Falls, South Dakota, we are indebted for some specimens of typography that defy description. As it is against our rules to criticise or reproduce specimens without the consent of those responsible for them, we must keep our sorrow over these examples to ourselves.

ADAM CRAIG, for many years known as one of Chicago's job printers, and also an advertisement writer of ability, is now engaged on the staff of *Hide and Leather*, and is imparting his ideas in the advertising and mechanical get-up of that journal. We are in receipt of several samples of his work evidencing good taste and judgment.

JOHN E. FANNING, an upholsterer in Norwich, Connecticut, sends his business card with a request for criticism. The rule of this paper is to criticise the work of the producer—the one who created it. We may say, however, that the card in question is unusual, being more of the character of a book-plate in design. It is a fair piece of work.

FROM the Dorsey Printing Company, stationers, Dallas, Texas, come several specimens of printing of a very meritorious character. A folder showing the exhibits of the company at the Texas State Fair and Dallas Exposition, 1894, 1895, 1896, is deserving of special mention. The company was awarded the first premium at this exposition.

R. D. LA MONT, Geneva, Alabama, sends a few samples of book and commercial work with the statement that "it is done in a county without a railroad and thirty miles from the nearest railroad station, . . . and with a $25 outfit." The work is well done, composition being good and presswork fair. The lessons you have learned from THE INLAND PRINTER have been *well* learned, and you need not be ashamed of your productions.

FROM Percy Lund, Humphries & Co., Limited, Bradford and London, England, a large package of photographic stationery, comprising negative bags, photograph mounts and envelopes, etc., printed and embossed in the latest styles. Their price list is a good example of typography, both in composition and presswork. The large line of novelties manufactured by this firm is evidence of the artistic quality of their productions.

THE advertising of the Boston *Globe* is characterized by a belief in circularizing. In this form of publicity it is indefatigable, and the clever crea-



This is the famous Boston Globe man receiving the applause of the advertisers who are getting richer and richer by using his columns. The cash receipts from sales of The Boston Sunday Globe are more than the cash receipts from sales of all the other Boston Sunday newspapers added together. The Boston Daily Globe has a lead of 70,000 over any other Boston daily. Use The Globe for local or general trade in Boston or New England.

tions sent out to advertisers must surely have a good influence, as the *Globe* shows no signs of changing its policy in this respect. We reproduce the *Globe's* latest effort in the circular line.

THE H. H. Jacobus Company, designers and photo-engravers, 2 West Broadway, New York, have favored us with a few of their productions. The drawings, both pen-and-ink and wash, show the boldness and delicacy of touch of the true artist. The head of a St. Bernard dog, printed in black and tint, is a beautiful piece of work, the drawing being so fine as to appear to be imbued with life. All the samples are of the highest grade of printing.

A FEW samples of advertisement stationery gotten out by Wing & Staub, Detroit, Michigan, for the Zemmer-Raymond Disinfectant Company, of Detroit, give evidence that artists in typography and presswork are

employed by that firm. Booklets, cards, envelopes, circulars, etc., are all printed and finished in the best of up-to-date methods, the designs being original and effective. The work reflects credit upon both the printers and the company issuing such high-class advertising.

A SPECIMEN letter-head from Liberty, Texas, has been forwarded as an example of the work turned out in competition with "houses that employ skilled and organized labor." The outfit of the amateur printer who perpetrated the job appears to have been a hell-box, a piece of blanket and a mallet and planer. If the merchant printer could not have secured this style of work, he would have secured a rubber stamp—so there is no competition in the end.

EDW. J. NEWCOMB, with the firm of Blair & Boatwright, Danville, Virginia, sends a poster accompanied by a letter, from which the following extract is given: "I notice that you open a poster department, commencing with June issue, and as I had printed a poster last month which I had received several compliments on, I hasten to send you one for review." By referring to the poster department in this issue conducted by Percival Pollard, Mr. Newcomb will see that he is mistaken as to the kind of poster intended to be reviewed therein. The sample submitted is a good one of its kind, and shows that Mr. Newcomb is capable of making an effective and bold announcement in wood type.

IN the line of souvenir books, "The Vanishing Fair," printed by the Thomas Knapp Printing and Binding Company, Chicago, and illustrated by W. and C. Ottmann, is an attractive specimen. The poem by H. H. Van Meter is accompanied verse by verse by appropriate views of the burning Fair and of the other memorable events of Chicago's historical years, 1893-94, which the poem commemorates. The views are well selected and the ornamentation artistic. The book is bound in cloth and bears an illuminated cover. The edges are gilded. Altogether it makes a very pretty gift book. "Glimpses of Bookmaking" is another of the Knapp Company's productions that is neatly gotten up. It is oblong in shape and is a printer's album of views of the workrooms of this company.

CLIFF HUNN, the genial, gentlemanly and gracious representative of the Buffalo Printing Ink Works, has had a photographer take a full-length picture of himself in the attitude of striking a customer for an order for ink, except that he usually keeps his hands out of his pockets and removes his hat when attempting this. This picture is on half-toned (and by the way it is a good one, neatly hand-tooled) and printed on a 9 by 11 card, with tinted background. Below is the inscription in his own handwriting: "How about using Buffalo Inks? Yours truly, Cliff Hunn." It is a good ad., and will be appreciated by Cliff's customers. Everyone declares the likeness perfect, even to the creases in the pants. We suppose it was printed with "Buffalo Black," but the card does not say so.

RECENT specimens from the Photo-Colortype Company, 87-91 Plymouth Place, Chicago, indicate that this firm has made great strides in the three-color process work, and the specimens submitted are certainly wonderful in many respects. It seems possible to make faithful reproductions from almost any colored objects, oil paintings, water-color sketches, lithographs, carpets, oilcloths, curtains, plush robes, fancy marble or onyx, dresses, horse blankets, clocks, or any figures that are needed to illustrate catalogues requiring color to give them effectiveness. Among the samples submitted is a catalogue of L. C. Chase & Co., makers of plush robes. Not only are the designs perfect imitations of the originals, but the coloring is extremely natural. Another of their catalogues is that of the Konnark wheel, the illustrations in this being by the three-color process, showing the wheels exactly as they appear, with the different enamelings and stripings. The samples of the onyx specimen, the pointer dog, and lamp globes, are especially attractive and true to life, and show better than any of the others what remarkable effects can be produced with three-color prints. The frontispiece in our May number was the work of this firm, and will give an idea of one of the many pictures capable of being reproduced by this process. We hope to show other examples later on. One of the latest productions of this firm is a souvenir of the Tennessee Centennial and International Exposition at Nashville, Tennessee. The illustrations of the buildings and grounds are reproductions in imitation of water color, printed on fine-grained paper in delicate colors, making a veritable work of art worth preserving for future reference.

THAT the industrial arts in many cases merge into the fine arts is signally instanced in the superb catalogue of the American Radiator Company, Chicago. Everything combined to make this possible. The subject matter lent itself easily to artistic arrangement, the audience, consisting for the most part of architects, was appreciative, and the publishers demanded superior work. The printers—The Henry O. Shepard Company—have spared no pains to produce a specimen of the typographical art that would be a distinct credit to the craft. The illustrations, type matter, paper and binding stand for the best workmanship. The half-tone and steel engravings are of remarkably fine finish, and illustrate as no other processes could the extensive plant of this company, and the many graceful forms of radiators it manufactures. As to the other details, we can do no better than quote from a very full and well-written review that recently appeared in *Domestic Engineering* under the heading, "A Work of Art":

"Each of its two hundred pages, from its handsome title-page to the closing index, is a study in effective arrangement, composition and press-work. Size of the pages is 9½ by 12½ inches. From the very simplicity, clearness and dignity of its full type pages, uniform but varied, with their wide-margined, highly calendered and specially made paper, the volume will long retain its freshness and interest as the embodiment of fine catalogue-making. The binding of the catalogue is strikingly new in treatment, and is a work of art in itself. The covers are of a golden shade of tufted linen, thickly padded, giving the volume a tone of richness. The backbone is of a yellow shade of leather, matching the linen of the covers, and in the manner of forming the hinge is displayed a specially skillful piece of workmanship. The front cover bears directly above the middle center the single title-word 'Radiators,' stamped in gold leaf, and on the reverse cover appears the company's monogram. The top edge of the book is gilded. The whole effect is that of a richly bound gift book rather than that of a commercial catalogue." The leading commercial houses are coming to recognize that the better the printed literature they issue the greater will be the credit to themselves and the more favorable the comment excited among the parties they wish to interest.

CALENDAR BLOTTERS.

An increasing number of these monthly visitors attest the value of the blotter as an advertising medium. During the past month we have received the following, deserving of special mention:

Hicks, Opera House Block, Berlin, Wisconsin: Neatly designed and artistic specimen of printing. Wright, "Electric" printer, Buffalo, New York: Attractive design, with package of flower seeds attached and a little story commencing "Now is the seed time," and winding up with the statement that the golden harvest may be secured by depositing orders for printing with Wright. Pierson, printer, Flint, Michigan, has a three-color half-tone pansy printed on his blotter, which is attractively designed and very well printed. Pointer Printing Works, Miamiville, Ohio, issue a plain but attractive blotter, the reading matter on which is straight to the point. John T. Palmer, Race street, Philadelphia, has always issued very artistic blotters, and his May blotter is no exception to the rule, being a delicate piece of typography. Charles Collier, Shreve, Ohio, has sent out a neat blotter in two colors, well displayed and finely printed. Wild & Stevens, printers' roller manufacturers, Congress street, Boston, Massachusetts, have issued a blotter on which lilies of the valley cover the background, printed in green on white stock, giving a pleasing effect. The Fremont (Neb.) *Tribune* is not behind in the race, but has an attractively printed two-color blotter to contribute to the pile. "There are Others"—one of which is that sent out by Chase Brothers, of Haverhill, Massachusetts, with the quoted words displayed in bold relief, besides other reading matter of interest to their patrons. "If you pay more than we charge, you pay too much," is the most prominent feature on a blotter issued by the Merchants' Printing Company, Seattle, Washington; the composition and presswork are both first-class. H. C. Porter, Ancram, New York, makes a bold display on a blotter, and a few samples of general work accompanying it are of a good class of composition and presswork.

TRADE NOTES.

THE Chicago Electrotype and Stereotype Company is now in the Lakeside Press building, in Plymouth place.

THE Williamson-Haffner Engraving Company, of Denver, Colorado, suffered a considerable loss by fire recently.

THE J. W. O'Bannon Company have removed their bookbinders' supply business from 72 to 74 Duane street, New York City.

W. L. WELLS, artist and illustrator, has removed from the Boyce building to the Rand-McNally building, 160 Adams street, Chicago.

J. M. HUBER, manufacturer of inks and colors, has removed his office from 239 Front street to 275 Water street, New York City.

THE J. W. Butler Paper Company, Chicago, have increased their office space, the city and country departments having been placed in separate rooms.

KRAFT & STERN, publishers of the *National Odd Fellow*, and general printers, Washington street, Buffalo, have dissolved partnership. J. C. V. Kraft continues the business.

A COMPANY has been formed in New Jersey for making paper from cornstalks. Packing for armor plate and a cattle food, as well as paper pulp, is to be made from the stalks by this company.

AFTER being located for a period of thirty-six years at 54 and 56 Duane street, New York City, Messrs. H. Griffin & Sons, dealers in bookbinders' supplies, have removed to more commodious quarters at 75 and 77 Duane street.

THE builders of the Cox type-perfecting newspaper and book presses seem to depend more upon statements made by the users of the presses to advertise their machinery than upon statements made by themselves. The catalogue recently issued by them gives opinions of a great many

publishers who have their machines in constant use. The catalogue fully describes their improved newspaper press which delivers 5,000 perfected papers per hour of either four, six, seven, or eight pages.

ELGIN, Illinois, boasts of having in her midst an inventor of a new printing press. Mr. Frank Tuttle, of that city, has built and designed from his own patents a two-color web press that is found to be just the thing for show-bill printing.

F. L. MONTAGUE & Co. moved, May 1, to 30 Reade street, New York, where they have secured a large showroom for their increased line of machinery. Their list contains almost everything in way of machinery used by printers and bookbinders.

CORBITT & BURNHAM, railway printers, Chicago, announce their removal to 76-82 Sherman street, telephone 270 Harrison, by a unique blotter bearing the portraits of John Sherman, Secretary of State, and Carter H. Harrison, Mayor of Chicago.

THE "Five Salesmen with but a Single Order" cut that appeared on page 549 of the February issue of THE INLAND PRINTER, is being effectively used in current advertising. Mr. P. I. Jonson, the New York manufacturer, makes it tell a bright "ad." story in *Printer's Ink*.

NEW machines are being added to the *Munsey Magazine* plant for cutting leaves at their edges while being folded. This is to obviate cutting with trimming machines, which often cut so close or unevenly as to leave irregular margins and make the magazine unfit for binding.

W. D. MESSINGER, the Chicago paper merchant, has the sympathy of his many friends in the loss by death of his son, Ralph D. Messinger. He was a young man of promise, a student at Amherst College, from which he would have graduated this year to enter into partnership with his father.

THE old Pittsfield (Mass.) Journal Publishing Company has been reorganized and is now under the management of an able trio — Mr. Ward Lewis, who was one of the owners of the old company; Mr. George T. Denny, a practical job printer of wide experience, and Mr. F. M. Miller, who is to look after the advertising and business affairs.

E. H. WIMPFHEIMER, of the well-known ink house of Jaenecke Brothers & Fr. Schneeman, New York City, has sailed for Europe, where he will remain until July, for health and recreation. On his return he will make an extended trip through the West, calling upon his numerous friends, who are always glad to see him.

THE bill to prohibit inmates of the New York State penal institutions from doing printing for other than their own public institutions, failed of passage. The New York printers will now use "moral suasion" with the State Prison Commission not to go into the printing business on an extensive scale, but to confine the output to the prisons.

THE Benton-Waldo branch of the American Type Founders' Company, heretofore located at 89 Huron street, Milwaukee, has been removed to 376 Milwaukee street. The branch will not carry type or printers' material in stock, but simply operate the electrotyping plant. Orders formerly sent to Milwaukee should be addressed to the Company at 141 Monroe street, Chicago, or to the Minneapolis House, 24 First street, South. The Omaha branch was discontinued in April, and the stock transferred to the Chicago and Kansas City branches.

THE Thomas Manufacturing Company, of Chicago, will begin to operate a large manufacturing and printing plant in North Chicago about June 1. The company was the successful bidder on United States meat inspection tags, the contract calling for 100,000,000 tags in the next four years. The company also has the contract for paraffining all the paper which the Government uses for postage stamps. The works in North Chicago will give steady employment to five hundred hands. Hitherto this work has been done at Wilmington, Delaware.

VERCAMP, PORTER & Co. have just installed a battery of Mergenthaler linotypes at 296 and 298 Dearborn street, Chicago, to do high-grade book and magazine work. They have the very latest models, equipped with adjustable molds, modern faces, etc., and announce that perfect work will be turned out at short notice. Mr. G. H. Vercamp has been the foreman of a large linotype office and is a job printer of known ability and taste. Mr. A. S. Porter has been for about two years selling linotypes in Chicago and the West, and the firm have already secured a good line of business.

THE Albany (N. Y.) *Journal* says that in a short time the plant of the Rock City Falls Paper Company will be opened for the purpose of an experimental test in making a paper that entirely resists the action of water. This is made by a secret process known only to its inventor, a man named Newman. The paper has already been made, but it is a question whether it can be manufactured at a cheap enough price and in sufficient quantities for the market. The paper is fiberless, and it cannot be injured by water. It can be washed like cloth, and yet will retain marks made upon it with ink. After being wet, it dries off like a piece of rubber. The paper can be made of any desired thickness. Its contact with water only seems to toughen it. The paper will be a valuable thing for legal and other purposes.

AT the banquet held by the publishers, booksellers and stationers the latter part of April at the Athletic Association building, Chicago, speeches were made by P. F. Pettibone, Opie Read, and George Ade (author of "Stories of the Streets and Town," in the Chicago *Record*). William F. Zimmerman, of A. C. McClurg & Co., delivered an able address on "The Bookseller and His Duty to the Public." The evening was enjoyably spent. A permanent organization was formed for the purpose of bettering the conditions of trade and promoting acquaintance, and the official name is to be the "Booksellers', Publishers' and Stationers' Association of Chicago." The officers elected were: P. F. Pettibone, president; Andrew McNally, first vice-president; Fred B. Smith, second vice-president; G. W. Ford, secretary; O. D. Erwin, treasurer. Executive Committee — R. K. Smith, G. W. Cone, B. E. Pike, Robert Foresman and T. S. Denison.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of his journal.

THE superiority of Tarcolin as a cleaner of rollers, type and cuts is becoming generally recognized. The manufacturers, the Delete Chemical Company, 126 William street, New York, speak in a very convincing way in another column of its various points of excellence and of the economy of using it. Insurance companies are also recommending it in their own interest.

THERE IS A GREAT DIFFERENCE

In lever paper cutters. Everything depends upon correct principles applied to the leverage. If the leverage is poor, the cutting is hard; sometimes the down cut is easy enough, but it requires far too much man-power to get the lever back — that's the commonest fault. The cut and return of the knife is the easiest on the Peerless Gem Paper Cutters,

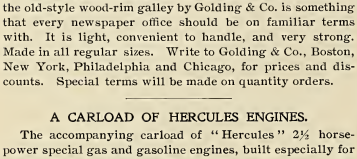
because the makers have hit the principle of leverage just right. "Give me a fulcrum, and with a lever I'll move the earth." Well, they get a fulcrum which aids the paper cutter. In other respects — strength, depth and thickness of knife, gauges, etc.— these cutters are ahead of any other line now made. The sizes are: 23, 25, 30 and 32 inch. The net selling prices are as low as asked for inferior cutters, because more of the Peerless Gem Cutters are made than of any other kind, and consequently the cost of making is minimized. These cutters are for sale at all branches of the American Type Founders' Company. Send for handsome two-color descriptive circular.

GALLEYS FOR NEWSPAPERS.

The all-brass riveted galley introduced as a substitute for the old-style wood-rim galley by Golding & Co. is something that every newspaper office should be on familiar terms with. It is light, convenient to handle, and very strong. Made in all regular sizes. Write to Golding & Co., Boston, New York, Philadelphia and Chicago, for prices and discounts. Special terms will be made on quantity orders.

A CARLOAD OF HERCULES ENGINES.

The accompanying carload of "Hercules" 2½ horse-power special gas and gasoline engines, built especially for printers, for the American Type Founders' Company, Chicago, are the best, most economical and practically noiseless



engines known to the trade. Printers and others needing a clean, safe, economical power will do well to investigate the "Hercules." The Hercules Gas Engine Works also build engines from 2 to 200 horse-power for hoisting, pumping and all stationary and marine purposes.

RULED HEADINGS FOR PRINTERS.

The sample book of ruled headings just issued by the Whiting Paper Company, Chicago, successfully solves the problem of how to arrange sample sheets of varying sizes in a convenient manner for reference. There are altogether about seventy-five varieties of heading papers exhibited in about half as many different shapes, carefully classified and separately labeled. For the printer it will prove an exceedingly useful little compendium of letter and statement head papers.

A NEW AUTOMATIC CLAMP CUTTER.

The Oswego Machine Works, Oswego, New York, always progressive, have scored a distinct advance in the art of cutting paper in their new automatic clamp cutter which is illustrated on another page. The method of clamping is simplicity itself, and is protected by patents issued January 12, 1897. An ingenious device for instantly varying the clamping pressure for different classes of work is one of the interesting points about this machine. The work is all clamped before cut, consequently the pile cannot draw, pressure is released instantly after cut, and clamp rises free. Less power is therefore required to operate machine. The knife is operated by the reliable Brown & Carver crank motion, and never cuts below into stick, nor falls short. The results from machines in operation have more than fulfilled the expectations of the makers. Among users of the automatic clamp Brown & Carver cutters are The Platner & Porter Paper Manufacturing Company, Unionville, Connecticut; Hallowell & West, Philadelphia; George McKibben, New York; Buswell Company, San Francisco; Christian Brothers, Montreal; M. R. O. Laughlin Company, New York.

THE SEYBOLD MACHINE COMPANY

Among well-known concerns who have purchased large Seybold cutters during the past month are: Philip Hano, New York City; New York Blank Book Company, New York City; J. C. Parker, Louisville, Ky.; News Publishing Company, Wheeling, W. Va.; Springfield Publishing Company, Springfield, Mass.; The Werner Company, Akron, Ohio; Gospel Trumpet Publishing Company, Grand Junction, Mich.; J. S. Wesby & Sons, Worcester, Mass.; Garden City Stationery Company, Elkhart, Ind. (2); William H. Gandey, Lambertville, N. J.; J. C. Winship Company, Chicago, Ill.; The *Morning News*, Savannah, Ga.; Sullivan & Mahan, Indianapolis, Ind.; Carthage Tissue Paper Mills, Carthage, N. Y. (2); *Newspaperdom*, New York City; Consolidated Paper Company, Cleveland, Ohio; Agawam Paper Company, Mittineague, Mass.; Nekoosa Paper Company, Nekoosa, Wis.; W. L. Bell & Co., Kansas City, Mo.; J. W. Sefton Manufacturing Company, Anderson, Ind.; Champion Coated Paper Company, Hamilton, Ohio, a third machine. They also report large sales in their other lines of machinery and a good European trade. One of their latest 44-inch "Monarch" Paper Cutters will be run in Machinery Hall at Nashville by the Foster & Webb Company.

AN ENCOMIUM FROM AUBURN, N. Y.

"As there is not a better made, stiller running or longer lived press on the market, these points need no notice. Let me emphasize this one feature and I must close. Its distribution is simply perfect. I can lay any amount of color in light or heavy lines on any surface and get results I had supposed impossible. The Gally Universal is far, far ahead in this respect of any quarto press built. In all other respects I believe it the equal of the best."

JAMES W. BURROUGHS.

AUBURN, N. Y., May 13, 1897.

[The Gally Universal press is for sale at all branches of the American Type Founders' Company. See addresses in Directory, page 363.]

A TEN-YEAR-OLD BOY TURNS IT.

Country printers are always interested in whatever will save time, lighten labor and increase their income. Here is an unsolicited letter that will answer a good many inquiries:

"GENTLEMEN,— The Ideal Press has just arrived, and is a decided success. I put a ten-year-old boy on a stool to turn the crank this morning, and a girl who never did such a thing before put on and took off the papers. We did the work in an hour and a half, and I am satisfied that in a few weeks an hour will suffice. It generally took us three hours and a half with the Washington press, and it was almighty hard work. Respectfully,

"JAMES L. LORING, Dallas Center, Iowa."

MONOGRAM STATIONERY.

We call attention to the special offer of William Freund & Sons advertised by them this month. The price they are making for embossing with any commercial or other design the two and five quire boxes of papers is phenomenally low. This house has a high reputation for the excellence and



Engraved by PHOTO-CHROMOTYPE ENG. CO., PHILA. (Duplicates for Sale, Various Sizes.)

PRINTED IN THREE COLORS WITH INKS MADE BY

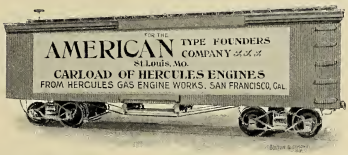
CHARLES ENEU JOHNSON AND COMPANY,

PHILADELPHIA, NEW YORK, CHICAGO, SAN FRANCISCO.

elegance of its work, and whatever it may turn out is sure to be above rather than below the standard. We learn that with a force of over thirty-five, their engraving and printing department still has to work overtime to keep up with the orders in artistic engraving and embossing. Mr. Freund informs us that he recently received a request for samples from Johannesburg, South Africa. Good goods and a good advertising medium like THE INLAND PRINTER awaken interest wherever they go.

ST. LOUIS ORDERS A CARLOAD ALSO.

The American Type Founders' Company, of St. Louis, Missouri, have decided that the "Hercules" 2½ horse-power Special is the best engine built for printers and others needing a safe and economical power. They have just received a carload of these 2½ horse-power "Hercules" Special engines, and are ready to quote special prices and terms to the trade. We would advise all printers needing



power, or those using steam or other power, to investigate the "Hercules" Special. It is clean, safe, sure and reliable; the latest, the best, most economical and cheapest engine on the market. It is fully guaranteed. "Hercules" engines are also built in all styles and sizes, from 2 to 200 horse-power, and are sold all over the United States, Mexico, Central America, China, Japan, Australia and New Zealand for stationary and marine purposes.

A MODERN CYCLE PLANT.

In the olden time it took a big horse to capture the walled town of Troy. The tables are turned now. The wheel has vanquished the horse and is fast transforming all modern life. It was with something of the feeling that we were to look inside of a modern Trojan horse that we walked into the factory of the Gladiator Cycle Company, Chicago, the other day, and we are happy to state that the management placed every facility at command for a careful study of the internal organs and anatomy of the works. Mr. Fred Stambaugh, their genial representative, kindly put his services at our disposal and acted as escort and guide.

"Here is the tool room," said he. "It is the Alpha in the series of processes we are about to see. It is probably the most important room in the whole establishment, for it contains the tools and patterns used in making all our wheels. Those few workmen there are our highest paid employes and are now evolving the new ideas and plans that will be incorporated into our 1898 wheel." It was a surprise to us to learn that the 1898 wheel had already been put on the stays, when the season of 1897 is now at its height. This is one illustration of how far the passion for perfection will be carried, but it would seem as though the Gladiator bicycle must before long reach the acme of excellence as a finished mechanism.

The remainder of the basement was filled with complicated and massive lathes and machines, ranged in serried ranks and each obedient to the slightest impulse of the attendant skilled machinists. Here $40,000 in machinery is turning out the bits of steel that give the elastic and powerful frame of the bicycle. Some of the machines swallow a long round bar of crucible spring steel, take a bite here and there, and after thorough mastication under a steady stream of oil, spit out a shiny threaded nut, a cone cup, or some other essential part. Another takes a solid piece of drop forging and bores out its vitals in three or four directions, turning out a completed hub, in which are fitted the Mannesmann seamless tubing that forms the frame. Some of the machines are automatic and do their work without inspection or attention, and, as if endowed with a brain of their own, know just when they have done enough trimming in one direction or another, and just when to sever the finished piece from the crude bar.

The brazing and filing departments on the second floor are quite as interesting. The diamond frame is a creation of the brazing room. Here, under the hottest kind of a Bunsen flame, the tubing is welded into the joints of the hubs and corner pieces so that after "passing the ordeal by fire it comes out as one solid piece," "warranted not to crack at the joints." The unpainted frame now goes into the hands of the filer, who holds it firmly against his rapidly revolving emery wheel, which, throwing off a beautiful train of sparks, burnishes and brightens the black steel. Now it is put in the vat of chemicals and a layer of shiny copper is deposited over its surface. It is now held under a wheel of softer material, usually walrus hide, and is scoured and prepared for the nickeling coat which is deposited in another tub. The final "buffing," as it is called, is given under a wheel covered with Spanish felt.

We were interested to note that the cups and hubs were trimmed after the parts had been brazed to the frames. This, of course, gives greater trueness to each individual wheel, especially in its running parts. It is unusual in cycle manufacture, as customarily the parts are trimmed separately before being added to the frame and consequently they cannot be fitted with the same precision.

The finishing touches are all given on the top floor. As careful attention to the painting and enameling is given to a Gladiator bicycle as to the finely finished sides of a new buggy. Three separate coats of paint and varnish are given it, and a thorough baking and rubbing with pumice between each coat. Only in this way does it gain that luster that makes it such a handsome wheel.

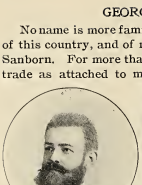
Finally our guide leads us into the assembling room, where all the pieces, little and big, are gathered from this part of the factory or that. For our benefit he begins to enumerate the thousand or more parts that go to make up the complete bicycle. Beginning with the bars and standard he boxes the compass with a rapidity that exhibits the bewildering complexity of pieces and at the same time his own intimate acquaintance with the business. When all the parts have been organized into a completed whole and take on the semblance of the living wheel, it has yet to pass the muster of the final inspector who tries each portion under his special tests, and rejects anything that may interfere with the reputation of the wheel for soundness and perfectness.

We walk through the shipping rooms and examine the crated wheels about to start on their journey to many diverse lands and people. We are told the average output of the house is 135 a day during the busy season, although on occasions a carload of 300 wheels represented a "scorch."

The tour impressed us with the great order and the remarkable ingenuity required to successfully establish and maintain such a plant as this. Only far-sighted management, which invests liberally in good tools and in expert workmen, can hope to compete in the great bicycle market, and eternal vigilance in introducing new improvements such as have made the Gladiator cycle a prime favorite with those who are on the lookout for good points in their steed is evidently the price that must be paid for success.

GEORGE E. SANBORN.

No name is more familiar to the printers and bookbinders of this country, and of many foreign countries, than that of Sanborn. For more than forty years it has been before the trade as attached to machinery of the highest quality of manufacture, as well as that most peculiarly adapted to the requirements of the users. To the persistent and untiring efforts of the late George H. Sanborn, the founder of the firm of George H. Sanborn & Sons, is largely due the extended reputation gained by the Sanborn machinery. This reputation has since been further maintained by George E. Sanborn and H. L. Sanborn, the sons of George H. Sanborn. In January last occurred the death of H. L. Sanborn, leaving George E. the only survivor of this well-known firm. More than twenty-five years ago the Standard Machinery Company, of Mystic, Connecticut, began to build machinery for the Sanborns and there is no plant in the country better adapted to work of this class. The excellence of the machines built by this company is attested by thousands of the members of the printing and kindred lines of business. Mr. George E. Sanborn, whose picture appears at the head of this article, has been, since the early part of 1879, the representative of his firm in the West. He is a gentleman of unquestioned ability and in whose most extended acquaintance are to be numbered friends almost without limit. The old contract of his firm with the Standard Machinery Company having lately been mutually and agreeably terminated, he advantageously disposed of the interest of the firm to the company and accepted the position of sole western agent for them, with location in Chicago. (Location to be announced.)



This company are already enhancing the value of their plant by the introduction of the very latest improved tools and by the most advanced methods of manufacture. Among the new machines now under construction, and for which orders are being received, is the "Mystic" self-clamping paper-cutting machine, and the "Niagara" paper-feeding machine. A full and complete line of the celebrated Sanborn machines will continue to be built and carried in stock. The sole eastern agent for the company is Mr. Frank L. Montague, of the late firm of Montague & Fuller, located at 30 Reade street, New York. A stock of machines, and parts for same, will be on hand at all times at the two agencies.

Besides representing the Standard Machinery Company, Mr. Sanborn will also act as the sole western agent for F. L. Montague & Co., New York. This firm are manufacturers and extensive dealers in the "specialty" line, which has always proved of profit to both buyer and seller. Among the machines offered by this firm are the Elliott stitching and tying machine, wire stitchers and wire, paper-folding machine, blank book folding and counting machine, paging and numbering machine, bundling machine, ruling machine, etc.

Mr. Sanborn is to be congratulated upon having allied himself with two such progressive concerns and we predict success of the first order. These are days of combination of capital and concentration of effort, and it is the act of wisdom to read the times aright.

MONEY IN IMITATING TYPE-WRITTEN LETTERS.

The most complete selection of typewriter faces is made by the American Type Founders' Company, which has issued a pamphlet showing all its makes, including type to match Remington, Smith Premier, Yost, Caligraph, Hammond, Earle and other machines. Send to nearest branch for copy.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, $1; "Printer's List of Prices" and four other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

"PUBLISHING FOR PROFIT" has illustrated plans and diagrams, and full practical working instructions for arranging every department of a newspaper composing room. Worth $50 to any publisher; costs 50 cents. DEARING, American Type Founders' Co., Portland, Ore.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "S 23," INLAND PRINTER.

HELP WANTED.

WANTED—A man familiar with the chemistry and working of printing inks for position of traveling salesman. Apply to GOLDING & CO., Fort-Hill square, Boston, Mass.

WANTED—An all-round newspaper man and practical printer, who is also an Odd Fellow, to take an active interest with the proprietor in extending the business of a well established country office. Publish two papers—local and State paper. Must possess editorial ability, and not afraid of work. Steady position to right man on salary and percentage. Address, stating experience and salary expected, "S 21," care INLAND PRINTER.

WANTED—Up-to-date, artistic job printer as foreman in an up-to-date office. References required. Send samples of work with application. DANCE BROS. CO., Danville, Va.

SITUATIONS WANTED.

CARTOONIST desires position; good on portraits and can also cover assignments. Samples submitted. "ARTIST," Box 138, Harrisburg, Pa.

JOB PRINTER—Methodical foreman (union), systematic newspaper manager, wants a situation in South or West. References. "S 16," INLAND PRINTER.

PROOFREADER—15 years' practical experience in every branch of printing, German scholar, fair knowledge of French and classics, seeks change. For particulars address "S 17," INLAND PRINTER.

SITUATION WANTED—By cylinder pressman, familiar with any make of press and every class of work. Competent to take charge of small pressroom. Eastern cities preferred. "S 12," INLAND PRINTER.

STRICTLY SOBER, reliable, neat and rapid young (22) compositor of 4½ years' experience wants change of position. "S 14," INLAND PRINTER.

WANTED—By a boy seventeen years old, a position in some good reliable job or newspaper office. Have had some experience; do not set as fast as some, but can set the cleanest proof of anyone in the Hawkeye State. Can furnish good recommendations. Would like to put in a year or so in a job office. CHARLES H. DOAM, Delmar, Iowa.

WANTED—Practical printer and newspaper man desires a position as local editor and solicitor for advertising, job work and subscription on good daily or weekly on Pacific Coast—Oregon or California preferred. Or would lease a good plant with privilege of buying. References given and exchanged. "S 13," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

FOR IMMEDIATE SALE—A good outfit for a country newspaper and job office in a town of 3,000 inhabitants in East Tennessee. For further particulars, address "C. F. S.," Box 65, Rockwood, Tenn.

FOR SALE—A modern job plant, established eight years. Late type faces, power, new presses, new cutter; doing a good business; will invoice $3,000. Located in eastern Nebraska, in a Missouri river town; population, 13,000. Part cash, balance on time, or will sell half interest to good job printer. Address "S 15," INLAND PRINTER.

FOR SALE—Controlling interest in well-established, thoroughly up-to-date job office commanding cream of trade in a Connecticut city of 40,000; inventories $3,500. Contains 300 fonts of the most desirable type-faces, including Jenson, Bradley, Iroquois, etc. A bargain for cash, or on reasonable terms for time from right party. "S 20," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

FOR SALE—Cheap, monthly dairy and farm journal. Ill-health, cause. "S 19," INLAND PRINTER.

FOR SALE—In prosperous Denver, Colorado, at a great sacrifice, on account of ill-health, complete book and job office; cylinder and platen presses; music type, modern job faces. All in first-class condition. Established custom. "S 10," INLAND PRINTER.

FOR SALE—Job printing outfit in splendid condition. Equipped for six-column folio paper. Inventories, $1,300. For particulars address WILLIAM G. WISEMAN, Thompsonville, Conn.

FOR SALE—One of the best weekly papers in the Southwest. Official paper of the county. This business will bear investigation, as there are few such openings for the practical printer of limited means. For particulars address "S 18," INLAND PRINTER.

FOR SALE—Profitable republican weekly newspaper in a county seat in Montana; $1,650. For particulars address "BOX 382," Helena, Mont.

RARE OPPORTUNITY for thorough printer with $5,000 capital, to take inside management of large office handling finest grade of work; 12 presses and 50 people—doing a large business and making money. Highest reference required and given. The right man is more essential than the money, and no use to apply unless capable of handling highest class of work. Thorough investigation courted, and good reasons given for the change contemplated. "S 22," INLAND PRINTER.

WANTED TO PURCHASE.

WANTED—Colt's Armory or Gally Universal presses. LOCK BOX 19, Wyalusing, Pa.

I WANT TO BUY A COUNTRY NEWSPAPER AND job plant within 200 miles of Chicago. "S 11," INLAND PRINTER.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. $10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the screw or pin plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

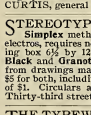
EMBOSSING DIES and Burbank's Embossing Composition. Send for samples and price list. BURBANK ENGRAVING COMPANY, 683 Washington st., Boston, Mass.

PAGE STICK—For "making up" pages of books, magazines, pamphlets, briefs, etc. It can be set to any number of ems, and when set will not slip. One stick can be used for any size page. It is what the "make-up" man has been looking for. After trying it you will always use it. Price, nickeled, No. 1 (50 ems long), $1.50; No. 2 (75 ems long), $2. A. G. ALRICH, Lawrence, Kan.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. B. F. CURTIS, general selling agent, 134 Leonard street, New York.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.



Prouty Electro-Gasoline Engine.

100 Engines for Printers at ONE-HALF THE OLD PRICES for 60 days.

THE PROUTY CO. 79 DEARBORN ST. CHICAGO.



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

CHARLES L. STURTEVANT,

ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG. WASHINGTON, D. C.

Gasoline Engines



The Most Reliable and Cheapest for Printers.

No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.



THE BACKUS GAS OR GASOLINE ENGINES.



Simplest and best. Has fewer parts than any Gas Engine built. Can refer to customers who first tried other makes that were failures and then purchased the Backus.

Printers using the Backus Gas Engine: The Times Publishing Co., Pekin, Ill., 8 horse-power, displaced an Otto Engine; The Tribune Publishing Co., Pekin, Ill., 6 horse-power; Gazette Publishing Co., Port Jervis, N. Y., 10 horse-power; Canton Register, Canton, Ill., 6 horse-power; Utica Sunday Tribune Co., Utica, N. Y., 12 horse-power; B. F. Vogel, Greensburg, Pa., 10 horse-power; Thomas Printing Co., Mechanicsburg, Pa., 6 horse-power, and many others.

☞ Send for Catalogue. **NOTICE.**—No Catalogues mailed unless you state what you want to drive.

CHICAGO WATER MOTOR AND FAN CO.,
175-177 Lake Street, CHICAGO, ILL.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO





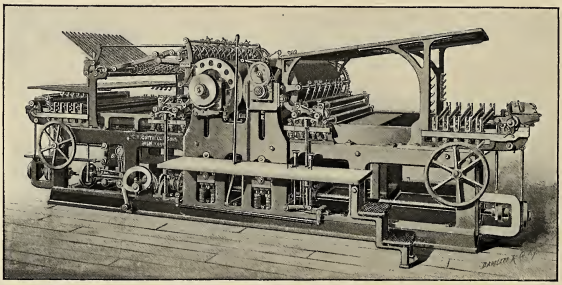
A. W. Koenig

Illustrating, Designing, Engraving and Electrotyping.

Send 25 cents for 160-page **Catalogue of Stock Engravings.** This amount will be credited on your first order amounting to $1.00 or over.

722 Courtlandt Ave., NEW YORK CITY.
LOCK BOX 2374.

JUST A LITTLE COURAGE!



You remember the tramp who heard the dog growl and then saw that he was wagging his tail. Yet he didn't dare to go ahead; he said he didn't know which end to believe.

Scores of printers are in this dilemma now. They hear the dull growl of the hard times dying away in the distance, and then they read this statement from us:

> The way to make money today is to invest in a Cottrell Flat Bed Perfecting Press. No more pressroom space needed, but double your present product in one-third the time and at one-fourth the cost.

They hesitate! It's an absolutely sure thing, but—if only they didn't hear that distant thunder!

Now, let us say a word. There are half a dozen ways to miss an opportunity; there is only one way to secure it. That way is to seize it! The price you must pay for this opportunity is a little courage.

Have you ever stopped to think what makes one merchant successful and another unsuccessful? Nearly every mistake may be traced to fear. Two-thirds of the business successes of printers are founded on a little effort and — COURAGE!

C. B. Cottrell & Sons Co.

41 Park Row, NEW YORK.

297 Dearborn Street, CHICAGO.



WE give especial attention to the production of illustrations—mechanical, decorative and pictorial, for bicycle literature. We invite correspondence from makers of wheels.

Your attention is called

to our facilities for the production of fine illustrations for books, catalogues, brochures and advertisements. Capable artists, expert workmen, complete equipments and experienced management insure a high standard of artistic and mechanical excellence, and a promptness of execution which is unique.

THE ILLINOIS ENGRAVING CO.

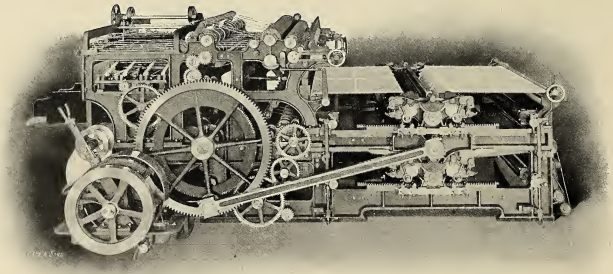
'PHONE, HARRISON 499.

350 DEARBORN STREET, CHICAGO.

The Duplex Press

Prints four, six, seven or eight page papers from flat forms, at the rate of 5,000 per hour.

In Use Everywhere!



The only successful

Type-Printing Newspaper Perfecting Press

in the World!

WARNING: All persons are hereby warned not to purchase, except from us or our authorized agents, any flat-bed web-perfecting press having one of its type beds located in a plane above that of the other, or web feeding and delivering mechanisms similar to those used in the Cox Duplex Press, or which contains any of the numerous other devices protected by the many Cox and other patents owned by us, as no infringement upon our patents by makers or users will be permitted.

Write us for Catalogue, just issued, which will show you what a multitude of the USERS are saying.

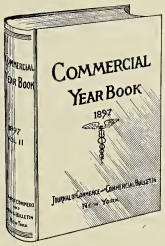
Duplex Printing Press Company,

BATTLE CREEK, MICHIGAN.



Set on the Linotype and printed direct from Linotype slugs.

ONE OPERATOR.
NO PI.
ADJUSTABLE MOLDS.
ACCENTS IN STOCK.



Set on the Linotype and printed direct from Linotype slugs.

Fine Book Work

IS the pride of every well-regulated printing office. This and cheap composition are worth careful consideration. Actual experience demonstrates that the Linotype has no rival for this class of work, and is also as easily adapted for newspaper work. Remember, the only machine is

The Linotype.



Set on the Linotype and printed direct from Linotype slugs.

For specimens of faces, etc., address.....

Mergenthaler Linotype Company,

Tribune Building, NEW YORK.



Set on the Linotype and printed direct from Linotype slugs.



Close Attention to Business coupled with Good Work always has its reward.

No doubt the young mechanic in this picture got his, so have I, although mine has been different. A little over a year ago we started on a small scale doing nothing but good work; success has followed, and have just doubled our facilities to keep up with the orders. If you are not on our list, should be pleased to give you figures on

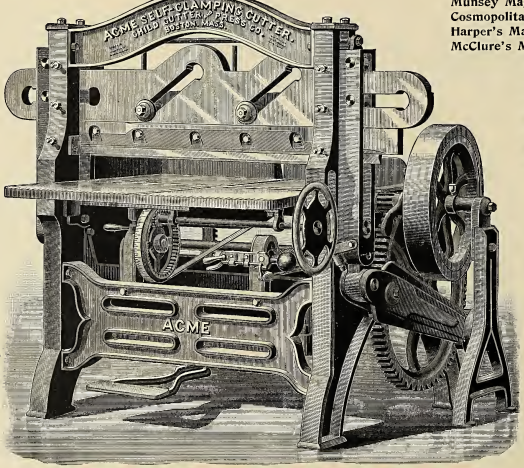
Half-tone, Wood Engraving, Zinc Etching and Color Work.

ANTON WILD,

14 and 16 ELLICOTT ST., - - BUFFALO, N. Y.



Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.



Specimen of Queen City "Special" Bronze Blue
Quick-drying Fine-working

The Queen City Printing Ink Co.

Main Office and Works
Cincinnati, Ohio

Chicago Branch
347 Dearborn St.



Specimen of Queen City Half-Tone Black
Quick-drying fine-working

why
not
order and use
the
best

The Queen City Printing Ink Company

Chicago Branch
347 Dearborn St.

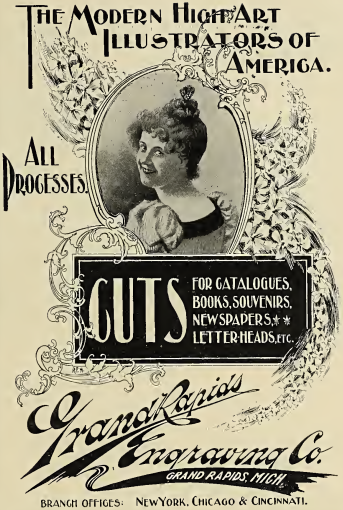
Main Office and factory
Cincinnati



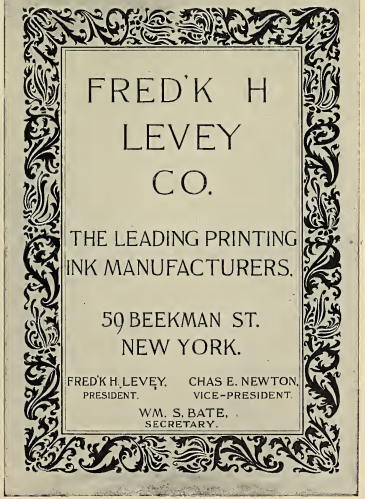
Osgood & Co.

Designers.....
Engravers.....
Electrotypers...
Zinc-Etchers..
.....and.....
..makers of...
..Superior..
Half-Tones.

The Temple, Chicago.
La Salle & Monroe Sts.





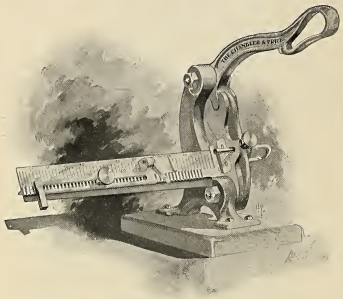


Give away your old Lead Cutter

AND PURCHASE THE

MODERN, UP-TO-DATE AND RELIABLE

CHANDLER & PRICE
LEAD AND RULE CUTTER



No. 1—Gauges 14 inches, from 0 to 85 ems—Price, $8.00.

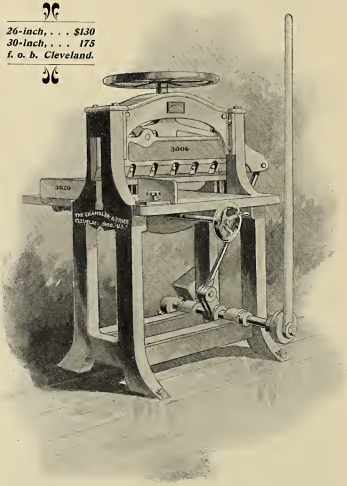
A Radical improvement over all others on the market.

THE bed is set on an angle, so that leads, slugs or brass rule settle by gravity, thus insuring a true and accurate cut even by a careless operator. The guide is accurately graduated to twelve points and numbered opposite every fifth slot in its length. The gauge is made reversible, for cutting leads longer than the bed, is fitted with a latch to engage the slots in the guide and is clamped by a thumbscrew. In cutting odd lengths the latch is raised up and the gauge set accordingly.

Do You Cut Paper?

If so, buy no Cutter but THE BEST!

26-inch, . . . $130
30-inch, . . . 175
f. o. b. Cleveland.



THE CHANDLER & PRICE
PAPER CUTTER

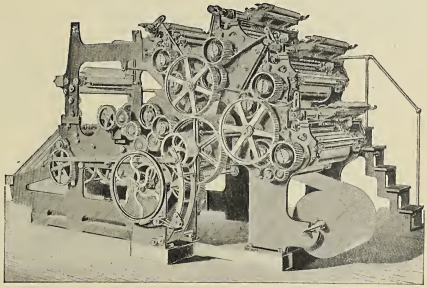
IS built from new and original designs according to the best practice of modern machine builders. No pains are spared in its construction to insure accuracy in every detail. It has ample metal, properly distributed to withstand the greatest strain to which it need be subjected. It is not complicated by the use of gears or springs. The knife-bar is controlled by a link motion and perfectly counterbalanced. The cutter has the interlocking back gauge and clamp, and will clamp as narrow as one-half inch. The back gauge extends to within one inch of the side gauge, and is divided and adjustable for squaring small work. The fingers on the clamp are made with a wide surface to avoid creasing stock. All gauges are perfectly squared with the knife. The screws for the clamp and gauge are made very coarse and quick-acting. With the special tools and care employed in building these cutters all parts are strictly interchangeable, and, as each part is numbered, replacements can be made by ordering from the dealers or the Chandler & Price Co. by number, and the services of a machinist will not be required.

Made by the CHANDLER & PRICE COMPANY, Cleveland, Ohio.

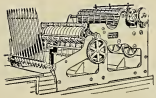
FOR SALE BY DEALERS ONLY.
ORDER OF YOUR TYPE FOUNDRY OR SUPPLY HOUSE.

Both the above Cutters are built of the best material only and fully guaranteed, as are all presses and machinery made by the Chandler & Price Company.

SPECIAL PRINTING MACHINERY.

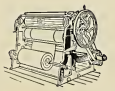


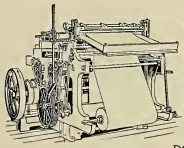
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

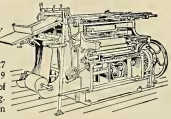
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



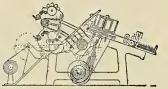
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc.



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



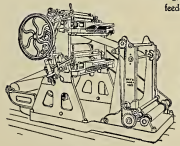
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



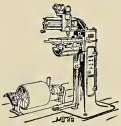
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

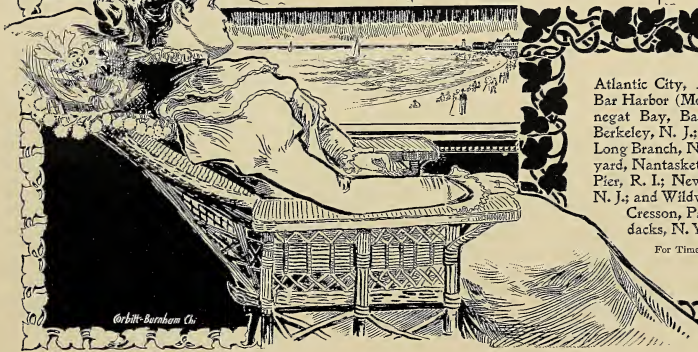
Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

"Look at the Map"



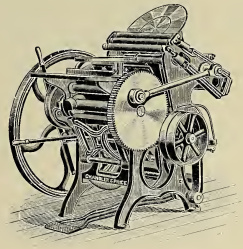


Atlantic City, Anglesea, Asbury Park, Avalon, N. J.; Bar Harbor (Mount Desert Island), Me.; Barnegat, Barnegat Bay, Barnegat City, Bay Head, Beach Haven, Berkeley, N. J.; Block Island, R. I.; Cape May, Elberon, Long Branch, N. J.; Isles of Shoals, N. H.; Martha's Vineyard, Nantasket Beach, Nantucket, Mass.; Narragansett Pier, R. I.; Newport, R. I.; Ocean Grove, Spring Lake, N. J.; and Wildwood, N. J.; Altoona, Bedford Springs and Cresson, Pa.; Catskill Mountains and the Adirondacks, N. Y.; and the White Mountains, N. H.

For Time Tables or any desired information, address

H. R. DERING, Asst. Gen. Pass. Agent,
248 CLARK ST., CHICAGO, ILL.

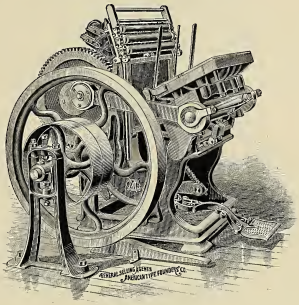
Plain Facts About Presses.



Chandler & Price Gordon.

THE best job press for the majority of printing offices is the ***Chandler & Price Gordon.*** More of them have been sold than of any other press, and every one gives satisfaction. They are sold at prices very close to cost. No press is more durable. No press requires fewer repairs.

IN a great many printing offices work of exceptionally high grade is done. For such offices the best press is the ***Gally Universal.*** It gives the most perfect ink distribution and register, and is the most powerful. In all respects it meets the requirements of the most exacting. For the three-color process it is indispensable.



Gally Universal.

TO THE BUYER:

According to your needs, select one of these presses, and you will get the very best money's worth procurable. Inferior presses will cost you as much—in some cases more. We sell more printing presses than any other concern because we satisfy buyers.

Send for Descriptive Circulars, Net Prices and Terms to the nearest Branch of the

American Type Founders' Co.

NEW YORK, Rose and Duane Sts.
BOSTON, 150 Congress St.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83 Ellicott St.

CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
CINCINNATI, 12-17 Longworth St.
CLEVELAND, St. Clair and Ontario Sts.
PITTSBURG, 323 Third Ave.

SAN FRANCISCO, 405 Sansome St.
MINNEAPOLIS, 24-26 First St., South.
KANSAS CITY, 533 Delaware St.
DENVER, 1616 Blake St.
PORTLAND, Second and Stark Sts.

THE BEST OF EVERYTHING FOR THE PRINTER.

3-8

THE LEADING

Printing Ink

MANUFACTURERS ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks, Printing Inks for Bookbinders, Colors for Lithographers and Printers, Transparent Lithographic Inks, Tin Printing Inks, Lichtdruck Inks, Plate Printers' Colors, Oils, Varnishes, etc., and Importers of Bronze Powders.

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.
Office and Factory:
46-48 East Houston Street,
NEW YORK.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes..... Pastes, Cements..... Mucilages.....

15 Gold Street, New York.

SPHINX PAD CEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

ACME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

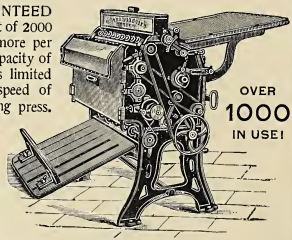
FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

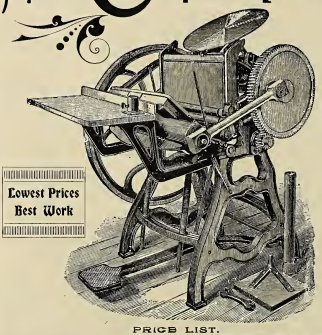
SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,

191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.

New Champion Press



Lowest Prices
Best Work

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.		FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.	
Chase 6x10 in.; weight, 300 lbs.,	$ 65	Chase 8x12 in.; with throw-off,	$120
" 8x13 " " 600 "	85	" 9x13 " " "	140
" 9x13 " " 750 "	100	" 10x15 " " "	175
" 10x15 " " 1,000 "	135	" 11x17 " " "	225

Steam Fixtures, $15. Ink Fountain, $25. Boxed and delivered in New York City free.

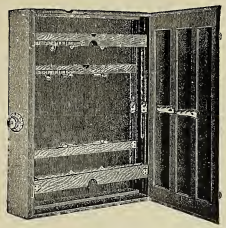
Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

A. OLMESDAHL, *Manager.*

New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,
No. 41 Centre Street, New York.

ANTHONY'S
PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



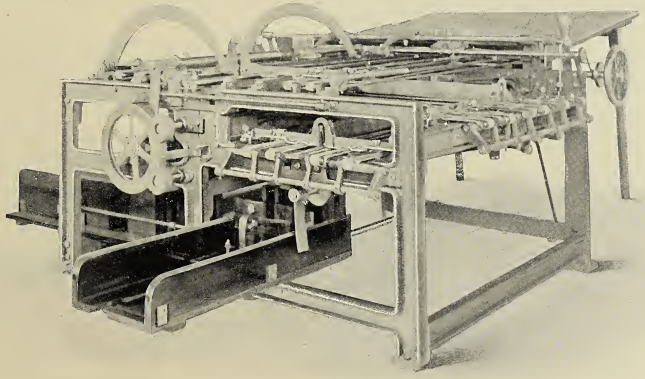
RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

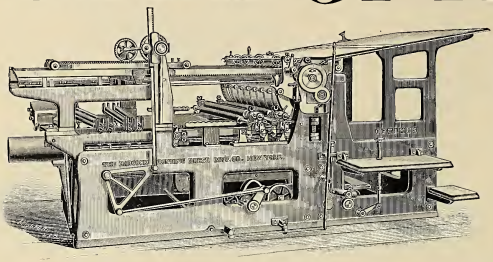
NEW MODEL JOBBING FOLDER.



Made by BROWN FOLDING MACHINE CO., Erie, Pa.

...THE NEW...

COLUMBIAN OPTIMUS



REPRESENTS THE HIGHEST TYPE OF FINE PRINTING PRESSES.

THE NEW ***BED MOVEMENT*** *of the Columbian Optimus is Superior to all others.*

A BACK-UP MOTION *is a vital point in a Printing Press—the Optimus has it.*

Our Guaranty: *The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.*

Babcock Printing Press Mfg. Co.

C. A. COLLORD, Manager, New York Office, Tribune Building. *NEW LONDON, CONN.*

BARNHART BROS. & SPINDLER,
GENERAL WESTERN AGENTS,
183 to 187 Monroe St., CHICAGO, ILL.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

OPTIMUS Two-Revolution,
DISPATCH Single Revolution,
STANDARD Drum Cylinder,
REGULAR, COUNTRY
AND OTHER CYLINDER PRESSES.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:

3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power		Price for Steam Power		Self-clamp.		Cut Indicator		Rapid movement of back Gauge.	
	Cm.	Inches	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.
A B..	50	19⅝	425	21 5	550	27 10	150	7 10	100	5 0	80	4 0
A Ba.	55	21⅝	485	24 5	610	30 10	160	8 0	105	5 5	80	4 0
A C..	60	23⅝	575	28 15	700	35 0	175	8 15	110	5 10	85	4 5
A Ca.	65	25⅝	650	32 10	775	38 15	185	9 5	115	5 15	85	4 5
A D..	71	28	740	37 0	865	43 5	200	10 0	120	6 0	90	4 10
A Da.	76	30	825	41 5	950	47 10	220	11 0	125	6 5	90	4 10
A E..	83	32⅝	950	47 10	1,075	53 15	240	12 0	135	6 5	95	4 15
A Ea.	91	35⅞	1,050	52 10	1,175	58 15	250	12 10	130	6 10	95	4 15
A F..	95	37⅜	1,150	57 10	1,275	63 15	260	13 0	135	6 15	100	5 0
A Fa.	100	39⅜	1,250	62 10	1,375	68 15	280	14 0	140	7 0	100	5 0
A G..	108	42	1,400	70 0	1,525	76 5	315	15 15	145	7 5	105	5 5
A Ga.	113	44½	1,500	75 0	1,625	81 5	325	16 5	150	7 10	105	5 5
A H..	120	47¼	1,600	80 0	1,725	86 5	340	17 0	155	7 15	110	5 10
A Ha.	140	55	1,850	97 10	2,075	103 5	365	18 5	160	8 0	115	5 15
A I ..	160	63	2,275	113 15	2,400	120 0	390	19 0	160	8 0	120	6 0
A Z ..	210	82½	—	—	4,900	245 0	500	25 0	200	10 0	—	—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 3 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:

Messrs. KAMPE & CO., 76 High Holborn, LONDON W. C.

Karl Krause, Leipzig
Engineer.

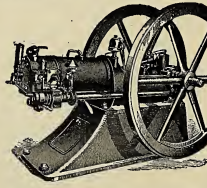
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

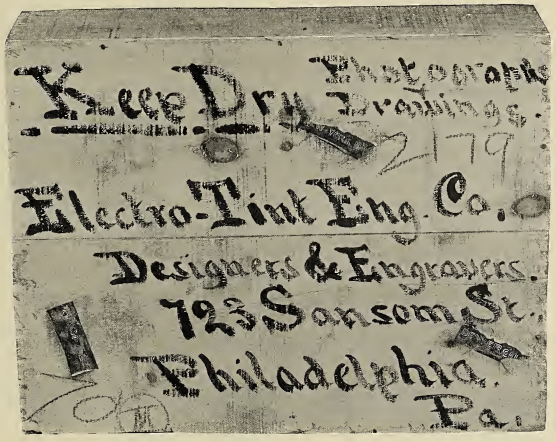
THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

SHIP YOUR COPY

THUS:



AND YOU'LL BE SURE OF Good Plates.

Designing and Engraving

BY ALL METHODS.

Half-Tone, Zinc-Line Work.
Three-Color Process.

....SEND FOR SPECIMENS AND ESTIMATES.



A FULL LINE of Interesting Art Subjects suited for Calendars, Frontisplates, etc., etc., held in stock. Send for Specimens.

Send for Supplements

To "No. 9" Cover Sample Book, showing the late additions to line of Covers.

The book is not complete without the Supplements.

We have sent out a large number. If we have missed you, advise us at once.

E. S. ROOKS,
Receiver of ILLINOIS PAPER CO.,
181 Monroe St., Chicago.

Book, Cover, Document, Manila Papers, etc.

COVERS

Plain
Smooth Laid
Antique Laid
"Ulster" Linen, Smooth and Rough
"Ashmere" Linen, Smooth and Rough
"Unique," Smooth and Rough
"White Star"
"Princess," Smooth and Rough
"Abbotsford" Deckle-Edge
"Shandon" Deckle-Edge
"Noiseless" Deckle-Edge
"Fort Dearborn," Enameled
"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
Embossed "Unique"
Embossed "Princess"
Embossed "Fort Dearborn"
Embossed "Yellowstone"
Colored S. & S. C. Book
Colored Coated Book
"Rialto" Coated Book
Document Manila

James White & Company,
(CORPORATION)
PAPER DEALERS,
Telephone, Express 672. 177 Monroe St., CHICAGO.

CHICAGO PAPER

W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
—CHICAGO—
SELLING AGENTS · WHOLESALE DEALERS
PAPER SPECIALISTS

PAPER

FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

HEADQUARTERS FOR....
LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

HEBER WELLS

Successor to Vanderburgh, Wells & Co.
157-159 William St., NEW YORK,

WOOD TYPE

Printers' Materials

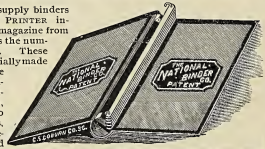
Prices Moderate.

ONLY MAKER OF.... "Strong Slat" Cases

OF HIGH GRADE.

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

Temporary Binders for The Inland Printer.



We can now supply binders for THE INLAND PRINTER intended to hold the magazine from month to month as the numbers are received. These covers are substantially made of cloth, under the patents of the National Binder Company, of Boston, with steel strips to hold six numbers, the front cover being neatly stamped with the name of the magazine. Just the thing for preserving your numbers until ready for binding at the end of the volume. Price, postpaid to any address in the United States or Canada, $1.00.

THE INLAND PRINTER COMPANY,
212-214 Monroe St., Chicago.
Or, 150 Nassau Street, New York.

THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

TABLE OF CONTENTS.

Punctuation. The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proof-reader's Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Feeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.



SIMPLE.
DURABLE.
ECONOMICAL.

The Miller Perfect Perforator.

Perforates while printing. Perforation is neat and clean. Does not interfere with clear impression. Perforates any width, at exact place desired. Easily adjusted. Made of steel to fit any platen job press. Write for circular.

THE MILLER PERFORATOR CO., PUNXSUTAWNEY, PA.

The Central Paper Company,

Nos. 177 & 179 Monroe Street, CHICAGO,

Put all their Ruled Papers up in Boxes with five Tablet Boards in each box.

SAMPLES ARE NOW READY.



for Printers, Publishers, Illustrators, Engravers, Electrotypers, etc.

Subscription Price, $2.00. Send for a Sample Copy.

HOWARD LOCKWOOD & CO.
143 Bleecker Street, NEW YORK.

Don't Stick Me, but Stick these GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.



There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,
60 Duane Street, NEW YORK.

Leatherette

Is waterproof and imitates leather in all grains and colors. For cut-flush covers it has no equal. Send for samples to

A. W. Pope & Co.

General Agents,
45 High St., BOSTON.



For all classes of work. Simple, Cheap and Infallible.



NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.

WRITE US. HOKE ENGRAVING PLATE CO., - - ST. LOUIS.

Two hundred and three Printers have—

Ask LEWIS about it

Mr. Lewis has a plan to increase the trade of every printer in the U. S. He is doing business with forty-seven printers today, who acknowledge that he has made money for them. Get a big order by giving your client something well written in the way of a booklet or circular. Booklets, $5 to $25; designs, $5 to $25. Write Mr. Lewis, **The Advertisers' Agency,** Philadelphia, Buffalo, Detroit. 2,000 cuts for sale at 25 cents apiece.

The Poster Craze

Has invaded every class of society and no one who pretends to be anybody is without a collection more or less complete. Procure the following Posters before they are gone:

February, 1894, Bradley,	25 cts.	January, 1897, Leyendecker,	10 cts.
March, 1896, Bradley,	10 "	February, 1897, Leyendecker,	10 "
May, 1896, Bird,	10 "	March, 1897, Leyendecker,	10 "
August, 1896, Gianniti,	10 "	April, 1897, Leyendecker,	10 "
November, 1896, Leyendecker,	10 "	May, 1897, Leyendecker,	10 "
December, 1896, Leyendecker,	10 "	June, 1897, Leyendecker,	10 "

SENT ON RECEIPT OF PRICE BY

THE INLAND PRINTER CO., Publishers,
212-214 Monroe Street, CHICAGO.

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL MAKES OF PRINTING PRESSES.

NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shafting or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other method of operation.



The Bullock Electric Mfg. Co.

NEW YORK: St. Paul Building.
BOSTON: 8 Oliver St.
PHILADELPHIA: 662 Bourse Building.
ATLANTA: G. H. Wade, 708 Gould Building.
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 623 Western Union Building.
ST. LOUIS: St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple Court.

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

STRAEFFER & SIEDENBURG
PHOTO-PROCESS
ETCHERS & ENGRAVERS
465 PEARL ST. N.Y.

Gray's Ferry Printing Ink Works.

C. E. ROBINSON & BRO.

198 CLARK STREET, - CHICAGO.

86-88 Fulton Street, NEW YORK.
710 Sansom Street, PHILADELPHIA.
124 Hopkins Place, BALTIMORE, MD.

EVERY PRINTER WANTS—

"Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

10 Cts. brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Ed. and Pub.
13 School St., BOSTON, MASS.

FREE-HAND DRAWING and ILLUSTRATING....

Taught in

THE ART STUDENT
AND *THE LIMNER.*

FULLY ILLUSTRATED. SIXTH YEAR.
10 CENTS A COPY. $1.00 A YEAR.

Ernest Knaufft, Director of the Chautauqua Society of Fine Arts, Editor. Sketching from Nature, Caricaturing, Newspaper Illustrating by the Chalk-plate Process. Wood Engraving, A. B. Frost No.

PORT ORAM, N. J.

I liked *The Art Student* from its beginning for its sound and masterly instruction, and took it merely to support a good thing. When I now will exchange my Nos. for a new subscription so as to keep a little in touch. W. S. B.

NEW YORK, January 8, 1896.

I have looked over your specimen copies, and am satisfied I can learn from them, although I have been making designs for many years. J. H. G.

PHILADELPHIA, PA., February 10, 1896.

I wish to say that I appreciate *The Art Student* very much. I have learned considerable the past year, not only about illustrating, but about printing. Hoping you will not miss sending a single number, I inclose my subscription for another year. C. H. W.

THE ART STUDENT,
132 W. 23d Street, New York.

A MONTHLY MAGAZINE UNDER THE ART MANAGEMENT OF E. B. BIRD.

The Red Letter

An Exponent of the Younger Artists and Literary Men of the Country.

Have You Subscribed?
10 Cents a Copy, $1.00 per Year.

88 Boylston Street, BOSTON, MASS.

ILLINOIS CENTRAL R.R. ROUTE — CENTRAL

Runs Two Solid Vestibuled Trains Daily

DIAMOND SPECIAL NIGHT TRAIN
DAYLIGHT SPECIAL DAY TRAIN

between St. Louis and Chicago.

Free Reclining Chair Cars, Pullman Buffet Parlor Cars, Pullman Buffet Open and Compartment Sleeping Cars. See that your ticket between St. Louis and Chicago **Reads via Illinois Central Railroad.** It can be obtained of your local ticket agent.

A. H. HANSON, G. P. A., Ill. Cent. R. R., Chicago, Ill.



CINCINNATI TO CHICAGO.

OPEN AND COMPARTMENT SLEEPING CARS ON NIGHT TRAINS.

The only line running **4 trains** every day **Cincinnati to Michigan Points.**

D. G. EDWARDS, General Passenger Agent, CINCINNATI, OHIO.

Magna Charta Bond Ads.

THE complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

The Inland Printer Co., Publishers,
150 Nassau St., cor. Spruce, NEW YORK. 214 Monroe Street, CHICAGO.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Importers of German Book Cloth, Skytogene, etc.

Correspondence solicited.

Printers' Rollers.. BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.



wants bright men to fill positions under the Government. Splendid chances for appointments this year. More than 5000 will be made in the Postal Service alone, for which examinations will be held in June and August in all cities. Particulars about dates and places of examinations (Customs, Internal Revenue, Railway Mail, Departmental, etc.), salaries, etc., *free* if you mention *Inland Printer*.

NATIONAL CORRESPONDENCE INSTITUTE, 2d National Bank Bldg, Washington, D. C.

TARCOLIN *vs.* BENZINE!

(TRADE-MARK.)

Cleans Rollers, Type or Cuts Better. Preserves Rollers. Secures Lower Rate of Fire Insurance. Secures Rebates on existing Policies.

APPROVED BY FIRE INSURANCE COMPANIES.

The Patent, Famous

MOIST BRISTLE BRUSH,

to apply with, saving time, labor and money.

WRITE FOR CIRCULARS.

DELETE CHEMICAL CO.

126 William St., NEW YORK.



SMITH COMMON-SENSE Perforator

DOES THE WORK OF A $100 MACHINE.

Perforates simultaneously while printing.
Makes a clear perforation.
No cutting of rollers and packing.
Can be adjusted in a few seconds.
Will last for years.

Sent on receipt of price, $10, by

SMITH PERFORATOR CO.

1310 Filbert St., Philadelphia, Pa.

H. GRIFFIN & SONS,

ESTABLISHED 1833,

IMPORTERS AND DEALERS IN

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.

MOROCOLINE (An imitation of Leather) A SPECIALTY.

75 AND 77 DUANE STREET, NEW YORK CITY.

ESTABLISHED 1872

PHOTO PROCESS ENGRAVERS WE AIM AT THE BEST PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.

—DENVER.—

ETCHING METALS

We have taken particular pains to procure a very superior

Copper for Half-tone, Ground and Polished

and have numbers of letters from photo-engravers stating our Copper to be the best they have ever used. Our Copper Plates are manufactured with the greatest care and are free from hollows, waves or flaws of any kind. We can furnish this metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching

Hard and Pure or Soft Zinc of superior quality. Sheets or plates of any size or gauge required

AMERICAN STEEL AND COPPER PLATE COMPANY, 150 NASSAU STREET, NEW YORK.

LOVEJOY CO.'S

DRY PAPER MATRIX

(PATENTED.)

Will keep in any climate.
Ready for use when wanted.
Just the thing for offices where there is but a limited amount of stereotyping.
No sweat box necessary. Easy to use.
Molds can be made on machine or by hand. Less time required for drying, less beating of type and less wear on blankets than when using the ordinary matrix. In sheets 19x24 inches.
Can be sent by mail or express to any part of the world. Send 12 cents in stamps for half-sheet sample by mail. *Price, $1.50 per dozen.*

THE LOVEJOY CO.

444-6 Pearl Street, • NEW YORK, U. S. A.

C. W. CRUTSINGER

MANUFACTURER OF

Printers' Rollers and Composition

18 North Second Street

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

FOR...

Glazed Papers
Plated Papers
Leather Papers

GO TO

Slade, Hipp & Meloy,

300 Wabash Avenue, CHICAGO.

Cut Exact Size



Measures...

Agate
6 point
7 "
8 "
9 "
10 "
11 "
12 "

Sent on receipt of price, $2.00, by

For sale by all Dealers.

YATES MFG. CO. 14 Frankfort St., NEW YORK.

The Inland Printer Flexible Razor-Tempered Overlay Knife.

is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required. Price, 50 cents, postpaid.

This Knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and

THE INLAND PRINTER CO.

212-214 Monroe St., Chicago.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.

The Photo-Chromotype Engraving Co.

719 Vine Street, - - - PHILADELPHIA.

We solicit your correspondence if you appreciate

GOOD QUALITY—LOW PRICE—PROMPTNESS.

Our Catalogue now ready.

"HICKOK" BIKES

PRINTERS,
LITHOGRAPHERS,
RULERS,
BOOK-
BINDERS.

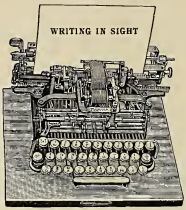


ADDRESS:
THE W. O. HICKOK
MFG. CO.
HARRISBURG, PA.

Write for Our CUT PRICE to You!

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

Rest,
Health
and
Pleasure



AT WEST BADEN AND FRENCH LICK SPRINGS.

THE FINEST SLEEPING CARS IN THE WORLD

CHICAGO GREAT WESTERN RAILWAY

Maple Leaf Route

CHICAGO TO ST. PAUL AND MINNEAPOLIS

F. H. LORD, GENERAL PASSENGER AND TICKET AGENT, CHICAGO.

On the Popular MONON ROUTE *The Best Line to*
LOUISVILLE, NEW ALBANY & CHICAGO RY. CO.

The NASHVILLE EXPOSITION

WITH STOP-OVER AT

MAMMOTH CAVE, KY.

AND WEST BADEN AND FRENCH LICK SPRINGS.

FRANK J. REED, General Passenger Agent, CHICAGO.
City Ticket Office, 232 Clark Street.

50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

California

On the occasion of the Christian Endeavor Convention in July, the **Santa Fe Route** will sell first class tickets from Chicago to **San Francisco, Southern California or intermediate points,** at rate of

$25

which will also apply in the reverse direction.

Anyone may buy: pleasure seeker, home seeker, health seeker, fortune seeker, or attendant on the Convention.

For detailed information regarding dates of sale, etc., and illustrated books descriptive of scenes along the **Santa Fe Route,** apply to any agent of that line, or to the undersigned.

W. J. BLACK, G. P. A., A. T. & S. F. R'y, 136 9th and Jackson Sts., Topeka, Kan.

C. A. HIGGINS, A. G. P. A., 1316 Gt. Nor. Bldg. Chicago.

Santa Fe Route.

WE HAVE NOT discovered the North Pole, but

We Have

solved the problem of **Printing from a Steel Die.** The failure of other power machines to accomplish this purpose has not deterred us from careful and patient investigation. We now have a machine complete and perfect in every detail. It is

A Money-Maker!

Material, workmanship and results are all guaranteed. Write us for further information and ask for our new catalogue—it is something every art printer wants to see.

References:
J. B. Connolly, 156 William Street, New York.
William Mann Co., Philadelphia, Pa.
Chas. E. Brown, Philadelphia, Pa.
Brandon Printing Co., Nashville, Tenn.
R. W. Sterling, Cleveland, Ohio.
Williams & Wilkins Co., Baltimore, Md.
Payot, Upham & Co., San Francisco, Cal.

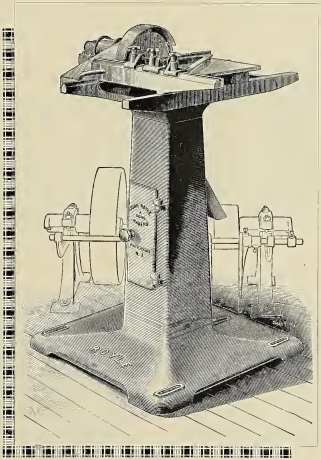
Carver & Swift Stamping Press Co.
25 North Seventh Street,
... Philadelphia, Pa.

Van Allens & Boughton,
Selling Agents for New York and New England States,
17 Rose Street, New York.

Process Engraving

Is the modern substitute for hand-engraving. It depends on the action of chemical and mechanical agencies, directed by the skill of the operator; and as these two agents play so important a part in the production of plates, it naturally follows that, other things being equal, the man using the best materials, and the most efficient machinery, will get the best results. We are not chemists and have nothing to offer in that line, but we *are* machinists, and construct a line of mechanical devices suited to the needs of the most advanced and progressive engravers.

We are machinists exclusively, giving our undivided attention to our work; consequently we are better prepared to get results than if machinery was merely a secondary consideration with us.



John Royle & Sons, Paterson, N. J. U. S. A.

London Agent:
P. LAWRENCE, 63 Farringdon Road, E. C.



No. 856. 40c.



No. 857. 40c.



No. 858. 40c.



No. 859. 40c.



No. 860. 40c.



No. 861. 40c.



No. 862. 40c.



No. 863. 40c.



No. 864. 40c.



No. 865. 40c.



No. 866. 40c.



No. 867. 50c.



No. 868. 40c.



No. 869 50c.



No. 870. 40c.



No. 871. 50c.



No. 872. 50c.



No. 873. 50c.



No. 874. 50c.



No. 875. 40c.



No 876. 50c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago. Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.



Photo by E. J. Davison, Kansas City, Mo.

No Discord

should mar the proceedings of the I. P. P. U. Convention, at Detroit, on June 15. Harmony should prevail, and all faces beam with pleasure, as do those of these six "children of the sun." While there, and when you go home, remember that

The Inland Printer

for July will contain a report of the proceedings, fully illustrated. Don't fail to buy a copy, if not a regular subscriber. The Inland Printer gives, each month, much of value and interest to pressmen. Those who desire to keep posted should by all means subscribe.

The Inland Printer Co.

..... Publishers .....

212-214 Monroe Street,
Chicago.

$2.00 per Year.
20 cents per Copy.

New York Office, 150 Nassau Street.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works, Carter & Barnard, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, P., Mfg. Co., 82 Fulton st., New York.

Printing Supply Co.

Not Incorporated

Plain
Printed
Engraved
Lithographed

Stationery

PAPER AND ENVELOPES

BLANK BOOKS AND OFFICE SUPPLIES

OF EVERY DESCRIPTION

158 Adams Street

Chicago

LITHO-TYPO WORK

A SPECIALTY

Of which this Card is a specimen

Business Card, Design No. 150, showing reading matter printed from type. Reproduced for advertising purposes by photo-zinc process.

Litho-Typo Stationery Blanks

Four designs each of cards, statements, bill, letter and note heads, lithographed from original and artistic designs, in greenish black ink. By the use of these blanks it is possible for printers to produce, with type, commercial stationery closely imitating lithographed work. These blanks will prove trade-winners in the hands of any printer with average ability.

Samples on application.

Goes Lithographing Co.

158-174 ADAMS ST., CHICAGO,

ORIGINATORS OF

PROFIT-MAKING Trade Helps.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 131 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 359 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.W., Washington, D. C., unexcelled half-tone and line engraving.

PHOTO-ENGRAVING.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market st., Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 322 Third ave.
Cleveland, 229 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Dominion Type Founding Co., later Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-736 Jayne st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri
Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

E. MENUEL & SONS, HONORABLE MENTION LONDON, 1862.
PRIZE MEDAL, SYDENHAM, 1865.
E. MENUEL & SONS, PRIZE MEDAL, LONDON, 1870.
HONORABLE MENTION, PARIS, 1878.

1611 South Jefferson Ave., ST. LOUIS, MO.

Manufacturers of **Brass Type** of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSERS, HAT TIP PRINTERS and WOOD PRINTERS.

Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

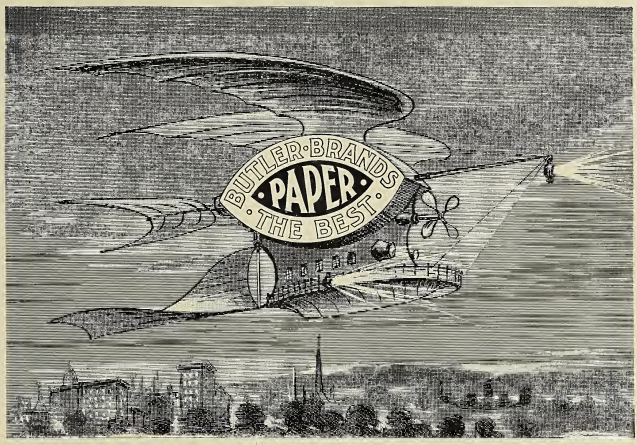
Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertisers' Agency	355
American Steel and Copper Plate Co	357
American Type Founders' Co	270, 349
Anthony, E. & H. T., & Co	351
Arabol Manufacturing Co	350
Art Student, The	356
Ault & Wiborg Co., The	Insert.
Babcock Printing Press Manufacturing Co.	352
Barhydt, Frank	259
Benedict, Geo. H., & Co	265
Binner Engraving Co	267
Blomgren Bros. & Co	264
Bronson Printers' Mchy. and Warehouse Co.	264
Brown Folding Machine Co	351
Brown, L. L., Paper Co	Cover
Buckle Printers' Roller Co.	271
Buffalo Printing Ink Works	258
Bullock Electric Manufacturing Co	356
Business Directory	362
Butler, J. W., Paper Co	249
Campbell Printing Press & Mfg. Co.	250 to 254
Carver & Swift Stamping Press Co	359
Central Paper Co	358
Challenge Machinery Co	272
Chambers Brothers Co	280
Chandler & Price Co	346
C. H. & D. R'y	356
Chicago Great Western R'y	358
Chicago Paper Co	354
Chicago Water Motor & Fan Co	337
Child Acme Cutter & Press Co	344
Coes, Loring, & Co	269
Color Printer, The	Cover
Cottrell, C. B., & Sons Co	340
Cramer, G., Dry Plate Works	280
Crutsinger, C. W	357
Delete Chemical Co	357
Dexter Folder Co	260
Dick, Rev. Robert, Estate	270
Duplex Printing Press Co	342
Eastman Kodak Co	280
Electric City Engraving Co	263
Electro-Light Engraving Co	345
Electro-Tint Engraving Co	353
Emmerich & Vonderlehr	350
Empire Typewriter Machine Co	272
Franklin Engraving & Electrotyping Co	261
Freund, William, & Sons	258
Fuchs & Lang Manufacturing Co	271
Fuller, E. C., & Co	278
Gladiator Cycle Works	274
Godfrey & Co	357
Goes Lithographing Co	362
Grand Rapids Engraving Co	345
Gray's Ferry Printing Ink Works	356
Griffin, H., & Sons	357
Hamilton Manufacturing Co	279
Harper Illustrating Syndicate	339
Harris Automatic Press Co	256
Hellmuth, Charles	350
Hercules Gas Engine Works	259
Hickok, W. O., Manufacturing Co	358
Hoke Engraving Plate Co	355
Huber, J. M	258
Illinois Central R. R	356
Illinois Engraving Co	341
Illinois Paper Co	354
Interior Conduit & Insulation Co	275
Jaenecke Bros. & Fr. Schneemann	255
Johnson, Charles Enen, & Co	Insert
Juergens Bros. Co	344
Keith Paper Co	351
Kidder Press Manufacturing Co	347
Kissinger & Lau	258
Koenig, A. W	339
Krause, Karl	352
Latham Machinery Co	276
Levey, Fred'k H., Co	345
Lovejoy Co	357
Lloyd, George E., & Co	259
Magnire & Baucus (Limited)	274
Manz, J. & Co	257
Megill, Edward L	355
Mergenthaler Linotype Co	343
Miehle Printing Press & Mfg. Co	Cover
Miller Perforator Co	355
Missouri Brass Type Foundry Co	363
Monon Route	358
Morgans-Wilcox Mfg. Co	270
Moses, Lionel	339
Munson Typewriter Co	358
National Correspondence Institute	357
New Champion Press Co	350
O'Bannon, The J. W., Co	357
Olde, P. E., Co	Insert
Osgood & Co	345
Oswego Machine Works	362
Otto Gas Engine Works	352
Paper Mills' Co	354
Pavyer Printing Machine Works	270
Parsons Paper Co	270
Pennsylvania Lines	348
Photo-Chromotype Engraving Co	357
Pope, A. W., & Co	355
Printer and Bookmaker, The	355
Profitable Advertising	356
Prouty Co., The	339
Queen City Printing Ink Co	Insert
Red Letter, The	356
Rockford Folder Co	275
Rosback, F. P	271
Royle, John, & Sons	359
Santa Fe Route	359
Scientific American	358
Seybold Machine Co	273
Sheridan, T. W. & C. B	277
Slade, Hipp & Meloy	357
Smith Perforator Co	357
St. Louis Photo-Engraving Co	339
Straeffer & Siedenburg	356
Sturtevant, Charles L	339
Union Card & Paper Co	258
Van Allens & Boughton	266
Van Duzen Gasoline Engine Co	339
Want Advertisements	338
Wells, Heber	354
Wesel, F., Manufacturing Co	258
Weston, Byron, Co	364
Wetter, Joseph, & Co	271
White, James, & Co	354
Whiting Paper Co	354
Whitlock Machine Co	268
Wild, Anton	344
Williamson-Haffner Engraving Co	357
Yates Manufacturing Co	357





INDIANS BUILD AN AIR SHIP.

Disaster is Feared when they Launch the Machine from the Cliff.

Phoenix, Ariz., May 26.—The air-ship craze has invaded the Pima Indian reservation. After a big pow-wow, which lasted many days, the young men of the tribe set to work early last week, under the direction of two of the chief medicine men, to construct an aerial navigation ship from a model found in one of the illustrated weekly papers that reaches the reservation. The ship is a canoe-shaped affair, and the propeller is a huge revolving wheel.

Charles Burnett, who arrived yesterday from the reservation, says the Indians will surely attempt to launch their contrivance from the highest perpendicular bluff they can find.—*Chicago Record, May 27.*



Imitations are Dangerous.

The poor Indian in attempting to imitate our Air Ship will surely meet disaster. He thinks anything that looks like it will do as well. He will start from a "bluff" (as the paper states), strike out, and fall flat.

Other Indians Have Started Out

with imitations of our brands with the same result—they may LOOK the same—these imitations—but

They don't do the Business

J.W. Butler Paper Company

212-218 Monroe Street, Chicago.



Contest Number One.....

. . . . . Which closes on July 31, is now under way.

We have already sent out a number of registration blanks and have received a number of entries.

Rules governing the Contest, registration blanks and competition blanks will be furnished upon application.

The Employers of all Pressmen and Feeders operating "Century" Presses should encourage them to enter this Tournament.

The awards of $60.00 and $40.00 are awaiting the Pressman and Feeder who demonstrate most successfully in Contest No. 1 the superior ***earning capacity*** and ***capabilities*** of the "Century."

If your office is not now equipped with a "Century" this is a good time to remedy the omission.



THE CHASMAR-WINCHELL PRESS,

New York, June 18, 1897.

Campbell Printing Press & Mfg. Co.
New York.

Gentlemen:--In reply to your inquiry as to my opinion of the "Century" Press No. 00, 45 x 62 inch bed, purchased some months ago, I take pleasure in saying that I regard it superior to any other press we have used; the impression is very firm, greatly reducing the time required to make forms ready.

The closeness of the register makes this press particularly valuable to us in our high-grade work employing many colors.

In running very large editions the plates show no appreciable wear, their life being increased at least 50%.

We recently printed on this press a second edition of a bicycle catalogue, using half-tone plates with delicate vignetting extending into the margins, the first edition of which was printed on another press which we regard as first-class; the comparison was decidedly in favor of the "Century."

We never run at high speed on fine work, therefore, have not had occasion to test your press in this particular, but the pressroom reports show that this machine on the highest grade work yields a much greater output than any of our other presses, and with better results.

The working of the press in our establishment substantiates all the claims you have made for it.

Respectfully yours,

A. E. CHASMAR.

The "Century" Press.



MR. A. E. CHASMAR.

The Campbell Co.

5 Madison Avenue,
NEW YORK.

334 Dearborn Street,
CHICAGO.

96 Leadenhall Street,
LONDON, E. C.

The "Multipress"

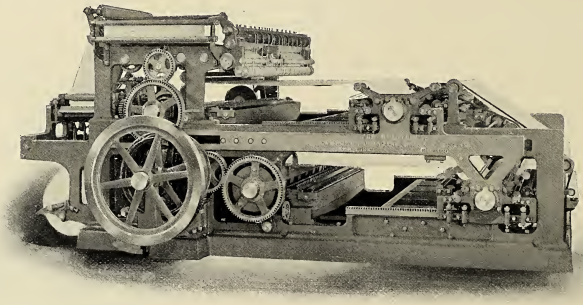
We take pleasure in presenting, for the first time, illustrations of the "Multipress." This machine has been subjected to the most exhaustive tests known to us, and has in every instance proven itself a complete success.

Its performance has been truly remarkable, and it affords us supreme satisfaction to formally add this, another success, to our line of New Era machinery.

An inspection upon the part of those who have had experience with similar machines will disclose the fact that in the "Multipress" the eccentricities of other type-printing Web presses have been entirely eliminated, and instead is to be found absolute surety of action.

The "Multipress" has been designed and is built upon the same high plane of construction and efficiency as the "Century" and "New Model," and without doubt will exceed our claims, as they have done.

We ask that you compare it with other similar machines and note the compact, sturdy simplicity which denotes the hand of the professional press builder.



THE "MULTIPRESS" PRINTS FOUR, SIX OR EIGHT PAGED PAPERS FROM ORDINARY FLAT FORMS OF TYPE AT THE RATE OF 5,000 TO 6,000 PER HOUR.

NOTE.—Two-paged supplements to make up a ten-paged paper may be run when desired, and bobtail sheets also, consisting of three, five or seven pages.

The construction and general design of the "Multipress" is vastly superior to that of other similar machines. As a whole it is heavier; its parts are fewer, yet stronger, and its motions more precise. The path of the web under strain is shorter, and there are fewer angles about which the web has to be drawn. In it more time is given to the shifting of the web, which occupies two-thirds of each printing stroke, while in other machines it is limited to one-half, for which reason alone the "Multipress" is capable of a higher sustained speed and will run with a less expensive grade of paper.

The greater period of time allowed the shifting of the web between impressions enables us to employ a gentle motion, which is much easier upon the paper than the jerk which is necessary in other presses of this nature. Besides, with our method of shifting (which is patented) the web may be run taut, which insures a degree of register absolutely impossible with any other press of the kind yet built.

Unlike other machines, tapes are not used to make the first and second folds, and, indeed, the sheet remains attached to the web until *after* the paper is pasted and folded into four, six or eight page form, whereupon, and *not before*, it is cut off. This feature will be recognized as of inestimable value by those who have handled the complicated

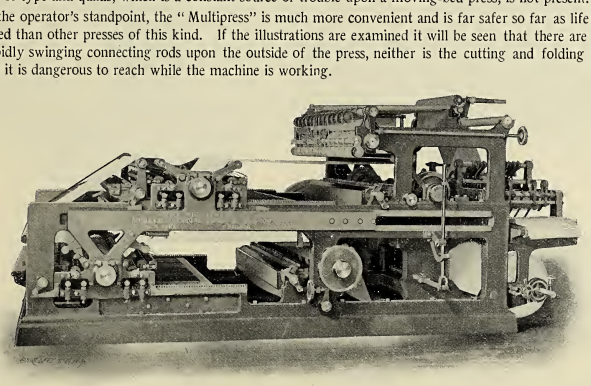
tape folders which are a necessity with other Type Web presses, and which compel frequent stoppage throughout the printing of every edition. Moreover, this method of collating, pasting, folding and cutting *produces a paper which is exactly identical in appearance with the Metropolitan dailies* and in no sense resembles the provincial papers.

The paper is open top, bottom and sides, and is free from notches or connections which compel the reader to tear it open by hand.

The wearing out of type so widely complained of in existing machinery, we have completely avoided by the special construction of our cylinder and by gearing the cylinder to the bed *at both sides.*

Further, as the beds do not move, but are stationary parts bolted firmly to the framing of the machine, the working up of type and quads, which is a constant source of trouble upon a moving-bed press, is not present.

From the operator's standpoint, the "Multipress" is much more convenient and is far safer so far as life and limb are concerned than other presses of this kind. If the illustrations are examined it will be seen that there are no crank gears or rapidly swinging connecting rods upon the outside of the press, neither is the cutting and folding done in a place which it is dangerous to reach while the machine is working.



A point of particular advantage which should not be overlooked is the fact that the lower bed is *not* beneath the other, but with the cylinder moved back *is completely accessible from above.* This feature is invaluable to quick and correct work in placing and planing the lower form.

As space is limited, it is impossible to set forth all the particular features which render the "Multipress" vastly superior to the other machines in use, but upon application we shall be pleased to show the "Multipress" in operation and to describe a large number of other advantages which we have not related.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

96 Leadenhall St., London, E. C.

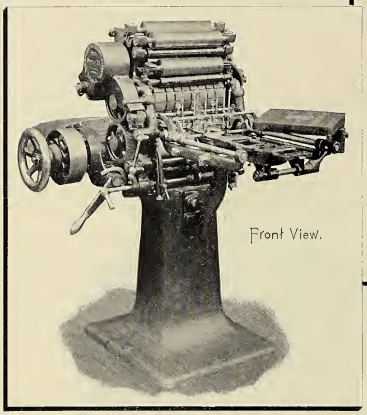
BEWARE!---We Shall Protect Our Patents.

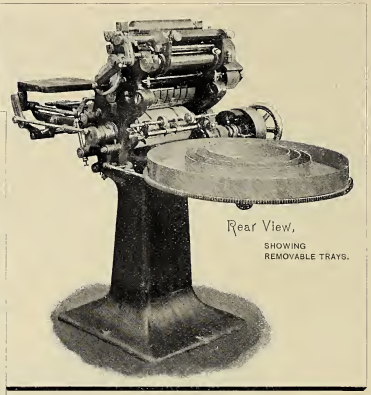
The patent No. 376,053, which has been upheld by the courts, covers until 1905 any Web Perfecting press having Reciprocating Cylinders which print on both their forward and backward strokes from Flat Forms of Type.

We shall hold ***every user*** of a press of this description personally liable for his infringement, as in the case of Messrs. Marden & Rowell, of Lowell, Mass., just ended, in which the courts stopped the infringing (Duplex) press until the users had paid our demand of $2,500 in cash.

We spend large sums annually in developing inventions and in securing patents upon them, and we shall permit ***no single case*** of infringement to escape the just penalty which the law provides in such matters.

Nothing Succeeds Like Success!





For full particulars of a press that feeds itself and prints envelopes (on either side), card stock, tags (singly or in gangs), blotters and box blanks, at a guaranteed speed of 5,000 per hour, address

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO, U. S. A.

THE THORNE

is the only Mechanical Type Setter producing Composition and Distribution at one and the same time

. . . On One Machine

by the use of individual types

Results equal if not superior to hand work, and allowing of

CHEAP AND RAPID CORRECTIONS.

A machine for the Newspaper or Book Office at a moderate price and on reasonable terms.

SEND FOR CATALOGUE.



Thorne Type Setting Machine Co.

34 Park Row
New York

139 Monroe St.
Chicago



JAENECKE BROS.
AND
FR. SCHNEEMANN,

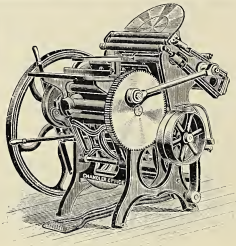
Nos. 536-538 Pearl Street, New York, make Inks for printing black or in colors, upon *any material* by *any process.*

Our facilities for making INKS OF ALL KINDS are unexcelled, and an uninterrupted experience of more than half a century, during which we have kept in close pace with the advancements in the art of printing, enables us to furnish our products of correct and uniform quality and at moderate prices.

SPECIMEN BOOK AND CATALOGUE WILL BE SENT ON APPLICATION.

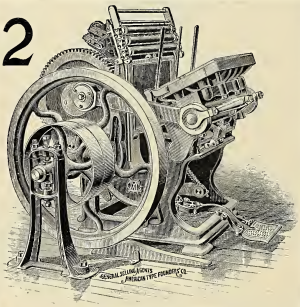
A Matchless Trio!

1



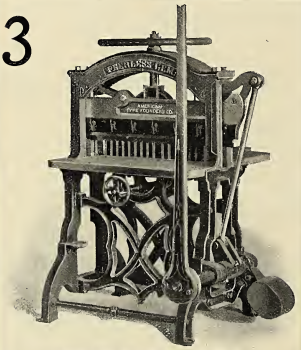
CHANDLER & PRICE GORDON.

2



GALLY UNIVERSAL PRESS.

3



PEERLESS-GEM PAPER CUTTERS.

The Rock-Ribbed Facts about them:

1 IT IS NOT A QUESTION OF OPINION—IT'S a settled fact, proved in over 8,000 instances, that the very best all-round press for the majority of printing offices is the CHANDLER & PRICE GORDON. Every user will recommend them. They are sold by the American Type Founders' Company at prices very close to cost.

2 THE BEST PRINTERS NEED THE BEST press. The GALLY UNIVERSAL bears the same relation to other job presses that the highest grade cylinder does to the ordinary drum cylinder. You can get along with another style of press but you positively cannot do the finer grades of work—cut, color, half-tone and three-color process—on any other type of press. The whole story of an ordinary press can be told in a paragraph, it would take a page of *The Inland Printer* to enumerate briefly the superior points of the Universal. For what you get and what it does, it is the cheapest of all job presses.

3 WE RECOMMEND THE PEERLESS-GEM CUTTERS. They combine all the good points of all other lever cutters with superior leverage—which means *easy* cutting—greater strength and durability, and perfect accuracy. So many are sold that the prices are as low as asked for inferior cutters. The 23-inch lists at $100; 25-inch, $125; 30-inch, $175; 32-inch, $200—but the selling prices are much lower.

3 Safest Purchases!

Why buy the Second Best when the Best costs no more?

GENERAL SELLING AGENTS:

AMERICAN TYPE FOUNDERS' CO.

....SEE LIST OF BRANCHES ON OPPOSITE PAGE....

BEST OF EVERYTHING FOR THE PRINTER.

American Type Founders' Company

Sells at Manufacturers' Prices!

CARRIES IN STOCK AT ALL ITS BRANCHES
THESE LEADING LINES:

HAMILTON'S WOOD GOODS.....
These have a world-wide and merited popularity.

WESEL'S GALLEYS, CHASES, STEREOTYPE BLOCKS AND TOOLS All unsurpassed for accuracy, strength and finish.

GOLDING'S PRESSES AND PRINTERS' TOOLS
Distinguished for special and valuable features, originality and utility.

If there were any better goods we would have them.
We buy the Best and so should the Printer, especially when the inferior costs as much.

American Type Founders' Co.

NEW YORK, Rose and Dunne Sts.
BOSTON, 150 Congress St.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.

BUFFALO, 83 Ellicott St.
PITTSBURG, 323 Third Ave.
CINCINNATI, 13-17 Longworth St.
CLEVELAND, St. Clair and Ontario Sts.

CHICAGO, 139-141 Monroe St.
ST. LOUIS, Fourth and Elm Sts.
MILWAUKEE, 376 Milwaukee St.
MINNEAPOLIS, 24-26 First St., South.

SAN FRANCISCO, 405 Sansome St.
KANSAS CITY, 533 Delaware St.
DENVER, 1616 Blake St.
PORTLAND, Second and Stark Sts.

BUY FROM OUR NEAREST BRANCH.

ESTABLISHED 1861.

Designs for all purposes.



"Engraved by THE Franklin"

IN OTHER WORDS:

PERFECT PRINTING PLATES.

MORE DETAIL,
MORE DEPTH,
MORE CONTRAST,
MORE SATISFACTION,

Hence More Money

TO THE PRINTER OR PUBLISHER.

SAMPLES.....
FOR THE ASKING.

HALF-TONE FROM WASH DRAWING.

ARTISTIC CATALOGUE ILLUSTRATIONS FOR EVERY LINE OF BUSINESS.

Franklin Engraving & Electrotyping Co.

341-351 DEARBORN ST. CHICAGO FRANKLIN BUILDING.


J. MANZ & CO.
DESIGNERS, ENGRAVERS AND ELECTROTYPERS.
THE LARGEST
ENGRAVING ESTABLISHMENT
IN THE WORLD
150 SKILLED ARTISTS AND ARTISANS
195 TO 207 SO. CANAL ST.
AND
160 ADAMS ST.
CHICAGO.
J. MANZ CHICAGO

FINEST HALF-TONES
at LOWEST PRICES

HIGH-CLASS
DESIGNING
A
SPECIALTY



Electric City Engraving Co.
507-509-512-515
WASHINGTON ST. BUFFALO N.Y.



A BINNER PLATE.

(Note its Printing Qualities.)

Binner's EIGHTEEN-STORY CREATIONS sent free upon receipt of five 2c. stamps for Modernized Advertising or Binner Poster.

BINNER ENGRAVING CO.

FISHER BUILDING, CHICAGO.

George E. Sanborn

347 and 349 Dearborn Street

CHICAGO

WESTERN AGENT FOR

The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

MANUFACTURERS OF

Paper Cutting Machines

and ***Machinery*** *for*

Bookbinders and Printers

F. L. MONTAGUE, Eastern Agent, 30 Reade St., New York.

ALSO

Western Agent for **F. L. MONTAGUE & CO., New York**

MANUFACTURERS AND DEALERS IN

Elliott Thread Stitching and Tying Machine
Wire Stitching Machines and Wire
Paper Folding Machines
Paging and Numbering Machines
Ruling Machines, Signature Presses
Paper Box Machinery, Etc.

LONG DISTANCE TELEPHONE, "HARRISON 541."

YOU HAVE HEARD OF US. WE ARE ONE OF THE BIG FELLOWS.

F. C. MUGLER.
C. E. BONNER
PROPS.

TELEPHONE
2792.

GENERAL ENGRAVING CO.

GENERAL ENGRAVERS



193
Champlain St.
Cleveland,
Ohio.

RE-ETCHED HALF TONES
ZINC ETCHINGS
WOOD ENGRAVING
LITHOGRAVURES
3-COLOR HALF TONES
ELECTROTYPING.

If interested, send for Prices. NEW LITHOGRAVURE CATALOGUE just out.


Striking Creations For Advertising purposes —
A STRONG POINT WITH US. LET US SERVE YOU.
Electro-Tint Engraving Co.
Half-Tone,
Zinc Line Work,
Three-Color Process.
Designers and Engravers by all methods,
723 Sansom St., Philadelphia.
A large assortment of interesting Art Subjects for Calendars, Frontis-plates, etc., kept in stock; also a growing line of Stock Ornaments. Specimens free—send for them.



PLATES ENGRAVED BY THE PHOTO-CHROMOTYPE ENG. CO. PHILA., PA.

DUPLICATES FOR SALE, VARIOUS SIZES.

PRINTED IN THREE COLORS WITH INKS MADE BY

THE AULT AND WIBORG COMPANY,



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

P. S. Pease & Co.,
Detroit, Mich.

Cleveland Paper Co.,
Cleveland, Ohio.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Geo. B. Stadden,
Minneapolis, Minn.

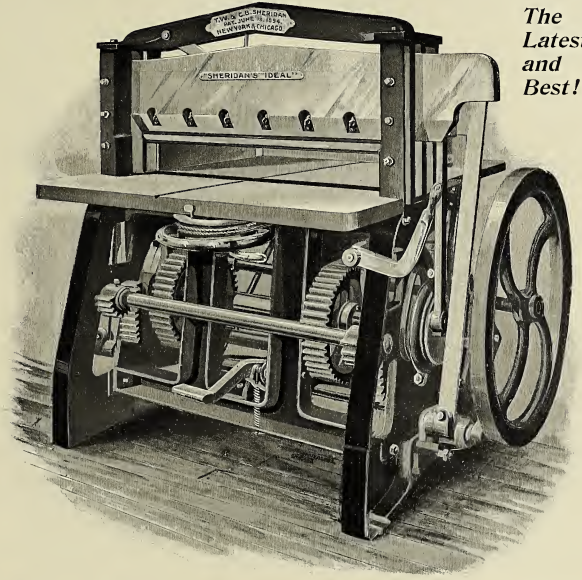
B. M. Wood,
Dayton, Ohio.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*

Sheridan's Ideal



The Latest and Best!

THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.

Works—Champlain, N. Y.

4–2

L. L. Brown Paper Company, Adams, Mass., U. S. A.

..... MAKERS OF .....

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS' LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.

Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER IN THE UNITED STATES, AND THE INCREASING DEMAND FOR THESE PAPERS FOR DRAWING, WATER-COLOR PAINTING, CORRESPONDENCE, AND SPECIAL BOOK EDITIONS, GIVES AMPLE EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

J. W. Butler Paper Co.
212-218 MONROE ST., CHICAGO,
are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.

PHONE·1700·MAIN·

GEO·H·
BENEDICT & CO
ENGRAVERS
ELECTROTYPERS

175-177
CLARK
STREET
CHICAGO



FACILITIES
AND CAPACITY
UNEXCELLED.



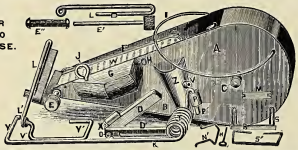
A Record Breaker!

ONE HUNDRED MACHINES,
in use *twelve years,* have cost $500 for repairs, an average of $5 per machine.

Brown Folding Machine Co.
Erie, Pa.

DICK'S SEVENTH MAILER.

OVER 8,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.



VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.

Paper Cutter Knives....

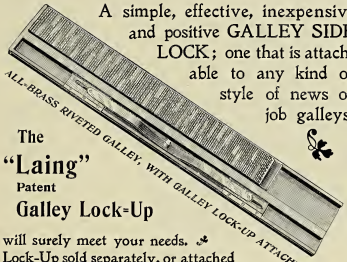


ESTABLISHED IN 1830.

No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

Loring Coes & Co.
WORCESTER, MASS.

Just What I Have Been Looking For—



A simple, effective, inexpensive and positive GALLEY SIDE LOCK; one that is attachable to any kind or style of news or job galleys.

The **"Laing"** Patent **Galley Lock-Up**

will surely meet your needs. Lock-Up sold separately, or attached to any style galley, patent lined or all brass. Send for circular and discount.

MANUFACTURED BY

F. WESEL MFG. CO.

Printers', Electrotypers', Stereotypers' and Bookbinders' Machinery.

Office and Warerooms:
82-84 Fulton Street, cor. Gold,
NEW YORK.

Factory—BROOKLYN, N. Y.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.

RAVELSTONE

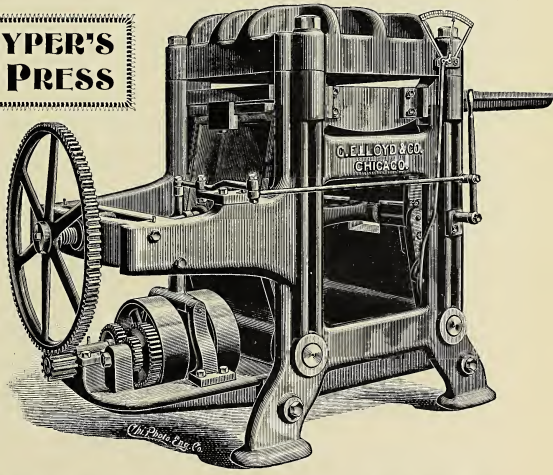
RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.

WESTLOCK

WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

ELECTROTYPER'S POWER PRESS



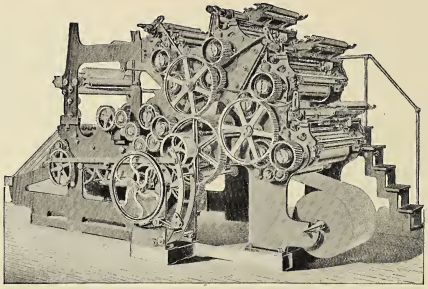
References:

J. MANZ CO., . . . Chicago, Ill.
RAND, McNALLY & CO., . " "
A. N. KELLOGG NEWSPAPER CO. " "
THE WERNER PRINTING CO., Akron, Ohio.
WOODWARD & TIERNAN, . St. Louis, Mo.
C. I. HOOD & CO., . . . Lowell, Mass.
CENTRAL ELECTRO. & ENGRAVING CO., Cleveland, Ohio.
QUEEN CITY ELECTROTYPE FOUNDRY, . Cincinnati, Ohio.

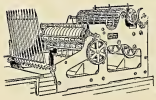
Send for full Description and Catalogue.

GEO. E. LLOYD & CO., 202-204 South Clinton Street, CHICAGO, ILL.

SPECIAL PRINTING MACHINERY.



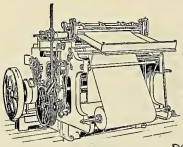
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

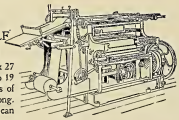
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





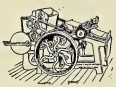
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



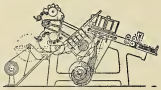
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



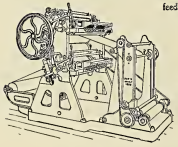
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



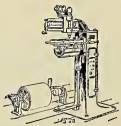
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.


One Operator.


No Teams.


No Pi.


No Smashed Type.


No Rival.


Book Work.


Adjustable Molds.


New Faces.


Any Language.


Agate to Small Pica.


Accents in Stock.


Border Matrices.

IT is the aim of every printing office to reduce expenses as much as possible, consistent with good work. New and improved machinery is constantly required in order to keep up with the times. Typesetting machines are an important factor in all well-regulated printing offices. That machine which permits of the widest range of adjustment on all classes of work should commend itself to every printer wishing to be up-to-date.

The Linotype

is now used in over four hundred printing offices and one machine does the work of four compositors. The most experienced printers wishing to do newspaper, book or job work use this machine, and the State printing of New York, Kentucky, Pennsylvania, Colorado, and other States, is accomplished by the aid of The Linotype. If you are in doubt as to whether The Linotype is suitable for your office, write to or call on

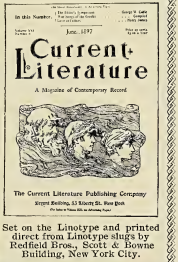
Mergenthaler Linotype Company,
Tribune Building, New York City.

P. T. DODGE, President.

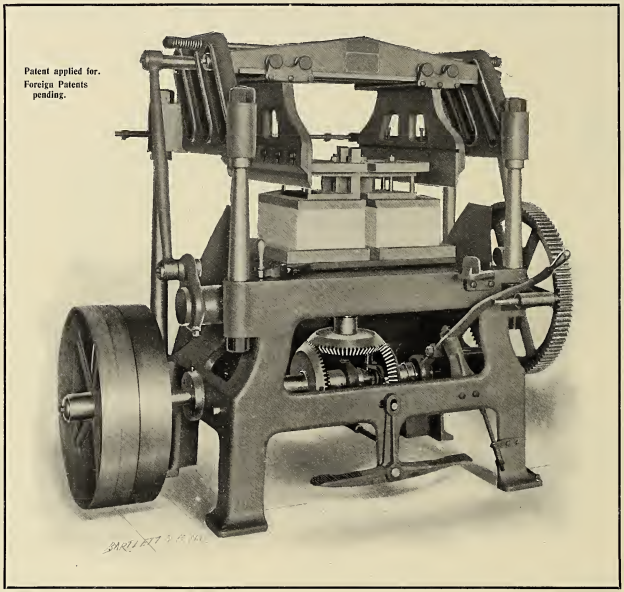


Set on the Linotype and printed direct from Linotype slugs by the Cheroury Printing & Publishing Co., 17 Vandewater Street, New York City.





Set on the Linotype and printed direct from Linotype slugs by Redfield Bros., Scott & Bowne Building, New York City.

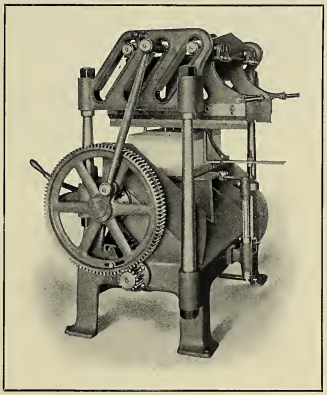


THE SEYBOLD
DUPLEX TRIMMER

Cuts Two Edges at Once.

It is a machine without a weak spot and brim full of new ideas thoroughly tested.

Don't consider one unless you wish to enormously increase the output of your operator.



DO YOU REALIZE WHAT TRIMMING TWO EDGES AT ONCE MEANS?

It means two cuts to trim four sides with only one turn of the table.

The Duplex turns out work with a nicety and exactness before impossible with one knife.

If there are differences in the cost of machines, there are still wider differences in their earning powers.

If you have an eye to economy, the hitherto unheard of records the Duplex is making will interest you.

THE SEYBOLD MACHINE CO.

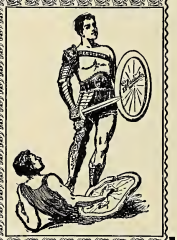
Makers of Machinery for Bookbinders, Printers, Lithographers, Paper-Box Makers, Paper Mills, etc.

DAYTON, OHIO, 53-55 Louie Street.

NEW YORK CITY, No. 1 Reade Street.

CHICAGO, Monadnock Building. ST. LOUIS, 406 North Third Street.

THE HIGHEST ACHIEVEMENT OF THE CYCLE BUILDERS' ART.



Gladiator Bicycles

Gladiator,.. $85
Spartacus,.. $65
Commodore, $40
(Youth's)

They need no better recommendation than the satisfaction they give. All strictly High-Grade and fully guaranteed.

Gladiator Cycle Works

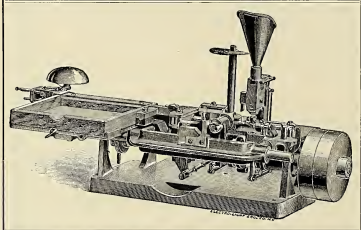
109-11-13-15 West 14th St.

Send for Handsome Art Catalogue—FREE.

...Chicago.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE. NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited, 44 Pine Street, New York.

PRINTING and EMBOSSING At ONE Impression

STEEL DIE PRINTING is the highest style of the art.
There is money in this line as well as merit.
Our Stamping Press is a perfect piece of mechanism, producing high-grade work at a large profit.
Write for our new catalogue.

CARVER & SWIFT
STAMPING PRESS CO.
25 N. 7th St., PHILADELPHIA, PA.

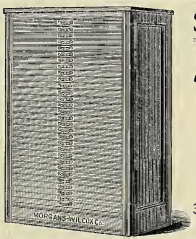
Selling Agents:
VAN ALLENS & BOUGHTON,
17-23 Rose Street, New York.

LEADING SPECIALS.

2-Quire Box of Embossed Paper with Envelopes at 45c.
5-Quire Box of Embossed Paper with two-letter Monogram and Envelopes at $1.25
SEND FOR CIRCULARS.

ENGRAVED Wedding Invitations, Announcements, At Homes, in the most approved forms. Lowest Prices.
Calling Cards, Monogram Stationery.
STEEL DIE EMBOSSED Letter-Heads, Envelopes, Catalogue Covers, etc.

WM. FREUND & SONS,
Write for Samples and Prices. *155 State St., CHICAGO.*



Save Floor Space!

Steel-Run Cabinets.

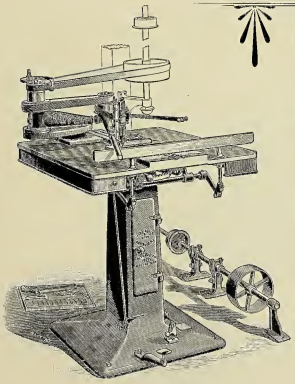
STRONGEST,
NEATEST,
MOST COMPACT.

30 Cases in Space of 20.

MORGANS-WILCOX CO., Middletown, N. Y.

There are Several Reasons

Why it is to the advantage of Engravers to use our Machines.



London Agent:
P. LAWRENCE, 63 Farringdon Road, E. C.

IN THE FIRST PLACE, they are the outcome of many years' practical experience, both in handling and making machinery of this type, which means a great deal.

SECONDLY, their construction is such that not only do they work rapidly and well in the beginning, but they continue to do so, running steadily, year in and year out, as only machines that are first-class in every respect can run.

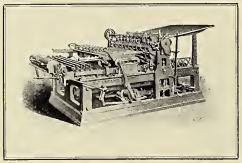
THIRDLY, particular attention has been paid to convenience in operating. There are a great many matters of detail about machines of this sort which, if developed on the right lines, make a wonderful difference in results. Our machines are noted for perfection of detail as well as for general merit of design.

John Royle & Sons,

PATERSON, N. J., U. S. A.

The Superiority of the Whitlock New Crank Bed Movement

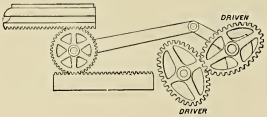
OVER ALL OTHER NEW MOVEMENTS LIES IN THESE POINTS:



It is so simple—the pressman need study nothing about it except the location of the oil holes—it does the work.

It is constantly in gear—no sudden entrance of gears before they operate—no slides—no springs—it works by simple, connected gearing.

It is long tried and durable as to those features which carry the bed backward and forward. The speed gears—two elliptical broad-faced gears (see cut)—form the sole novelty of the movement, and these we have tested and *know all about.*



It is smoother and slower over centers—by great odds smoother than any other—40 per cent less strain around ends.

We guarantee the swiftest, smoothest and most durable Bed Movement extant.



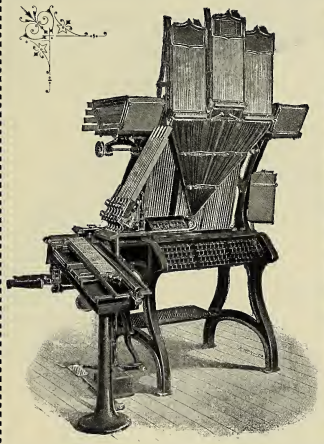
THE FOLLOWING SIZES ARE NOW ON THE MARKET:

No. 000—4-Roller, Bed 45 x 62, Type 40 x 58, Speed 1,620
No. 1—4-Roller, Bed 35 x 47, Type 30 x 44, Speed 2,040
No. 2—4-Roller, Bed 29 x 42, Type 25 x 38, Speed 2,200
No. 3—2-Roller, Bed 27 x 40, Type 23 x 36, Speed 2,600
No. 5—2-Roller, Bed 27 x 31, Type 22 x 28, Speed 3,000

Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52, Type 34 x 48, Speed 1,920.

The Whitlock Machine Company.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.



THE EMPIRE TYPESETTING MACHINE.

It is the Best on the Market.
It is Simple in Construction.
There is No Limit to its Speed.
A Printer can Run it.
No Machinist required.
Saves 50% of Composition Bills.

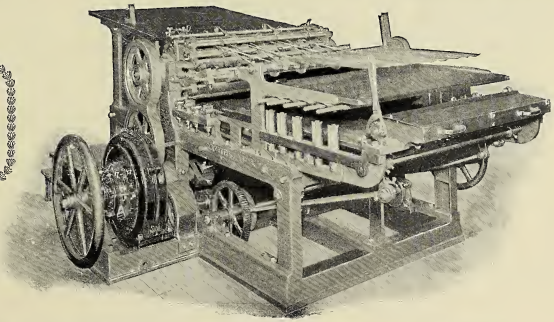
Send for Illustrative and Descriptive Catalogue and Prices.

EMPIRE TYPESETTING MACHINE CO.
203 Broadway, NEW YORK.

Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

The Leader of all Bond Papers.

A Paper that Will Withstand the Ravages of Time.
Made from New Rag Stock. Free from Adulteration.

Magna Charta Bond

Perfectly Sized. Long Fibre.

All Finished by Plating.

Size.	WHITE.
17 x 22.	12, 14, 16, 18, 20, 24 lb.
17 x 28.	16, 20, 24, 28 lb.
19 x 24.	16, 18, 20, 24, 28 lb.
22 x 32.	32, 40 lb.

Size.	BLUE.	CRUSHED.*
17 x 22.	16, 20 lb.	16, 20 lb.
17 x 28.	20, 24 lb.	20, 24 lb.
19 x 24.	20, 24 lb.	20, 24 lb.

*In white only.

Manufactured by

RIVERSIDE PAPER COMPANY,

Holyoke, Mass.

Design submitted by Herman G. Loehlin, with Methodist Book Concern, 150 Fifth Avenue, New York, in the Riverside Paper Company's advertisement competition, conducted by The Inland Printer Company, Chicago.

A handsome pamphlet containing the 148 complete full size designs, with embossed cover, will be sent, express prepaid, by The Inland Printer Company, on receipt of 50 cents. This book presents a wonderful display of ingenuity in advertisement typesetting, and should be in the hands of all in any way interested in advertising.

SPEAKER SERIES IN WOOD.

Write for Particulars.

Polhemus Cabinets

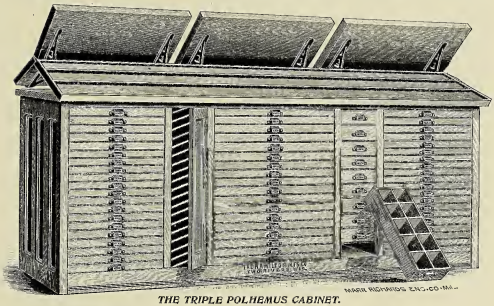
Are the Leaders of all Cabinets.

THEY save space and time, and are therefore Money Makers. We make them with Steel Runs and that saves another 25 per cent.

You can't afford to ignore these facts.

Doesn't this mean anything to you?





THE TRIPLE POLHEMUS CABINET.

Sole Manufacturers of
"NEW DEPARTURE" CASES.
POLHEMUS CABINETS.
PATENT CUTTING STICKS.

The Hamilton Mfg. Co. Two Rivers, Wis.

Makers of

Wood Type

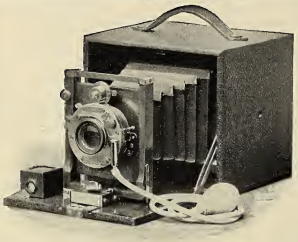
and Printers' Furniture

OF SUPERIOR QUALITY.

THE unprecedented demand for our goods in all parts of the world is conclusive evidence that they are RIGHT.

OUR POLHEMUS CABINETS, fitted with Steel Runs and "New Departure" Cases, represent the highest grade and most economical cabinets ever offered to the trade. They are carried in stock and sold by all leading supply houses. Ask for them. Look for our stamp—

IT IS A GUARANTY OF EXCELLENCE.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.

Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

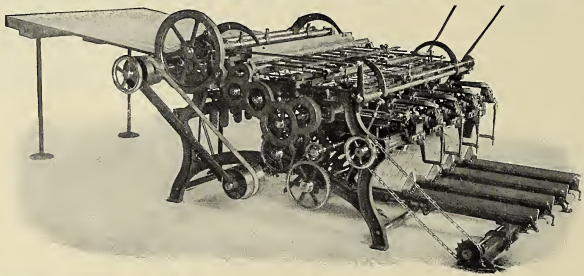
Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,

ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

Fifty-Second St., below Lancaster Avenue,

PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.



Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.

THE LOOP, GEORGETOWN, COLORADO.



Photo by Stein, Chicago.

THE TAMBOURINE GIRL.

Copyright, 1897, by The Inland Printer Company.



A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XIX—No. 4. CHICAGO, JULY, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

THE PROPRIETOR BECOMES A TOURIST.

NO. I.—BY A. K. TAYLOR.



H, YES, he would do it. No reason in the world why he shouldn't if he wanted to. Hadn't had any fun for a long time and now was a grand chance; so he decided without further delay.

He was John Manfield, printer—in fact, an employing printer in comfortable circumstances, a master of his calling. What he decided to do was to become a tramp printer—a tourist. I said above that he was an employing printer in comfortable circumstances. For fear that that statement might not meet with ready credence, I will further explain that he had been in business for himself for a number of years, and not having made much headway in this world's goods, had kept at work in a half-hearted sort of way, just getting a fair living out of his business, when, by the death of a relative, he came into the possession of some money. With a portion of this money he refitted his plant, and profiting by the experience of former years and with the advantage of a working capital he so reorganized and rejuvenated his business that it was turned into a paying investment, and was working smoothly in a business-like way when the proprietor left his office in the hands of his cousin, who was identified with him in the management, and taking a goodly amount of money out of bank, went forth to see the world from the standpoint of the tramp. With this prefatory explanation I will withdraw after introducing Mr. John Manfield, printer, who will tell the story of his travels in his own words.

The first place I stopped after leaving home was a good distance away, where I thought that I would not be known. It was in St. Louis. I arrived there at 9:30 at night, and went to a first-class hotel, where I had supper, and then went to bed. In the morning after breakfast I took my grip containing my disreputable outfit, and looked around to find a place where I could change my clothes in order to appear as a tourist in good standing. I did not think it advisable to do this at my hotel. Such a place was offered by a barber who had bath-rooms also, and in order to avoid suspicion I gave him an insight into my plans, and a sufficient amount of money for the privilege of using his rooms every day of my stay in the city to convince him that I was traveling incog.

When I had effected the change I surprised even myself. I was a tramp in the last stages. The only thing lacking was the usual two weeks' growth of beard, but I concluded that time would remedy that defect, so I went forth to search for work. I had so often heard the story told by tourists in want of a job that I had no trouble at all in remembering the formula. I first tried an office on one of the side streets. Here the whole business was done in one room. A dirty looking specimen of a boy was kicking off a job of dodgers on an eighth medium. In answer to my question he announced that the boss was out and he didn't know when he would be back. But I might call again in the afternoon.

The next place I stopped I had better fortune. I only asked for enough work to pay for a square meal, and was rewarded by being taken on as long as their rush lasted. I was put to work throwing in a case, as I was in the composing room. The quad box was about half full of pi, broken leads, etc. I came near getting discharged for wasting

valuable time by trying to sort it out and put my case to rights. The man who by general consent seemed to be the foreman, although I never found out how he should have acquired that honor, told me that the sooner that I got to work the better. The case was good enough for him, and he guessed that it would do for me. I somewhat appeased his wrath by getting up a fair string of clean proof.



POSTER DESIGN BY THOMSON WILLING.

When noon came I was advanced enough money to get my dinner, but I didn't like the idea of going to a respectable restaurant in my disreputable attire, nor did I like the idea of eating at the fourth-rate restaurants which my kind usually frequented, so I bought some fruit at the corner stand and returned to the office a half hour before work began.

I wandered into the pressroom to look around. One of the feeders was eating his dinner. I picked up a sheet on one of the job presses; it was a professional corner on a packet note-head, linen paper. Although a black Gothic letter, it was running woefully gray. "Don't look very black, does it," I remarked to the feeder. "No," he replied, "but it's the blackest you can get it to look on linen paper," he said, as he added unto himself a large section of pie. "Bad ink?" I inquired. "Oh, the ink's all right; but black ink is always gray on rough paper," upon which statement he rested his case. I looked at the rollers and found them larger than the gudgeons, so that the type sunk into them instead of lightly touching them. I took a pair of shears and cut four or five strips of cardboard and pasted them on the bearers until I had gotten them the right height, and very materially improved the appearance of the job. A few days later I was rewarded by receiving an old pair of pants, somewhat better than the ones I was wearing, as a mark of appreciation from the feeder I had befriended. I wore them the rest of my stay at that office, but reserved my older pair to inspire sympathy at the hands of those from whom I would seek employment.

The pressfeeder didn't grasp the principle of my work on the press with the misfit rollers, for one day he showed me a sheet worked in fairly good ultramarine blue and said that he had pasted so much cardboard on the bearers that it bore the impression off the form, and still he couldn't match the copy in color, which, by the way, happened to have been printed in bronze-blue. He seemed greatly relieved when I explained matters to him.

Written for THE INLAND PRINTER.

CHANGES FROM COPY BY PROOFREADERS.

BY F. HORACE TEALL.

SOME years ago Mr. Charles Colburn, formerly Secretary of Typographical Union No. 6, told the writer a story of the time when he read proof on the New York *Tribune*. Mr. Charles A. Dana was then one of the editors of that paper. One day he was annoyed at finding that something appeared in print different from what he had written, and told Mr. Colburn very emphatically that his copy must never be changed. The very next day Mr. Dana wrote a sentence that simply could not be left as it was written, and on its submission to him he had to acknowledge that his instruction to follow copy invariably must be modified, in the letter at least, though the spirit of the order was not and could not be properly held to forbid changes where they were plainly compulsory. Probably Mr. Colburn knew this latter fact as well as any one could know it, but he was sufficiently diplomatic to perceive the advantage of a distinct mutual understanding.

Two facts are clearly illustrated by this occurrence. Editors are commonly and very properly averse to having liberties taken with their work, and the proofreader should be — as he generally is — very cautious in this matter. But even the most careful editor sometimes sends manuscript to the printer in which there are errors of accident, too evident to be anything but errors, and in these cases the proofreader who does not correct them is remiss in his service.

So far our proofreader is left "between the devil and the deep sea," or, in the words of a suggested amendment to bring the saying up to date, "between the bicycle and the trolley." He must not take liberties in the way of changing, and he should make changes when they are really necessary. This is not truly paradoxical, however. It

merely constitutes a clear statement of fact, with natural limitation. A solution of the difficulty involved, so that conscientious work might be done by the reader, without fear of misunderstanding or of incurring unjust censure, would be highly advantageous, but seems impossible, because of the vast amount of detail in question, and most largely because of the many differences of opinion that exist with reference to correct diction. Here seems to be the point least easily decided. When should to say, they result sometimes from obfuscation of the editorial mind. They occur mostly when the logical subject of the verb consists of a number of words, especially when the word just before the verb is a noun. In some cases of involved locution it is not so easy to decide whether a singular or a plural verb is required. When this is so, especially if the reader is not fully prepared to state instantly and clearly his reason for change, the safe procedure undoubtedly consists in following copy. Let



Photo by Pach Bros.

CATTLE.

From painting by Rosa Bonheur, in the Metropolitan Museum of Art, New York.

the reader leave the words just as he finds them, and when should he change them? It would take a book to give an answer to this question for every possible occurrence, but even what is possible in the scope of our article may be sufficiently suggestive to be useful.

Probably no point of diction is more generally agreed upon than that a singular noun should be accompanied by a singular verb, and that plurals should be similarly associated. Violations of this are not uncommon in print, however, and, strange him be qualified to distinguish between instances of mere *lapsus calami* and those of possible or probable difference of opinion between himself and the editor, and in the one case change and in the other follow copy, and he is safe in either case.

An editor on an evening paper recently wrote a head-line, "Indian and Other Legislation which were Included." No really competent proofreader would allow this to pass uncorrected, unless as pure accident, for it is one of the clearest cases of conflicting numbers. It was legislation that *was*

passed, and the inclusion of various kinds in the logical subject does not alter the grammatical subject in number. It is an anomaly that one who can write such bad grammar can be a responsible editor, but he who did it is a successful editor, and he mixes his numbers in this way frequently. Another instance of this kind was the sentence in a prominent literary paper, "Almost nine months were devoted to the printing." Beyond question, "almost nine months" is simply one period of time, and should have the singular verb. On the contrary, there is considerable difference of opinion with reference to the grammatical number of such a subject as "nine months," some considering it merely a single period of time, as it surely is logically, and others insisting upon preserving the grammatical agreement of mere form. Many other expressions like that just mentioned may be placed in the same category of disagreement. Such, for instance, is the naming of a sum of money in words the last of which is plural, as "dollars," in which case it is not uncommon to find insistence upon the use of a plural verb, as if a number of individual dollar coins were meant, which is seldom true. When the proofreader is allowed to decide these matters without question, as he might well be if his competency is fully ascertained, all is well; but if this be not allowed, as it commonly is not, he should seek assurance that the editor or writer knows his own mind on the subject and act accordingly.

When we come to advertisements, in such matters as grammatical agreement, as well as in all other details of language, the way is easy for the proofreader who recognizes the fact that customers must be humored, for he can mostly pass an exact reproduction of errors of all sorts from copy. It is true that many newspaper publishers announce a policy of editing advertisements, but advertisers' whims have to be allowed full sway in the majority of establishments. One newspaper is prominently in mind as this is written whose publisher makes a special point of editing advertisements, in which nevertheless very bad use of words, and bad spelling as judged by the system of the paper, must be allowed if the advertiser wishes it. Here is an instance. Advertisement copy read as follows: "The international race from Paris to Marseille and back, for horseless carriages, were won," etc. The proofreader altered this to "Marseilles" and "was"; the advertiser, on a proof sent to him, changed it back to agree with copy, and it was so printed. Now, the name "Marseille" was right enough if wanted, being the French form; but it would be better for all concerned within the establishment if the proofreader could correct such an expression as "the race were won," and be sure that thus he was doing right. Otherwise he may be censured at almost any minute for doing just what such occurrences teach him to do, and lead him to judge that he is expected to do.

These instances are typical of common experience, and may afford a good hint of the reader's safest course — namely, to change when copy is very plainly wrong, but to be careful not to take liberties.

Written for THE INLAND PRINTER.

ELECTROTYPING — THE BATTERY.

NO. II.—BY C. S. PARTRIDGE.

ELECTROTYPING as applied to the manufacture of printing plates may be briefly described as follows: A mold of the object to be copied is taken in beeswax and suspended together with a plate of copper in an acidulated solution of copper sulphate. The mold is attached to the negative pole of a battery or dynamo and the copper plate to the positive pole. The electric current passing through the bath decomposes the solution and sets the copper free on the wax mold, depositing it in an unbroken sheet. When the copper shell has become of sufficient thickness it is removed from the mold, strengthened with a backing of soft metal, straightened, shaved, trimmed and blocked, and is then ready for the printing press. As thus described the process is apparently a simple one; but it is, in fact, an art which demands a high degree of manipulative skill and the closest attention to detail.

The electric current which makes the electrotype possible must be of a certain strength and tension. If too strong or too weak the deposited copper would be brittle, crystalline or spongy, and unsuitable for electrotypes. It is obvious, therefore, that the source of electricity is a most important consideration. The dynamo is now so generally employed for electrotyping that a detailed description of the galvanic battery would seem to be out of place were it not for the fact that there are possible conditions under which the battery may still be found useful — such, for instance, as small experimental work, the deposition of copper during the night, or under other circumstances where power for operating the dynamo is not available.

In discussing the galvanic battery no effort will be made to consider the theory either of its action or the effect of the current on the solution. It will be sufficient to consider simply those facts a knowledge of which is essential to the successful practice of electrotyping. A plate of zinc and a plate of silver immersed in acidulated water and connected together with a wire will generate a current of electricity, and if this current is passed through a copper sulphate solution under proper conditions the solution will be decomposed. Why this is so and how it is done are matters concerning which various theories have been published in

books devoted to these subjects and to which the reader is respectfully referred.

While a scientific education is not essential to the successful practice of the electrotyper's art, he should possess a sufficient knowledge of chemistry and of the principles of electro-metallurgy to enable him to properly prepare and care for his solutions and to recognize the cause and apply the remedy for the difficulties which will occasionally confront him. It is essential, also, that the student of this subject shall become familiar with certain technical terms which are unavoidable in a discussion of the subject. The following list will be found to contain most of the words and terms peculiar to electrotyping:

Positive plate, the active element (zinc) of the battery. *Negative plate*, the inactive (silver) element of the battery. *Positive pole*, the wire attached to the silver plate by which the current leaves the battery. *Negative pole*, the wire attached to the zinc plate by which the current returns to the battery. *Electrodes*, the copper rods or wires which carry the current from the battery or dynamo to the depositing vat. *Anode*, the pole or plate by which the current enters the solution. *Cathode*, the wax mold or other surface receiving the deposit and by which the current leaves the solution. *Volt*, the unit of electro-motive force. *Ampere*, the unit of current strength. *Watt*, a current of one ampere at the pressure of one volt.

There is hardly any limit to the number and variety of galvanic batteries extant, but for various reasons the one invented by Mr. Alfred Smee and bearing his name has been found most suitable for electrotyping. When a plate of copper and a plate of zinc are immersed in acidulated water and connected together with a wire, a current of electricity will at once begin to circulate, starting at the zinc, or positive plate; passing through the fluid to the copper, or negative plate, and thence through the connecting wire back to the zinc. The current thus generated is at first powerful, but gradually decreases in strength and finally ceases altogether, owing partly to so-called local action in the zinc plate and partly to the adherence of hydrogen bubbles to the copper plate, which have the effect of insulating it. The local action referred to is caused by particles of other metals, such as lead and tin, which are nearly always present in zinc to a greater or less extent. These foreign metals form minute but independent batteries in themselves, which serve to rapidly dissolve the zinc. This local action may be minimized by amalgamating the zinc plate with mercury, which is done in the following manner: After thorough cleaning with caustic potash or dilute sulphuric acid, the zinc plate is placed in a shallow vessel and every part of its surface carefully coated with mercury mixed with a little sulphuric acid. The coating may be applied with a flannel cloth tied to a stick or in any convenient manner, and should be well rubbed in.

The adherence of hydrogen bubbles to the copper plate may be prevented to a large extent by roughening its surface. Mr. Smee improved upon this plan by substituting a silver plate for the copper plate and roughening the surface of the silver by platinizing. The first cost of silver plates is considerable and platinizing is also an expensive process, but the Smee battery is so far superior to the zinc-copper battery for electrotyping that the difference in first cost is a matter of small consequence. Solid silver plates are seldom employed in the battery, heavily plated copper plates having been found to answer the purpose nearly as well. Platinizing is effected by suspending the silver plate in a saturated solution of bichloride of platinum and acidulated water in the proportion of one part solution to thirty parts water. In the same vessel opposite the silver plate is a porous cell containing sulphuric acid and water (1 to 10) with a zinc plate suspended in it. On connecting the zinc and silver plates with a wire the platinum in the solution will be deposited on the silver plate in the form of a nearly black powder, which roughens the surface of the plate and effectually prevents the adherence of hydrogen bubbles.

A battery may consist of one or more sets of plates, the number and size of plates to be determined by the amount of work to be performed. To produce the best results the surface of the zinc element in the battery should equal the cathode surface in the depositing bath. That is to say, if it is desired to deposit copper on four molds at one time, each one square foot in area, then the battery should contain an equal area of zinc surface; a convenient size for the plates in a battery of this capacity would be 12 by 12 inches. A battery made up of four zinc and two silver plates, each twelve inches square, would deposit a good quality of copper over eight square feet of area.

The electro-motive force of one Smee cell is sufficient to deposit copper on shallow molds, and there is, therefore, no necessity for employing more than one cell for ordinary electrotyping, but care should be taken to make the cell large enough to accommodate a sufficient number of zinc plates to equal the area of the molds in the depositing bath. In this connection it may be explained that while a strong current may be employed in electrotyping, but very little tension or electro-motive force is required, and it is well to remember that the size of the battery or the number of plates it contains, have nothing to do with its electro-motive force or the pushing power of its current. A cell of one quart capacity has the same E. M. F. as one of 100 gallons, but the strength or quantity of current

depends on the area of zinc surface attached. It is, therefore, essential in making up a battery for electrotyping to connect all the zinc plates to one electrode, and all the silver plates to the other. As before stated, the E. M. F. of one cell is sufficient for ordinary electrotyping; but for such work as steel or nickel facing, one cell would not have sufficient power to overcome the resistance offered by the iron or nickel solutions, and it becomes necessary to couple two or more cells together by connecting the zincs of one cell with the silvers of the other. In this way the power of the battery to overcome resistance is increased in proportion to the number of cells employed, but the strength of the current remains the same unless the area of zinc surface attached should also be increased.

In Fig. 1 is illustrated a single-cell battery showing the electrode and cross-rods for supporting the zinc and silver plates. This cell is 18 inches long, 18 inches deep, and 16 inches wide, and is

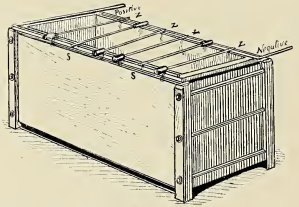


FIG. 1.
ELECTROTYPE BATTERY.

designed for four zinc and two silver plates, each 12 inches square. This battery is large enough to deposit from eight to ten feet of copper at a time. The electrodes are ¾-inch copper rods, and the cross-rods are ½-inch in diameter. The vat is constructed of pine or white wood planks, bolted together, and is lined with asphaltum.

To obtain satisfactory shells at a minimum expense, the battery should receive careful attention. The zinc plates must be kept thoroughly amalgamated to prevent waste. With this object in view the plates should be frequently examined, and when dark spots are observed the plate should be reamalgamated. When not in action the zinc plates should always be removed from the cell. The battery should be stirred as often as every other day to equalize the solution, which becomes dense from the addition of sulphate of zinc. A little acid and water must also be added from time to time to keep up the strength of the battery. In mixing acid and water the acid should always be added to the water, and should be done very slowly and carefully to avoid sudden heat and consequent danger of explosion. The silver plates require very little attention except an occasional washing, but should be platinized two or three times a year if in constant use.

After being in action about a week the battery usually becomes so impregnated with sulphate of zinc that the addition of acid has little or no effect upon it. If the quantity of sulphate becomes excessive, it will crystallize on the positive element and entirely stop the action of the battery. When such conditions appear, it is better to throw away the contents of the battery than to attempt a remedy.

(To be continued.)

Written for THE INLAND PRINTER.

THE DISCOURAGEMENTS OF A TYPESETTING MACHINE INVENTOR.

BY CHARLES H. COCHRANE.

THE general public has no conception of the amount of labor and contriving involved in the development of a typesetting machine. Even printers usually fail to realize the enormous amount of study required, and the numerous and intricate problems that must be solved before a complete mechanism can be obtained. We know in a general way that Mergenthaler spent twenty years in perfecting the linotype; that Thorne was occupied nearly as long in bringing out his machine; that the Empire mechanism was developed as the Burr machine, abandoned, taken up again and perfected by the present proprietors; that the Rogers typograph people wasted half a dozen years and a lot of money in finding out that they could not buck against the Mergenthaler patents; that the Chadwick machine has been seven or eight years developing, and has cost over $60,000, though it is by far the simplest in its conception; that the Paige machine wrecked several men financially and almost mentally; that the Lanston machine has been ten years developing; and that the Sears machine people are not yet ready for the market, though they have been experimenting some half dozen years. These facts afford us some notion of the up-hill work necessary to perfect a commercial machine for such arduous duties as those which attend a mechanical compositor.

A deeper insight into the difficulties that attend inventions of this sort was recently obtained by the writer in an interview with an unknown inventor, who several years ago devoted some study to the problem of a new machine, and after learning some of the difficulties, abandoned the attempt. The story of his endeavors was told somewhat as follows:

"About 1885 I became impressed with the idea that I could build a much simpler composing machine than the linotype, and, having some leisure as well as mechanical experience, I set myself to work at the task. I began with a form of typewriter designed to impress the letters deeply into

a strip of paper, so as to form a matrix for a line, from which a slug could be cast for printing. I succeeded in designing a typewriter with a differential feed, probably somewhat similar to that now used with the Sears typo-matrix machine, and which was recently described in THE INLAND PRINTER.

"I divided the various letters and characters of the alphabet into six widths, and arranged a device which would cause the paper strip to travel the proper distance for a letter, according to which of the six widths it was designed for. Having figured out this machine on paper, and developed the drawings sufficiently to satisfy myself that it would work, I began to experiment with casting the line or slug. I impressed a line deeply in strips of paper of all sorts and qualities, and made casts from the impressions. None of them were sufficiently sharp and clear to be satisfactory, and I have since learned that Mergenthaler experimented in the same field with a like result, while other machines that proposed to indent a paper matrix proved impractical.

"I at length came to the conclusion that it would be necessary to use a strip of some thin soft metal in place of the paper strip. I imagine that this same difficulty of securing a good cast from paper caused the linotype people to adopt the brass matrices now used on their machines.

"Being of the opinion that experimenting with metal strips would be a costly and tedious matter, I decided at this point to lay aside that line of research for a period, and to attack the self-justifying problem. My method of accomplishing this was to leave a space of about two ems between each word impressed on the strip. In this two-em space I formed a V-shaped pucker in the strip. When a line was completed the strip was cut off, and the strip could be contracted to the exact width of line by partially closing the V-shaped puckers. The piece of strip cut off was constructed so as to form the face of the mold. I suspect that it would have been proved very difficult to keep this puckered strip in correct position during the cast. I never figured out completely how it could be done, though I had an arrangement to experiment with as a starter. You see this was one of those things that you could not expect to get right except by patient experimenting.

"When I had got thus far I switched off and designed a metal-pot, pump and mold. These were comparatively easy, but I realized that they were a good deal like those employed on the linotype, and that I might be running up against their patents. This set me to looking up Mergenthaler's patents, and I soon found out what everybody in the trade knows since their legal victory over the Rogers Typograph, that the former concern had completely covered the idea of the use of the line as a unit in type composition. I thought of getting around this by casting two lines at a time; also by casting single words. The first was a makeshift which would certainly prove a strong drawback to the machine if perfected, for the corrections would each involve the resetting of two lines. The casting of words singly was a better scheme, but involved entire reconstruction of the apparatus as thus far designed.

"By this time I realized that I had to solve not one but a series of intricate problems, and that a failure to solve any one of them satisfactorily involved the solving of the others all over again. I saw that to go on with the work required large financial backing, so I devoted a week to the endeavor to interest some financiers. None of them showed the slightest disposition to back a needy inventor, and I therefore abandoned the struggle, realizing that although success might be obtainable along the lines which I had been studying, yet that a man with a family to support had duties more pressing than the perfection of a type-composing or line-forming machine.

"A professional draftsman to whom I showed my crude drawings of the typewriter part of the mechanism expressed the opinion that he could produce working drawings of that part of the device in from six to twelve months. I never learned what metal or alloy would have been most suitable for use as impression strips, or whether the cost of such when found might not render the whole scheme impracticable. I have never been sorry that I quit the research, and my experience and the drawings I made are at the service of anybody who desires to go ahead and work out the invention."

Here the interview closed, and it may not be out of place to remark that the inventor in question made a business success in other and more promising fields. His experience is given here as a matter of some general interest, and not for the purpose of deterring others from entering the field of invention. I believe that there are inventors yet to come who will improve and simplify the type-composing machines, much as typewriters have been developed, and that some day there will be a composing machine made which will not be greatly more complex than the modern typewriter. I believe this because inventors, as a class, are undeterred by troubles, set-backs and misfortunes. They delight in striving after that which is well-nigh impossible, and it is only necessary to tell them that a thing is particularly difficult, and they immediately take an interest in trying to solve the problem. So we may expect to see new typesetting machines, operating on new lines, in spite of all the discouragements and failures which mark the course of inventors of these complicated mechanisms.



FREMONT PASS, ROCKY MOUNTAINS, COLORADO.

Half-tone by
A. Zeese & Company,
300-306 Dearborn street,
Chicago.

Duplicate plates for sale.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, Editor.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 Monroe Street, Chicago, U. S. A.

Henry O. Shepard, President. C. F. Whitmarsh, Secretary.
A. W. Rathbun, Treasurer.

New York Office: No. 150 Nassau street, corner of Spruce.
Edmund H. Morse, Manager.

Vol. XIX. JULY, 1897. No. 4.

The Inland Printer is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

Two Dollars per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

Subscriptions may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

Foreign Subscriptions.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCoy, 54 Farringdon Road, London, England.
Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. Wimble & Co., 87 Clarence street, Sydney, N. S. W.
G. Hedeler, Grimmaische Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Insertion betreffend zu richten.

BUSINESS EXTENSION AND COMPETITION.

VERY vigorous protests are being made by the so-called "middle classes" against the monopolistic tendency of the times. Laws have been made as a means of protection against the acquisitiveness of the capitalist, but so far without much effect. Everyone recognizes the danger which lies in the curbing of the spirit of commercial enterprise, and it is exceedingly difficult to determine the line of demarkation between the legitimate extension of business into a variety of lines and the acquirement of a number of branches of trade under one management to economize expenses and cut prices below legitimate values to destroy the small trader financially. The people will buy in the cheapest market, and to the bargain-hunting spirit the department store most largely owes its success. The tendency to branch into other lines is noticeable in the trades associated with printing. Bookbinders have put in large printing plants, printers have added engraving plants, and engravers have added printing and bookbinding plants. That the competitors who have chosen these new fields have stirred up considerable jealousy is undoubted, but they have sustained no loss of respect, for they have come squarely forward in the fight for new ground. There is a reprehensible practice, however, which should be condemned: that of keeping the new department under cover in order that competition may not blow too keenly upon it. Business extension is legitimate, but secret and furtive competition which takes from the printer with one hand and stabs him with the other is as contemptible as it is certain of reprisal.

PRIZES FOR SINGLE SPECIMENS OF JOBWORK.

AS announced last month, The Inland Printer is desirous of encouraging the efforts of printers, particularly in the country, in the production of good and tasteful jobwork. One of the means found to be of material assistance to this end is the awarding of prizes. While it is almost impossible to arrange a competition and give all an equal opportunity, there are some equalizing circumstances that should be considered by the competitors who think themselves at a disadvantage. The country printer, with his oftentimes limited material, declares that his city competitor has advantages over him in having at his disposal the greater variety of type faces and other facilities, while in rebuttal the city printer holds that the great variety of material, etc., he is supposed to have is largely in the imagination of the country printer, and that in any case, supposing he has the advantages alleged, the country printer is more than compensated by the greater liberty of action he almost invariably enjoys, and by opportunities given him by his employer to make his efforts successful. However true these contentions may be, it is believed that a competent printer can detect the extent of skill shown in a specimen whatever the materials may be, though such considerations as hurry, etc., are out of the question. The terms of the competition The Inland Printer now lays before its readers invites from each printer, employe or employer, a single specimen of his work which

he considers representative or creditable to him. These specimens must not be books or pamphlets, but of such form of jobwork as cards, bill-heads, advertisements, title-pages, cover pages, etc., suitable for reproduction, and if in colors a duplicate in black ink on white paper must also be sent. By this means it is believed an equal chance will be given to all competitors. The specimens must be mailed flat in boards, and addressed direct to Ed S. Ralph, the Winters Company, Springfield, Ohio, who will judge the specimens on their merits. The specimens will be received up to August 30, 1897, and the decision will be announced in the October number of THE INLAND PRINTER. The name and office address of each competitor must be plainly marked on a card with each specimen, and the package must be marked "for competition." Two specimens only will be received from each office, one from the employer and one from an employe. This is important, and the employes or employer in each office must decide who shall enter the competition from their particular office. The prizes to be awarded are as follows:

First Prize.....	$15 cash
Second Prize.....	10 "
Third Prize.....	5 "

Consolation prizes, twenty yearly subscriptions to THE INLAND PRINTER.

ESTIMATING AND PROOFREADING.

IN a paper read before the Printers' Technical Club, of Oakland, California, recently, the author, Mrs. E. H. Snow, had much to say of the unnecessary burdens placed upon proofreaders by indifference or thoughtlessness of the editors, foremen, and fellow-employes, emphasis being placed not so much on the loss to the proofreaders as on the loss to the office, by exposing the proofroom to the risk of error and of spoiling work. Any place is usually considered good enough for the proofroom. In the old days a printing office just *had* to be dirty, dark and unsanitary. We have partly got over that, but the proofroom seems to straggle along in the rear. Find a place in the office where every noise resounds like a drum, where the presses can be heard, and where the echo of the stoneman's mallet reverberates, where the sun shines in a blinding glare or it is as dark as twilight — this is the place for the proofroom. There is a queer sort of collusion seemingly to keep the proofreader in the dark about style on work. As a rule there are several expensive balks on style before a job of any extent can be started. The man who makes estimates in the business office usually has an itemized book — a "tickler"—to remind him of the questions he should ask the customer. There is no doubt if the estimator, in making up his book of questions, were to confer with the proofreader he would add to the list of things desirable to know. He would like to know if copy is to be followed, what about capitalizing, italicising, punctuation, and perhaps a few other things, to answer which would take a few minutes, save many hours, many dollars, and much vexation.

AN OPPORTUNITY FOR PRESSMEN AND FEEDERS.

THE stimulating offer of $1,500 in gold as premiums for superior presswork to pressmen and feeders operating the "Century" presses will undoubtedly bring to the Campbell Company an exhibit of the workings of the "Century" press in the hands of printers throughout the country that will prove instructive and interesting to all printers, and of good advertising value to the company itself. The particulars of the contest or tournament are given in the June issue of THE INLAND PRINTER on pages 250 and 251, and in pages 366 and 367 of the present issue. Competitions in the printing trade have heretofore been confined almost exclusively to the composing room, and the pressroom so far has had but little encouragement. Reputations mean money in these times, so it must be remembered that the prizes offered by the Campbell Company, generous though they are, represent much more than the mere cash value to the recipients. The prize-winners will go far to establish a reputation for superior excellence in their craft, and it is safe to say that the Campbell Company will not let the victors modestly hide their light under a bushel.

CO-OPERATION OF EMPLOYER AND EMPLOYE.

AN employer of union labor writing to THE INLAND PRINTER, makes the suggestion that the employers who keep their contracts with the unions are virtually discriminated against in the fact that while they are forbidden to employ other than members of the unions, their competitors who own "open offices" are at liberty to employ who they list, and have in their employ union as well as nonunion labor, the latter procurable at a much lower wage than the former. The law of equity is not observed in this rule of the unions, and it must be admitted that if nonunion men are debarred employment in union offices, union men should not be permitted to work in nonunion offices. While at first consideration it may seem that this proposition seeks to encumber the unions in their efforts to extend their propaganda, further thought will disclose the need for such procedure. The trade in all its branches is being cut to pieces by competition and the most dangerous and reckless of the competitors are the so-called open offices, to which the unions pander. With the aid of a varied class of labor which can be selected at will, and which may be had at wages gauged on the eagerness of the necessitous for employment, the "open office" is a formidable competitor of the employer who must

look only to the unions for his workmen and at a fixed minimum wage for all and sundry. This of itself would be deemed a heavy enough handicap, but the unions go further, and where higher skill is needed, the nonunion office is not deprived of this aid to get over any difficulties, either in shortage of hands or in need for a higher grade of skill. It is admitted that the unions have a grave problem before them in finding employment for their members, but there is little doubt that their procedure with respect to "open" and union offices will bring a reaction detrimental to themselves, for reasons which must be apparent to all. The employers, whether owners of union or nonunion offices, have their own society, the typothetæ, and labor in its name to bring about reforms of abuses, chiefest among them being the decline of prices. The typothetæ has no power over its members, however. Its suggestions, voted on and adopted, its agreements, signed and recorded, are in no way made imperative. Each member is a free agent, simply because no means of discipline exists. The coalition of the typothetæ and the trade union is the solution of the price-cutting question, as well as of all other unfair practices. A board of trade, made up of employers and employes, in each city, which would receive and advise on all complaints of unfair dealing of employers or employes, would solve the impotency of the typothetæ. The coöperation of the employer and the employe for the preservation of the trade is necessary, and the present tendency demands that some such measure be speedily adopted.

MACHINERY AND ITS BENEFITS.

AN inquirer asks of THE INLAND PRINTER to settle a dispute by answering if there are as many men employed in the manufacture of typesetting machinery as are displaced by the use of the machines. Obviously not. The question is in line with the stock argument that the history of the introduction of labor-saving machinery shows that benefits have invariably resulted to all concerned. This is on the theory of the man taking medicine, that if a little is good a great deal is better. It is not supposedly in the line of progress to offer a criticism against the benefits which it is thought accrue to the world by the increasing use of machinery. It is, however, the better part to face conditions fairly, for as Mr. Cleveland would say, "It is a condition, not a theory, that confronts us." Bishop Potter, in his address on the occasion of the bicentennial of Trinity Church, New York, asserted that machinery is doing away with intelligence in labor. He has been criticised very adversely and sweepingly for this. In some classes of work there is no doubt that the use of machinery has made the workman's duties a matter of routine, and thus far Bishop Potter is correct. Where a machine requires an operator of high intelligence, the grade of the workman is elevated certainly, but then the high-grade operator sends perhaps half a dozen of his former bench fellows out of work entirely. Where do these go? What becomes of them? And if we carry the idea of the beneficent order of things brought about by machinery to its rational conclusion, and the labor of the workmen of the world is to be cut down to, say, one-tenth, where are the others going to get bread? The control of machinery is naturally in the hands of those who have money to develop and advance it, and to them alone, and justly, belongs the increase. Thus we have another agency to prevent the rational distribution of money, a powerful influence forcing the money into fewer hands, to the detriment of the country generally. As for the art crafts, take, for instance, the woodworker. The artist woodworker is becoming a thing of the past. He puts the stuff together that the machine turns out. The designer gives him the patterns and he feeds them to the machine. The day of handcraft is dead, and say what we will, machinery has killed it. The Irishman said to the steam shovel, "Yez can take my job, but begorra yez can't vote." True enough, but the money it brings or saves may abort the vote of the displaced workman.

EDUCATION OF APPRENTICES AND JOURNEYMEN.

IN the issue of May 15 of the *Typographical Journal*, Mr. C. S. O. Boudreault, of Ottawa, Canada, urges upon the typographical unions the need of greater care in looking after the interests of apprentices and making arrangements for their proper apprenticeship and education in the trade, suggesting also that the coöperation of proprietors be invited to that end. In the same number of the *Journal* a correspondent in Memphis, Tennessee, has this to say: "Come to think, if a fellow would only put in three hours each night in the year at some business college, instead of a barroom, for a couple of years, it would be much cheaper from a financial point of view, more pleasant amusement (after he got used to it), would be more conducive to the health of body and soul, and by far greater improvement of the mind (?). Of course he would fall behind in the mighty race for jags, but could soon catch up. Let's try it a year or two, just for luck."

In the issue of May 1, of the same publication, Mr. Hugh Wallace, of Buffalo, New York, in a well-considered article urges the needs of workmen for a better equipment educationally, and points to the technical club plan as the most direct means of securing such education as will give the workman a reliable grasp of all the details that go to make up the various processes of modern printing. "The printer," writes Mr. Wallace, "ought to paste in his hat the fact that the time is close at

hand when there will be no straight matter set by hand. . . . If the printer would feel that he will always be able to make a living at his trade he must, in addition to his specialty, have a good theoretical knowledge of everything connected with the business. It is generally admitted that such knowledge cannot be obtained under the present system, and the technical club would seem to be a necessity, if the printer is to maintain his reputation of being the happy medium between artist and mechanic. In Great Britain the printers' technical clubs are of such importance that the city governments of London, Liverpool and Edinburgh aid them financially. In this country there are a few, singularly enough, in the smaller cities, where the apprentice generally gets a more thorough training than in the larger ones. Some of the unions in the larger cities—Chicago, Cincinnati and Philadelphia among them—from motives of compassion rather than education, have taken a step in this direction by renting linotypes and teaching their members to operate them. This plan is too expensive for any but the very large unions, and too limited in scope to be of general benefit. If the standard of workmanship is too low, the technical club can be made the means of supplying the deficiency in the training of the apprentice, and be of much value in keeping the journeyman up to date."

These are encouraging utterances, and go to show the determination of the members of the craft to work out the problems of the changing methods of printing. The technical clubs so far have been more successful in the smaller towns, but recently in Buffalo, New York, Mr. S. V. Galvin has been successful in perfecting an organization with some fifty members. An organization of a similar character has been attempted in Chicago but has not met with much encouragement. It is presumed, however, that efforts will be made to give it vitality in the near future. The lack of interest in this form of trade club is natural in the large cities, but it will be overcome. With the aid of the educational institutions a varied and valuable series of programmes may be prepared, and the theories of color and of design, etc., explained by competent lecturers, will go far to modify the "printing office talks" that occasionally grow a little wearisome to many.

ABOUT INLAND PRINTER ADVERTISING.

We wish to express our surprise in the amount of return we have received from our ad. in your pages, and say that the standing of those that inquire is far above the ordinary run of such replies. Besides this, the number is not only large, for the hard times, but the letters increase, and all mention THE INLAND PRINTER. If all your patrons are as well served no paper equals yours. We hope that any time you desire a word as to the merits of your pages you will call on us.—*Loring Coes & Co., Worcester, Massachusetts.*

Written for THE INLAND PRINTER.

DRAWING FOR PRINTERS.*

NO. IV.—BY ERNEST KNAUFFT,

Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

IF I have been successful in making every point clear in my foregoing chapters the reader now has such a knowledge of the art of drawing as will enable him to understand, (1) the power of an outline, and (2) to realize that one may become a tolerable draftsman if he will train his eye to see the outline of an object as if marked upon a pane of glass—that is, reduced to one plane; and he realizes, moreover, that (3) this learning to see things in one plane involves some knowledge of perspective, of which more anon; but for the present let us leave outline and take up another branch of the subject. In the Luque cartoon the helmet is represented in a new form. The careful observer will see instantly that it differs materially from the helmet in the *Don Chisciotte* cartoon. (Given with Part III.)



Typographical Ornament. Designed by Eugene Grasset.

Let us make an analysis of this difference. I contemplated no pun when I wrote of a *material*



MEN OF THE DAY—CRISPI. BY LUQUE.
From *La Caricature.*

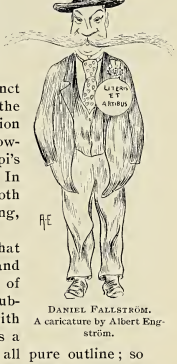
difference. Yet, that is the main point of contrast. We guess that the helmet of the major domo in the *Don Chisciotte* is metal, but we only guess it. We argue that the Romans wore metal helmets, hence we fancy this is one; but outline rarely indicates texture (we mean by texture the material of an object—wood, wool, stone, linen, etc.) or color. But in the Luque we are very sure that the helmet is of black leather. True, we surmise this only,

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

because we know that modern helmets are apt to be either metal or black patent leather, and this one is too dark for metal, and the high light upon it is just like the white light on a black patent leather helmet. (When the light falls on a rounded object there is nearly always one place upon it where the light strikes, creating a white light — no matter what the color of the object — which artists call the high light. This is always more apparent upon highly polished objects than upon rough objects.)

Now you see in the Luque we have a very different kind of drawing from a pure outline like the *Don Chisciotte*, or a silhouette like the Grasset. In such drawing the outline is only the framework; after it is put in, the labor is by no means over; to the contrary, every bit of surface has to be covered with an appropriate tint, and two different considerations decide how light or how heavy this tint shall be: first, the consideration of light and shade; secondly, local color. When the artist put a dark mass under Crispi's mustache he did not mean to suggest that Crispi had been eating blackberry jam, or that he had a negro's lower lip, but he meant to represent the strong shadow that a thick mustache throws upon a lower lip when the light comes from above; in doing this he noted a "thrown shadow." When, however, he made the dark line on the lower part of the chin he did not mean to suggest that the upper part of the chin threw a shadow on the lower part, but he represented the part of the chin that rounds under the jaw; this is called a "modeling shadow." (A circle may represent a ring, or a disk — as in the medal inscribed *Literis et Artibus* in the Fallström — or a sphere; but without shading it is said not to have modeling; and if it is intended for a sphere, it can only suggest a sphere. To make it fully represent one, we shade it; then it is positively not a ring, nor a disk, if the shading is properly done. This shading gives it rotundity, or bulk, and this bulk we designate as modeling.) When Luque makes the part of the visor of the helmet to our right darker than the part to our left and leaves a light between, he also models — that is, represents modeling or rotundity; but when he makes both the shaded side and the light side dark, and also makes Crispi's coat black, then he is said to represent local color.

Here you see we have a very advanced form of drawing, and a form I should not advise you to employ in your early efforts to do professional work; if you essay to make a cartoon for your paper, I should advise you to confine yourself to outline or silhouette. But in order that you may fully understand a drawing which at first appears to be outline, but which upon examination turns out to be partly shaded, I have introduced in these first chapters this question of modeling and local color. We have pointed out (Part II) that Engström sometimes uses pure outline, sometimes outline and silhouette, and sometimes outline, silhouette and shading. His "Fallström," published with this chapter, is without silhouette effect, but is in outline, shading and local color. The medal referred to is a piece of pure outline. Ordinarily, when an artist draws a thing of this kind — a button, a policeman's badge, etc. — he makes the lower line a little heavier than the rest so as to suggest the shadow the object throws upon the coat; but Engström has omitted this. In the nose, however, we have not pure outline, but a distinct broadening of the line under the nose gives the same suggestion of its protruding and of its throwing a shadow as does Crispi's mustache in Luque's drawing. In the hat, moreover, we have both modeling — very good modeling, too — and local color.



DANIEL FALLSTRÖM.
A caricature by Albert Engström.

You should be reminded that Engström is a caricaturist, and takes liberties with the art of drawing as well as with his subjects. The example we gave with Part I, his own portrait, was a perfectly consistent drawing, all pure outline; so was the "Hedin" (Part II), because silhouette goes perfectly well with outline. But to model a hat as fully as in this "Fallström" drawing, so that under its rim is a shadow, and yet not have it throw a suggestion of a shadow upon the man's head, is most inconsistent drawing — permitted the caricaturist only. If you were making such a study from nature you would surely see a *thrown* shadow on the head and you should put it in.

While I say you should not employ shading and local color to any great extent in your early work, yet you may study the theory of it so as to use it sparingly, and that study is best pursued by putting on a table a group of objects of different colors and textures; put a white box beside a brown book, an ink bottle beside a glass, a teacup beside a brown stone jug, and draw each object in relation to the others. Make your ink bottle blacker than your brown jug, but note that both have distinct high lights upon them. The white box will probably not have a high light upon it, but one side of it may be all light, while the corresponding side of the brown book will be darkish, though lighter than its side in shadow. (I suppose that you place your table near a window so that the light from it falls on one side of the objects, the other side being in shadow; this is the best arrangement for objects studied for their light and shade. Do not have light come from other windows.) You,

therefore, in your drawing, have white paper to represent the light side of the box, but you put on a slight tint to represent the light side of the brown book. The ink bottle you will treat very much like Luque's helmet; black as it is there will be a streak of white upon it—sometimes high lights, sometimes reflection of the window as seen in a mirror. If the cover of the box throws a line of



TYPOGRAPHICAL ORNAMENT.
Designed by Eugene Grasset.

shadow upon the side of the box, because it projects a little, you will instantly recognize that that is the same kind of a thrown shadow as Luque put under Crispi's mustache and Engström put under Fallström's nose. Some study of this kind will soon train your eye to see the reason of *spots of light and dark* in artists' drawings.

(To be continued.)

Written for THE INLAND PRINTER.

MECHANICAL PROCESSES ON MODERN NEWSPAPERS.

BY GEORGE FRENCH.

PERHAPS there has never been a period in the history of newspaper-making so laden with great probabilities for the mechanical future of that great business as the present. There are in New York two great newspapers, each owned by one man and each able to command almost unlimited resources. They are the *Journal* and the *World*. They are striving to distance each other in circulation and in power, and the fact that their rivalry takes very keen account of every possible advantage to be gained by the employment of the best and latest machinery in all departments makes their performance of unusual interest and value.

Any machine, device or idea that promises more papers per hour, better stereotype plates or faster production of them, better printing, novel color effects, or any improvement likely to facilitate production in any way, is sure of a welcome and a trial. The *Journal* has led, and has shown a bolder intention to challenge revolution. It had scarcely gotten an adequate battery of presses installed when Hoe was required to build a full complement of sextuples with color attachments. Some of these are now installed, and when the whole order is completed it will be possible to produce nearly half a million papers of any size up to sixteen pages per hour, with one page or several pages printed in from three to seven colors. This will enable the *Journal*, if it chooses, to use colored cartoons for its morning and evening editions each day, without any delay or much additional expense; and it can put one or more pages of advertising in colors. It is probable that the *Evening Journal* will be the chief beneficiary of the color scheme, and that it will be confined to a daily cartoon or illustrative feature.

Half-tone work is being experimented with by both these papers. It has been successfully produced by some of the papers with comparatively small circulations, but their success means nothing when editions of from a quarter to half a million are to be dealt with. Paper and ink and speed are elements that have to control the engraving department, as well as be reckoned with in the business office. A half-tone plate that will endure the test of a 25,000 edition is of very little value for a 300,000 edition; and while a half cent a pound additional for white paper and 3 or 4 cents per pound additional for ink might not daunt the manager of the 25,000 circulation newspaper at 2 or 3 cents per copy it would be pretty sure to give the manager of the 300,000 circulation newspaper at 1 cent per copy a rather anxious quarter of an hour. Nevertheless, the half-tone is sure to get into these big newspapers. The *Journal* is just installing one special half-tone press, and purposes to give a half-tone section with its Sunday issue. Not only a press, but complete apparatus and machinery for the production of the best work possible, including many special devices and modifications suggested by experimentation that has been going on for months.

Several of the *Journal* presses are run by the direct electric motor principle, this being the pioneer experiment on a large scale. Before the *Journal* gave orders to equip some of its presses with these motors, the idea had scarcely been developed to the extent of attacking a perfecting



A STUDY IN BLACK AND WHITE.

[The Home for Destitute Crippled Children, at 46 Park avenue, Chicago, is doing a most charitable work in caring for unfortunate children. The two here presented are inmates of that institution, the photograph being by Mr. X. O. Howe, whose gallery is near by, and who delights in "snapping" the children who wander into his studio on tours of investigation into the mysteries of the photographic art.]

newspaper press, but it is now reduced to an ordinary electrical problem, and its possibilities are revealed to be greater than had been either hoped or claimed. In operating its presses, the *Journal's* expert mechanics have made many departures from custom and usual practice, all in the line of better work or more rapid work, and many of them



POSTER DESIGN BY ETHEL W. MUMFORD.

involving a bold rejection of that which had previously been regarded as like unto the laws of the Medes and the Persians. Enumeration of these improvements is not possible, nor would it be altogether just, since while there are various patents there are also many things of great value which cannot be patented. The press development of the *World* has been different from that of the *Journal*, but of interest and value. It has been in the line of perfecting colorwork, testing the practical value of the octuple form, and the production of "freak" effects, such as the printing of double-page pictures. The octuple presses turn out papers very fast, but it takes time to dress them with plates and necessitates a big force of men in the stereotype room. Practical newspaper men are inclined to regard them with little favor. It is thought that the press most likely to retain its place in big pressrooms is the quadruple. It is quickly dressed, and begins to produce papers long before either the sextuple or the octuple can be started; it is easily handled and easily driven, requires a much smaller crew, and is a good worker. "To multiply product, multiply quads," is likely to be the order in the big pressrooms of the immediate future, but it has not yet been issued from the office of the manager of the *World*.

A study of the progress made by these two newspapers, in the mechanical processes of newspaper-making, during the past twelve months reveals advances that are in the nature of strides forward, and the improvement has been all along the line, from linotype to press. Such a review is additional, but not new, evidence of the capacity of American mechanics when properly encouraged.

THE JAPANESE ART IMPULSE.

There is no doubt that the opening of the Japanese ports to Western commerce, whatever its after effects—including its effects upon the art of Japan itself—has had an enormous influence on European and American art. Japan is, or was, a country very much—as regards its arts and handicrafts, with the exception of architecture—in the condition of a European country in the Middle Ages, with wonderfully skilled artists and craftsmen in all manner of work of the decorative kind, who were under the influence of a free and informal naturalism. Here at least was a living art of the people, in which traditions and craftsmanship were unbroken, and the results full of attractive variety, quickness, and naturalistic force. What wonder that it took the Western artists by storm, and that its effects have become so patent, though not always happy, ever since. We see unmistakable traces of Japanese influences, however, almost everywhere—from the Parisian impressionist painter to the Japanese fan in the corner of trade circulars, which shows it has been adopted as a stock printer's ornament. We see it in the sketchy blots and lines, and vignetted naturalistic flowers which are sometimes offered as page decorations, notably in American magazines and fashionable etchings.

In the absence of any really noble architecture or substantial constructive sense, the Japanese artists are not safe guides as designers. They may be able to throw a spray of leaves or a bird or fish across a blank panel or sheet of paper, drawing them with such consummate skill and certainty that it may delude us into the belief that it is decorative design; but if an artist of less skill essays to do the like the mistake becomes obvious. Granted they have a decorative sense, the *finesse* which goes to the placing of a flower in a pot, of hanging a garland on a wall, or of placing a mat or a fan—taste, in short, that is a different thing from real constructive power of design, and satisfactory filling of spaces.

When we come to their books, therefore, marvelous as they are, and full of beauty and suggestion—apart from their naturalism, *grotesquerie*, and humor—they do not furnish fine examples of page decoration as a rule. The fact that their text is written vertically, however, must be allowed for. This, indeed, converts their page into a panel, and their printed books become rather what we should consider sets of designs for decorating light panels, and extremely charming as such.—*Walter Crane, in his new work on Book Decoration.*

IMMENSE shipments of paper-mill machinery have just been made to Japan. One hundred tons of turbines were sent from Dayton, Ohio, twenty-three carloads of paper machines from Hamilton, Ontario, and ten additional carloads from the East. The total weight of the shipment was 1,600,000 pounds. It goes by way of Chicago, St. Paul, and Seattle, where the steamer Sahura Maru will carry it to Yokohama. The machines will run on news paper at the rate of 400 to 500 feet per minute with a combined capacity of 140,000 pounds daily.



THE SHEPHERDESS.

Half-tone with hand-tooling by
THE GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

TECHNICAL CLUBS AND THE TYPOTHETAE.

To the Editor: ROCKFORD, ILL., June 11, 1897.

The favor with which the idea of organizing technical clubs in the craft has been received by printers, and the progress made in adding to the membership of the few clubs of this character already formed, has been to some extent gratifying when all the circumstances are carefully taken into account. It is undeniable, however, that there is a disposition toward the interest in the meetings flagging, and how to sustain this interest is the problem which confronts the energetic spirits who are striving to make this form of organization the success it should be. The National Typothetæ of America, which meets in Nashville, Tennessee, next October, might profitably take the encouragement of these clubs into consideration and devise some means of meeting the efforts of the workmen half way, as I believe is done by the employers in Great Britain. PROGRESS.

THAT HYGROMETRIC DIFFICULTY—A REPLY TO MR. HARDING.

To the Editor: MEDIAPOLIS, IOWA, June 8, 1897.

Under the heading of "A Hygrometric Difficulty," R. Coupland Harding gives a history of a peculiar trouble which he encountered in 1866, saying he has never yet found the cause or a remedy. I have a bit of experience in the same line. In the summer of 1868 I was employed in an office in Western Illinois, and was engaged in printing the city charter and ordinances in book form. The body was set in brevier type that had been used in newspaper work and was in fairly good condition. But there was a great deal of rain and hot sunshine, and the atmosphere was filled with steam-like humidity. The type refused to work, and I encountered the same spot-spreading trouble described by your correspondent. Among other experiments, I tried beating the forms with wads of cotton or linen cloth. In doing this I discovered that wherever I touched the clean places on the form with an inky cloth that the ink adhered to the type. I then procured a piece of fine Irish linen and wrapped my rollers tightly, stitching the seams so as to leave little or no unevenness. Then and there I found the cause and the remedy. The cause was the moisture that adhered to the face of the type. The linen fiber absorbed this moisture at once, and allowed the ink to be retained on the smooth metallic surface. I have no doubt that Mr. Harding's trouble was very similar, and the same remedy would have given him relief.

J. W. MERRILL.

THE ORIGINAL COLORS.

To the Editor: MILWAUKEE, WIS., June 6, 1897.

How many colors are there? This question is often asked me, and puts me in a very embarrassing position. There are thousands of colors, and they have not all been made or discovered yet. Red, yellow and blue are called the original colors, because we can make a greater number of colors by mixing them in certain proportions than with any other three colors. And we get a greater variety of colors by printing them over one another than with any other three colors. Young and Helmholtz both agree that red, green, and violet are the original colors. Other writers on color say that red, green and blue are the original colors. The red, yellow and blue theory was advocated by Sir David Brewster, and it has been almost universally accepted by printers, lithographers and painters. What would we do without yellow, the most luminous color there is, if we did not accept the red, yellow and blue theory? We cannot make yellow with any other colors, either by mixing them together or by printing them over one another. It is almost impossible nowadays for printers or lithographers to turn out pictures or jobs with three or more colors on them without the use of yellow in some form. Most all colors and coloring matters which occur in nature—in plants, animals, insects, fruits, flowers, and trees, and from which dyes are made—are for the most part either red, yellow or blue. Only two green coloring matters occur in nature, one called chlorophyl, the substance to which the green color of leaves is owing, and the other Chinese green. The latter is stated to be a peculiar substance, not, as might be supposed, a mixture of a blue and a green coloring matter. JAMES G. BRAZELL.

PROOFREADERS, RAILROAD CLERKS AND CRITICS.

To the Editor: CHICAGO, June 4, 1897.

In the May number of THE INLAND PRINTER, on page 188, in the department of "Proofroom Notes and Queries," Mr. Teall takes occasion to criticise the punctuation of a railroad freight tariff, and I desire to take up the cudgel in defense of the reader (whoever he may be) whose work is under fire. Having had several years' experience in reading railroad work, I am aware, as, possibly, Mr. Teall is not, that the average railroad man is somewhat weak on punctuation and orthography, but that makes no difference, and if he concludes that a comma, or any other mark of punctuation, would look well in any certain—or uncertain—place, it is forthwith marked there, and the proofreader changes it at his peril. On one occasion copy for a tariff of about forty pages was brought into the office where I was reading, and the gentleman having it in charge stated that we were to "follow copy with regard to the punctuation, whether you think it is correct or not." The copy was followed, but the punctuation was fearful and wonderful. The object was to make the meaning obscure, allowing the railroad companies to interpret it either way that the exigencies of each particular case might make desirable—for them.

Mr. Teall proceeds upon the theory that sheep alone are carried in double-decked cars, when, in fact, both sheep and hogs are so transported, as will appear from the following excerpt from a railroad tariff giving weights of each kind of stock:

Cars 31 feet and under:

Cattle	19,000 lbs.
Hogs, double-deck	19,000 "
Sheep, double-deck	19,000 "
Hogs, single-deck	15,000 "
Sheep, single-deck	10,000 "

Such being the case the gentleman is wrong in his punctuation of the line "Cattle, Hogs, and Sheep D. D." Omit the comma after hogs and insert the conjunction after the comma following cattle, when the sentence will be correctly constructed and will read thus: "Cattle, and Hogs and Sheep D. D." This, however, would not be "railroad English," and the proofreader who attempted to translate the copy furnished by railroad companies, through their tariff clerks, into ordinary everyday English, would find that he had stirred up a hornets' nest, and would be roundly censured by the foreman, if not by his employer and the aforesaid self-important tariff clerk, who, in one

instance within my own knowledge, is a gentleman of the mature age of eighteen or nineteen years, who defies all rules of grammar, punctuation and orthography, and still has the assurance to write upon the proofs that "we want the corrections made in proofs exactly as marked." In such cases the proofreader has no alternative, and as the aforesaid corrections have generally been made before the reader knows of their existence, he must, perforce, bottle up his wrath, and, in the elegant language of the day, "let 'er go," regardless of the fact that an error which is allowed to pass, either on account of lack of time to make the correction, or in pursuance of instructions from the foreman, will rise up to vex his soul at every turn in the future.

R. D. WATTS.

ARTISTS AND COPYISTS.

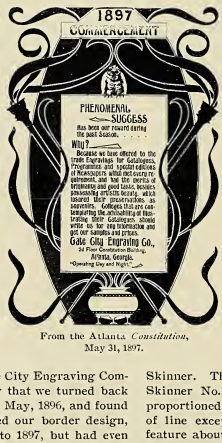
To the Editor:

CHICAGO, June 7, 1897.

Some time ago you called attention in your columns to the liberties engraving houses and others took with designs shown in various publications, in many instances appropriating these bodily and using them as entirely original. We recently received a copy of the Atlanta *Constitution* of



From THE INLAND PRINTER, May, 1896.



From the Atlanta *Constitution*, May 31, 1897.

May 31, containing the ad. of the Gate City Engraving Company. The design looked so familiar that we turned back to a copy of THE INLAND PRINTER for May, 1896, and found that the firm had not only zinc-etched our border design, simply changing the year from 1896 to 1897, but had even gone so far as to use the wording of the ad., adapting it to suit its own needs. It is bad enough for parties to zinc-etch designs, but when they appropriate a whole ad., as these people have done, it seems as if it was carrying things a little too far. That they should make mention of designs that "had the merits of originality and good taste," is somewhat amusing to one who knows how original the design is. We hand you herewith the two ads. for your inspection.

THE J. W. BUTLER PAPER COMPANY.

PICTURES OF THE NUDE NOT NECESSARILY IMPURE.

To the Editor:

LEE CENTER, ILL., April 19, 1897.

In regard to the matter complained of by "Decency" and Mr. Gowdy, I think that if the subjects were viewed as they should be, in an artistic light, as specimens of the skill of the designer and engraver, there would be no "kick" about it. I have been a regular subscriber for THE INLAND PRINTER for five years, and in that time have not seen published what I would consider an indecent or "lewd" picture. The magazine is placed on my table at home, the same as other books and papers, and no one ever questions the purity of its pages.

The trouble appears to come from some people allowing their mind to wander, even if they are "a church member in good standing."

L. E. LIPPINCOTT.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

ONE more stage of mechanical progress is marked by the new linotype borders. By almost imperceptible degrees the machine invades one region after another where handwork seemed at one time the only possible method. I think that it is now in the direction of the typewriter that we have to look for the most extensive displacement of handwork in days to come. That invention is only in its cradle; and the best typewriter of today will probably be as obsolete in a few years as the "boneshaker" velocipede of twenty years ago. No typesetting or typecasting machine on present lines can tackle a displayed advertisement or circular, even though it be confined to one series of type. It cannot supply the gradations of size, nor white out the lines with that just regard to proportion of black and white which is so essential to good jobwork. But this is just what the typewriter of the future may be expected to do. When they are able to prepare the copy exactly as it is required to be printed, process engraving will do the rest, and the domain of the job compositor will be greatly curtailed. The latest examples of linotype body faces and borders are in no way inferior to foundry type. At the same time, these specimens are probably superior to what would be produced in everyday work by average operators.

No new specimens from Europe have reached me this month, and the American faces are chiefly familiar. The Inland Foundry's, however, show one new series, which stands high above the average—the Skinner. This is shown in nine sizes, 6 to 30-point, and a Skinner No. 2 is promised. The letter is an elegantly proportioned latin, caps and minims, uniform in thickness of line except the finely bracketed serifs. There is no feature about the letter that can be described—no oddity nor eccentricity is attempted, yet the hand and eye of an artist are apparent throughout. The result is a type which no printer could make a mistake in buying; for it would come at once into daily use. It could be used with equal fitness in a ball programme, a business circular, a displayed advertisement, or a memorial card, and is a style that grows in favor the more it is studied.

The American Type Founders' Company show some silhouette "Christmas Ornaments," which doubtless met with full appreciation in the festive season now over. They represent the boar's head, plum pudding, mistletoe, etc., and are both artistic and original. So are the Mural ornaments by the same corporation, fifteen small vignettes suitable specially for church work. The outline figure of the angel with shield, suitable for a two-color initial, is effective in its simplicity of treatment.

I have to thank the American Type Founders' Company for their new quarto specimen book, in which I find col-

lected and classified the best products of the eleven associated foundries. From the illuminated title-page, with its delicately tinted initial, to the advertisements at the end, it is a magnificent piece of work, and reflects high credit on all concerned in its production. I do not find very much in its pages new to me, but it is of exceeding value as affording ready reference to styles which up till now I had scattered through scores of specimen books, trade magazines and fly sheets; while the compilers, in grouping as far as possible allied faces, have produced a valuable book of reference. It opens with fancy brass rule; music, sol-fa and staff notations; a good collection of Greek and Hebrew; three fonts of Rabbinic, and a 12-point Russian, apparently without italic; at all events none is shown. There is no trace of the "Orientals," which are the glory of so many English and continental houses — no Arabic, Syriac, Coptic, Ethiopic or Samaritan; no Saxon, Irish, nor Gothic; nor is the Armenian, lately advertised by the type-founding company, shown. Clearly, this branch of the art is not cultivated in the States; and the few printers, accordingly, who require such type as these, must import them. One might naturally expect to find the Cherokee alphabet, to which so romantic a history is attached, in this collection; but it does not appear, nor have I ever seen it in any American specimen book. I understand that a good deal of printing has been done in this character. How many fonts have been engraved, or whether any systematic series exist, I do not know. I have seen the alphabet in a trade paper, printed, I think, from a stereo supplied by Mr. Richard Ennis. None of the various American phonetic alphabets appear; but possibly these are privately owned.

One of the most valuable features of the book is the systematic grouping of the types, allied faces being brought as far as possible into juxtaposition. First of all we have 180 roman faces, from 3½ to 14 points, so arranged as to show their precise proportions. The "self-spacing" types follow, with a beautifully uniform and unusually complete series of accents; also the new patented piece fractions. Another very complete series of accents, arranged according to languages, is found on page 598.

It would be needless to attempt to pass in review the contents of this quarto of nearly eight hundred pages, mostly standard faces. The dominance of the point system is proved by the disappearance of the old Emerald borders, some of them very beautiful. One series only, that on page 673, remains. Some patterns, both of type and ornament, which I had supposed to be obsolete, appear, while others have been dropped out which I am sorry to miss. At the same time I do not suppose that they have been withdrawn from the market, and I presume that an order from MacKellar's "handy" quarto of the centennial year could still be filled. Cross-references might, I think, have been introduced in some places with advantage. For example, the series of Arboret, Fillet, and Stipple are each specially designed to combine with a corresponding border. The types and borders are shown in different compartments of the work, with no indication that they are complementary to each other. One novelty I note which I have not seen before, the "Wayside" initials by Bradley, corresponding with the Jenson. It would be superfluous to praise work from the hand of so acknowledged a master in this line, but I may point out one excellent feature which this series possesses in common with the Morris series — the repetition of the same letter with varied ornament. This, in illuminated work, is a most valuable quality. It avoids the necessity either of introducing an initial from a series of a different character, or, on the other hand, of perpetrating the amateurish error — of which Morris himself was guilty — of repeating the identical decorated initial on opposite pages. In the same parcel I have Nos. 140-141 of the *Typographic Advertiser*, beginning a new series. They are brought out in the latest style of composition, on fine-surfaced paper; but somehow it seems a pity to make the change. I have not missed a copy of the *Advertiser* for twenty years, and with its new face it does not seem to be the same old friend. I see that the Bradley face is supplied with the necessary sorts, and made up with German fonts under the name of "Ihlenburg" — a change of name which seems scarcely necessary.

Written for THE INLAND PRINTER.

DESIGN AND JOB COMPOSITION.

BY WALTER EMMERSON.

IN the February number of THE INLAND PRINTER it was said that compositors might glean ideas which could be carried out in type from many different sources. Here will be shown two jobs which had their origin, so far as the typographical construction of their first pages was concerned — one in a cover of THE INLAND PRINTER, and the other in an advertisement which appeared in these pages.

The cover designs of THE INLAND PRINTER have from time to time offered ideas which, with some little adaptation, could be made useful by the compositor for varied purposes. Take almost any one designed by Bradley, commencing with Vol. XVI, No. 2, and note its characteristics — the uniformity of the proportion of black and white over the whole space decorated, the introduction of a figure suggestive of the month, the perfect manner in which the lines of the figure blend with the lines of the more purely decorative portion of the design; also how the lettering agrees with the character of decoration and figure, and lends itself to the effect as a whole. The page presents a uniform, restful appearance. There is no confusion of ideas or striving after varied effects, the artist evidently having one well-defined object in view throughout. In outline it is firm and strong, not dazzling or weak; it does not pall upon the fancy; after gazing upon it we can turn to it again with renewed satisfaction.

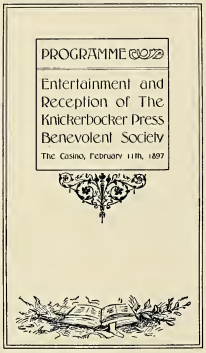


To produce these same effects was the end sought to be attained in the composition of the first sample, especially having in view the cover of No. 5. The border was placed around the page, as it was thought to produce a more finished appearance; more white was left in the spaces where the lettering appears than a strict adherence to the principles of the design required for the sake of legibility. The figure in the center was used not only to carry out the spirit of the original design, but also to break what otherwise, from the shape of the fold, would have appeared an undesirable length.

That singleness of purpose, simplicity of construction, and uniformity of appearance are, in the opinion of Mr. Bradley, desirable qualities in jobwork, can be seen by referring to his choice for first place in the Ault & Wiborg advertisement competition on page 289, Vol. XVI.

That this principle of forming a solid, compact, uniform page may be carried out in many different keys, from dark, as the sample shown, to light, will be evident upon the slightest reflection. It not only applies where the larger portion of the page is ornament, but where the greater part is type matter. A clearer idea of what is intended may be

gained by referring to page 300, Vol. XVIII, where a sample from the Kelmscott Press edition of "Maud" is shown, and reading this quotation from an article by Reginald Bloomfield, in the "Arts and Crafts Essays," 1893: "The illustrator can so order his design that the drawing and the printed type form a single piece of decoration, not disregarding the type, but using it as in itself a means of obtaining texture and scale and distributed effect. The type is, as it were, the technical datum of the design, which determines the scale of the line to be used with it." How well initial, type and border in Morris' page blend to bring about this effect. Now, turn to page 191, Vol. XVII, and examine the page from the "Altar Book," and ask oneself if the decorative artist did not lose sight of the type in a very great measure in designing the initials and border here.



These pages contain a lesson for us which if properly learned will be of immense value in the everyday run of work. They point out the necessity of a thorough understanding of the qualities which give character to type and ornament of different design. In this connection it is pertinent to quote the following from an essay on printing, by the late William Morris: "The essential point to be remembered is that the ornament, whatever it is, ... should form part of the page." If this is good doctrine for the artist it is also good doctrine for the printer.

The greater part of what has been written applies to but one style of work, however, but if "a uniform texture of line woven, as it were, over the entire page," is beautiful, a page in which there is contrast of light and heavy lines, may also be beautiful—a page which seems to show light and shade and not one uniform color.

The second sample is given to illustrate the part played by balance and regularity of spacing in the construction of a job as well as to show a style of composition. The idea for this was derived and developed from the advertisement on page 597, Vol. XVIII—"Photo-Engraving"—H. Jenkins. Given the panel as a base upon which to work, the building of the remainder was natural. It was desired to present a clear open page, not altogether devoid of ornament, but only using such as appeared to prevent the page presenting too severe an appearance.

Not the least important element in good jobwork is regularity of spacing. By regularity of spacing is not meant the placing of equal white between all lines, but that there shall be like space measurements between some important features. This appearance of regularity may be attained in many ways. In the sample shown, the chief points are the even band of white on the three sides of the panel, and the like space measurements which occur between the top rule of the panel to the rule under the word "programme," and between the bottom of the line commencing "Benevolent" and the bottom rule of panel. With due attention to harmony of design in selection of type, and care in arrangement so that symmetry—objects balancing one another on either side of a common center—be secured, a job cannot be without merit; but a compositor working without some rule to guide, is like a mariner putting to sea without chart or compass and trusting to good luck or instinct to bring him safely to the end of his voyage.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

AN OLD-TIME ABSURDITY PRESERVED.—Some time ago a question was received from S. K. P., Chicago, and lost and forgotten. It has now recurred to memory. It was: "Why does the *New-York Tribune* use the hyphen in its name?" *Answer.*—It is done because the hyphen was common when the paper was started, and has been preserved because of a foolish prejudice against changing the original form of the name. The unreasonable idea prevalent at the time spoken of was that one name must be something simulating one word in form, which idea was banished long ago from general acceptance.

COMMON SENSE IN PROOFREADING.—A writer in the *Printer and Bookmaker* for June says some very reasonable things about common sense, but was not as accurate as possible in the following: "In a recent issue of one of the popular magazines appears as a part of a sentence 'The words bracketed below are,' etc. As a matter of fact the words referred to below were placed between parentheses. Probably the office style demanded the use of parentheses rather than brackets, but the proofreader should not have allowed style to override sense, and he would have been justified and upheld in changing the parentheses to brackets, in case the author declined to change his phraseology to suit the punctuation." If one paid no attention to the general and literary senses of words, and acknowledged no such senses outside of the technical ones of the printing offices, this would a sensible view; but as things actually are it is not so sensible. As a matter of fact, "bracketed" most commonly means joined by a brace or braces, not brackets, and the parenthesis-marks may have been used simply because they are the nearest possible in form to braces that could be put in the space of a single line. It seems not improbable that the proofreader was narrow-minded enough to change the marks to brackets and that they were changed back by the author. It is not strictly common sense to try to force an author to be so literal. The author may reasonably hold that the word "bracketed" simply means "embraced within a mark or marks" if he so chooses, and may have parenthesis-marks used instead of braces, though it would be less bothersome to some literal-minded readers if he conformed to strict agreement between form and expression. Even our dictionaries are not as full and clear on this subject as they might be. The largest of all, Murray's immense English dictionary, is fullest, defining "bracket" as "one of two marks of the form [ ] or (), used for enclosing a word or a number of words," etc. Murray's definition also comes nearest of any to accounting for the fact that "crotchet" has been used for a parenthesis sign as well as for a bracket, though the latter is the only use explicitly assigned to it in the article on "bracket" even in Murray's work. No other dictionary gives even a hint that "crotchet" in this use ever meant anything but the square bracket.

PROOFREADERS AND COPY-HOLDERS.—"A copy-holder," Kansas City, Missouri, writes: "I have been interested in reading your articles on proofreading, and have looked in vain for a mention of the copy-holder in this connection. You speak of the proofreader having to decipher illegible

writing. Is it not a fact that few proofreaders read proof alone, and is it not the copy-holder who must do all the deciphering? Of course in bad cases she has the proof-reader's help, but as a rule she does it alone. She is also held responsible for all misreading of copy and almost all errors but typographical ones. It seems to me copy-holders deserve a little corner of your proofreader articles, and any advice in our line would be highly appreciated." *Answer.*— It is a fact that few proofreaders read proof alone, and that practically all the deciphering of manuscript must be done by the copy-holder. It is not a fact, however, that the copy-holder is always a "she," or that "she" or "he" is always competent. Some of them are even accomplished, and really not much in need of advice. The only really just way to write of such matters is from the most commanding point of view — that from which the most comprehensive survey can be made. Taking such a survey as the basis of opinion, it seems true that the proofreader deciphers bad manuscript, because properly he is the one who is responsible for all errors. Having the copy read to him, if he and his employer understand matters rightly, only heightens his responsibility, for it is one of his duties to assure himself that the reading is done correctly, and to do this he should from time to time look at the copy, especially



BICYCLE SERIES DESIGNED BY P. WILBUR SHOOP, ABINGDON, ILLINOIS.

if anything does not seem right as he hears it read. I have never felt more indignant than I did once at a proofreader because of what his copy-holder told me. The foreman had shown me a misreading in a proof I had read, and I answered in a way that showed I assumed all the blame. The other reader's copy-holder heard me, and exclaimed to me, "My reader would have said I must have read it so; I always get all the blame for such things." It is not fair that it should be so. If she had to take all the censure she should have had more of the pay. Our correspondent is right in more ways than one. The copy-holder does deserve more than a "corner" in the proofreading articles, and next month our article shall be devoted to copy-holding.

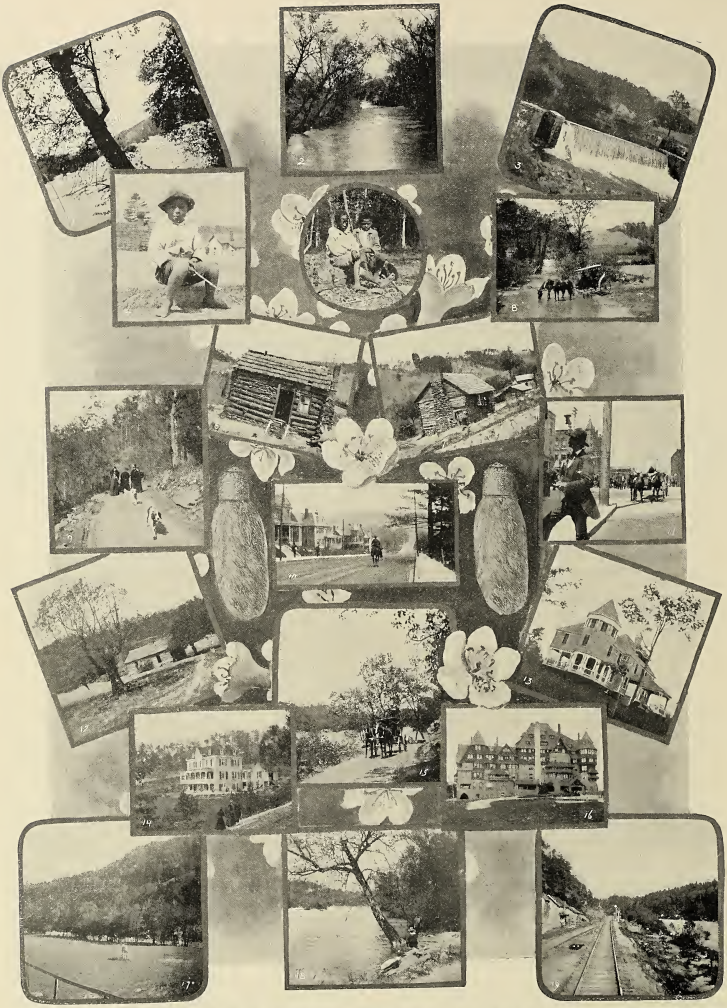
DIFFERENCES IN CAPITALIZING.— Excessive capitalization lessens the value of the use of capital initials, inasmuch as it tends to make less clear the purpose for which they are used, which is to mark distinctions between different kinds of words. Differences in usage arise through disagreement as to the nature of the instances in which words should be distinguished by a capital letter. Every one understands that a proper noun should be capitalized, but many do not understand what a proper noun is. Indeed, Goold Brown admitted, in his large work "The Grammar of English Grammars," that he had not been able to satisfy himself in telling what makes a noun proper, and said what follows of other grammarians: "Innumerable instances occur in which the following assertion is by no means true: 'The distinction between a common and a proper noun is very obvious.'— *Kirkham's Gram.*, p. 32. Nor do the remarks of this author, or those of any other that I am acquainted with, remove any part of the difficulty." Now, of course this note cannot be made to cover all the ground of this trouble, but it may accomplish its purpose by stating the probable reasoning on each side with regard to one of the most typical cases in which disagreement exists. Probably half of the newspapers capitalize the titles of all elective officers of organizations, while the others do not capitalize such titles. Must it not be that some consider these titles to rank with proper names, and that others think them only common nouns? Or do most people act on impulse or prejudice, without reasoning out a logical distinction? The latter seems the only way to account for the form in the sentence, "The mayor wants to give the Governor his views," which was printed, strictly in accordance with the rules of the office where it was done. "Governor" and "Mayor" are certainly as much alike in their nature as any two words can be, and these and all similar political titles, and all titles strictly analogous, are exactly like "President" of the United States, which no one with common sense would write without a capital. Some people write "congressman" and "assemblyman," even while capitalizing "Congress" and "Assembly." Probably there is no reason for hoping that those who do this can ever be taught to know better, for they simply cannot be teachable, or they never could have done it. All the teaching of all grammarians and lexicographers is directly opposed to it. If any capitalizing is to be done beyond the mere names of persons and places, and if capitalizing is to show any reason, distinction must be made between common and proper (or particular) uses of certain words, as "secretary" for a mere writing employee and "Secretary" for an officer of an organization, "judge" for the common meaning and "Judge" for the presiding officer of a court (even "a Judge" and "Judges" indefinitely are right and most convenient in the particular use), "state" for any of the common meanings and "State" for one of the United States, and "territory" for a common meaning and "Territory" for one of the particular Territories as divisions of the United States. Distinction according to the principle here indicated is the only reasonable practice, and it is the actual practice of those who know best and do best throughout the English-speaking parts of the world.

A GERMAN VIEW OF AMERICAN PAPERMAKING.

In an interview with a large German paper manufacturer visiting in this country — Mr. E. R. Behrend, of Varzin, Germany — *Geyer's Stationer* reports him as saying:

"In papermaking machines the United States leads the world and is, in fact, exporting machines to Europe. As a result of this excellence, the machine-made paper of the United States is far in advance of anything made in Europe. This is especially the case with your newspapers. There is no such news print made as in the United States. In England very many of the newspapers have clung to the rag news. That would be impossible in the United States as the supply is totally inadequate to the demand. Even in England the dailies have been forced to use wood paper, and three or four papers in London buy their paper in the United States, one of them being the *Pall Mall Gazette*. A great deal of news print is now being exported to Europe from this country."

Mr. Behrend thinks Germany is ahead in the production of fine writing and other handmade papers, owing to the cheapness of labor there. English papers and Irish linens, for the same reason, he says are really made in Germany. The mills Mr. Behrend represents are located, by the way, on the estate of Prince Bismarck.



VIEWS IN AND ABOUT ASHEVILLE, NORTH CAROLINA.

Photos by C. F. Whitmarsh.

1. A glimpse of the French Broad river.
2. The Swannanoa river, from Biltmore bridge.
3. Swannanoa river dam, the source of Asheville's water supply.
4, 5, 6, 7. Some of the natives and their homes.
8. Crossing a ford near the old Vance Homestead.
9. A walk over the mountain, via Sunset Drive.
10. One of Asheville's residence streets.
11. An ox team in town.
12. A typical Buncombe County log cabin.
13. Bill Nye's home, at Buck Shoals.
14. Dawson Cottage, on Sunset Drive.
15. A drive along the French Broad river.
16. Kenilworth Inn.
17. A pasture in the French Broad Valley.
18. Fishing on the French Broad river.
19. A river view from rear of train.

"THE LAND OF THE SKY."

BY C. F. W.



AFTER visiting the renowned scenery of Colorado, the Yellowstone Park, the White Mountains, and the Catskills, and taking several trips over the roads between New York and the West which claim to be "the scenic routes of America," a traveler had occasion recently to visit the country lying in Eastern Tennessee and Western North Carolina, between the Blue Ridge and Smoky Mountains, more particularly that in the immediate vicinity of Asheville, North Carolina. He spent about three weeks there, part of the time on the train, a portion of it on foot, and more on horseback or in a carriage, and returned with such a glowing description of the grandeur and enchanting delights of that favored region that one was tempted to believe the gentleman's good opinions of the places previously visited had been somewhat shaken, his new discovery so thoroughly eclipsing the sights and scenes of his former wanderings. To one who has not visited the land now spoken of this statement will no doubt seem a little bold; but as others, including those who have seen the beauties of nature abroad, have made the same expression, it is not surprising so many candidly assert that "The Land of the Sky," as this region has been so poetically called, justly bears the palm as the most enchanting spot, so far as scenery goes, to be found on this continent. To be sure, the rugged grandeur of the Rockies has a beauty all its own, but naked rock, sheer precipice, and snow-capped mountains do not compare in peaceful sublimity with the verdure-clad mountains of the lower end of the Alleghany range, where the mountains pause in their attempt to reach southwest to the coast, and break up into numbers of smaller spurs, forming plateaus, valleys, abrupt defiles, rushing streams, gentle slopes and other evidences of disintegration, as they spread out into the plains and lowlands of the country farther south. No pen description of this region can do it justice. Its beauty can be faintly portrayed in words, and its likeness feebly expressed by the aid of the camera, but these can only partially give the reader or intending traveler an idea of the reality—the actual witnessing with one's own eyes—which prove the sublime loveliness of this favored section of God's footstool.

Coming into Asheville from either direction the road traverses for miles and miles a territory rich in views to delight the eye. The French Broad river wends its way through valley after valley, the road following it as closely as the exigences of railroad engineering allow, sometimes on one side, again on the other, crossing and recrossing the stream on bridges of the most approved construction. From the observation car the scene is most inspiring, every turn giving new vistas to please the senses. From Asheville to Round Knob, and for some distance beyond, the trains pass over the finest part of the entire system, the highest point on the mountain being crossed on this run. In a few miles the train goes through seven tunnels, and the grade is 160 feet to the mile, the second steepest grade of any road in the United States. At one point, in crossing the summit, the track can be seen in fourteen different places, as one looks down from the train. The passenger who endeavors to select the shady side of the car on this trip will be kept busy, for what is shade one minute is sun the next, it seeming as if the engine ran at all the various points of the compass to traverse this particular bit of roadway. It is an experience never to be forgotten, and when accomplished one regrets he cannot turn back and go over it again.

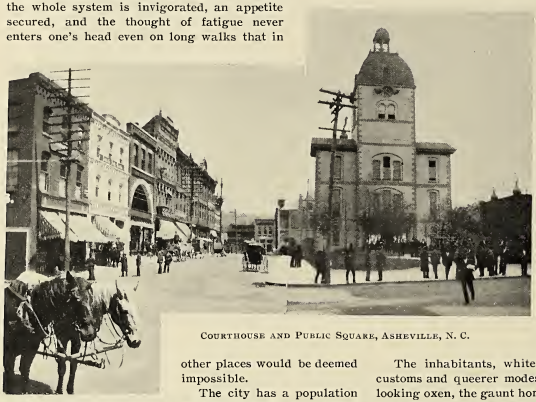
The city of Asheville lies upon a plateau at an elevation of about 2,000 feet above sea-level, entirely surrounded by mountain ranges, that rise in mighty grandeur one above the other, piled up like clouds about the city, apparently near at hand, but in reality quite distant. Mount Pisgah and "The Rat," two of the most prominent peaks, are to be seen from almost any point. The plateau is not a level plain by any means, there being hill and valley, with rise and fall, sometimes gradual and sometimes more abrupt, throughout the entire country. The visitor who expects to find long stretches of level road must look elsewhere than in Asheville. But this very fact is one that makes the drives about the city so charming. A constantly changing panorama meets one at every turn of the road, at hill top or bend of stream. It is said that a stay of a month may be made and a different drive be planned, with entirely new views, for each day. Among the drives usually taken by those whose time is limited, are to Battery Park, Beaumont, Bingham Heights, Gold View, Biltmore, Swannanoa, Connally's View, Lookout Mountain, Sunset Drive, Sulphur Springs, Hot Springs, and Buck Shoals, while many others can be arranged for if time will permit. As



VIEW OF ASHEVILLE FROM SUNSET DRIVE.



shown by the illustrations, there are many ways of getting about, the more common being the carriage, but numbers of hardier people prefer horseback riding, and this form of exercise here finds its ideal location. Walking, too, has many votaries. Beauties in nature that might be passed unchallenged in carriage or on horse, are always noted when one travels on foot. Then the exercise, the calling into play of all the muscles in the body, causes the lungs to drink deep of the health-giving atmosphere, the whole system is invigorated, an appetite secured, and the thought of fatigue never enters one's head even on long walks that in other places would be deemed impossible.



COURTHOUSE AND PUBLIC SQUARE, ASHEVILLE, N. C.

The city has a population of about 12,000, is supplied with electric lights, well-paved streets, and electric car lines, and has stores and business blocks that would do credit to cities of much larger population. Its homes are tasteful and elegant, many of the wealthier residents occupying dwellings of modern architecture and expensive construction. The principal hotels are the Battery Park and Kenilworth Inn, and these and numerous other hotels and boarding houses furnish accommodations to suit any purse, and whether the traveler comes in search of health, or for rest and recreation only, he can easily find a convenient abiding place during his sojourn. The climate of Asheville is one of its principal attractions. The city is so located that an equable temperature prevails, and it is not subjected to the severe and sudden changes noted in many other localities. It can be considered an all-the-year-round resort, for in winter, people from the north come to escape the rigors of the northern blasts, and in summer, the residents of the States farther south flock to the city to enjoy the cooler breezes of the elevated plateau which do not favor their own towns. No other city in the United States is said to be better located for the cure of throat and lung troubles than Asheville; and these, as well as asthma, rheumatism, and malarial diseases, promptly yield to treatment there. In a general notice of the city, such as this is, it will be impossible to give data as to the benefits to be obtained in these directions, but this information can be readily had by reference to the published reports of cases treated there. The bulletins issued by the weather bureau for a series of years show that the average number of clear days in each month is twenty-four, and during the rainy weather the sticky, muggy atmosphere, so noticeable in places nearer the sea level, is not experienced.

Mention of Asheville would not be complete without reference to Biltmore and the estate of George W. Vanderbilt, which lie close by, and which everyone visits when in this part of North Carolina. A complete description of this magnificent property and of the château "Biltmore House" cannot be here given, but no Asheville traveler should miss a drive to this princely inclosure, comprising 100,000 acres, grand by nature, but adorned and made more beautiful by the hand of man. Mr. Vanderbilt allows free entrance to his domains on certain days, written request from the proprietor of the hotel at which one is stopping being all that is necessary. The fact that Mr. Vanderbilt determined to locate here, after visiting all other parts of the country, goes to prove that there must have been in scenery, in climate, in mountain, in stream, in soil, in tree and shrub, some potent factors to govern his decision in the expenditure of the many millions of dollars he has used in making this his earthly paradise.

Such, in brief, are some of the delights to be found in the vicinity spoken of. To know them best, one must visit them. Go at any season and you will not return disappointed, whether your mission be the recovery of health or merely the passing of a few weeks' vacation.

The inhabitants, white and colored, with their queer customs and queerer modes of conveyance, the half-starved looking oxen, the gaunt horses and dogs, the old log cabins, the noble pines, the beautiful azaleas, rhododendrons and other flowers which there grow so prolifically, the brilliantly-plumaged and sweet-songed birds, the native gems, the rabbits' feet, and other things, pleasant and not pleasant, remain in the memory long after one has returned home from a visit to this interesting city.

It has been said by some one that a visit to Asheville during the time court is in session and cases of violation of the government law relating to distilling are being tried gives one the best opportunity to note the peculiarities of the denizens of the mountain districts. At these times the dilapidated-looking "moonshiner" comes to town in his cart, drawn by oxen or mules — or oftener on foot, as many are too poor to even keep a conveyance of the kind mentioned — bringing his entire family, including the dog, to answer the charge made against him or some neighbor. It is a fact that some of these people persistently work at illicit distilling, not so much for the purpose of selling the product, or of consuming it, but to be arrested, that the government may feed them during the time the trial is on. And thus one class of humanity lives. It is a sad commentary on the social conditions of the country.



A MOONSHINER'S CART.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

COLD-PROCESS STEREOTYPING.—To make successful cold-process stereotypes is a long sought for and much to be desired accomplishment. There are isolated instances where it is claimed satisfactory results have been attained, but no such process has yet come into general use. The means which have been employed to accomplish the desired end have been varied and in some cases peculiar. The latest invention along this line consists in placing the flong in contact with the type, placing an absorbent material on the flong and then rotating the type, flong and absorbent material to force the type by centrifugal force into the flong, and drive the moisture from the flong into the absorbent material.

A STEREOTYPER'S TROUBLES.—W. A. R., of Springfield, Massachusetts, writes: "I have purchased a copy of Mr. Partridge's book on 'Stereotyping,' but fail to find the knowledge I am looking for, and would consider it a great favor if you could put me on the right track. I have many forms to stereotype of solid nonpareil and smaller sizes. I cannot get my matrix deep enough, pound with a brush hard as I may, and not smash the matrix. Have done the following with no very good results. Used a matrix made of a 30-pound blotter and five tissues, covered it with a piece of thin muslin, beat in, then pasted my 80-pound back and beat that in until it seemed all down. I have taken a matrix made in the usual way and finished it up without muslin. As my electrotypes are all on wood bases they get warped so I cannot use a planer to set the matrix in with, as it smashes through the high places and leaves a bad impression to cast from. I make the regulation paste: starch, 5 parts; flour, 2 parts; whiting, 1 part; pulverized slippery elm, 1 ounce; to mixture of 6 quarts water and ¾ ounce carbolic acid. I only make a small quantity of paste at a time—enough for a week or ten days. Any suggestion you may offer will be thankfully received." *Answer.*—If you would follow the directions given in the book you have purchased, your difficulty would disappear. Do not use blotting paper which will not stand pounding with a brush, but procure some regular brush matrix paper such as is manufactured by B. & O. Myers, of New York. Use the 40-pound paper, and dampen it before pasting on the tissues. The paper may be dampened by dipping it in water and then forcing the water out with a heavy roller. Do not use slippery elm or carbolic acid in the paste, and add a larger amount of whiting as directed on page 16 of your book. It is not necessary to use muslin over the matrix and it is no aid in getting a deep mold. If your brush is in good condition, flat and level on the face, there will be no danger of tearing the matrix unless the beating is done with an edge or corner of the brush.

SPEED IN ELECTROTYPING.—L. C. P., Detroit, writes: "A friend who has recently returned from Chicago informs me that one of the electrotypers of that city has a quick process of electrotyping which saves about one-half the time usually required to deposit shells. I understand that the process consists in keeping the molds in motion by means of some kind of a trolley system. I have tried this plan in a crude sort of a way, but have failed to increase the speed of deposition to any extent. Can you give me any information on the subject?" *Answer.*—Keeping the molds in motion, or agitating the solution will not materially affect the rate of deposition unless the current strength is increased. The object of agitation is to permit the use of a stronger current than would be possible with the solution at rest. The reason for this is not clear, but the effect is to prevent a burned or spongy deposit. There are various devices for accomplishing this object. Where two or more tanks are used one may be set on a higher lever than the other and the solution allowed to flow through a small pipe from one to the other, when it is pumped back into the upper tank. Another plan is to operate a paddle wheel in the bottom, or a small propeller at one end of the vat. Still another plan is to keep the cathodes in motion by hanging them on a rocking shaft which is kept moving by mechanical means. By far the best method is one recently invented which provides a means for forcing air through perforated pipes in the bottom of the vats. The agitation of the solution is thus kept uniform and may be made more or less violent at the pleasure of the operator, the admission of air to the pipes being governed by valves under his control. With such an apparatus the writer has been able to employ a current strength of about thirty-six amperes to the square foot of cathode surface with the result that copper shells of good quality $\frac{6}{1000}$ to $\frac{7}{1000}$ of an inch in thickness were produced in one hour. This is a saving of fully one-half the time required to deposit a shell of the same thickness with the solution at rest. The apparatus has been patented and will soon be placed on the market.

QUESTIONS ABOUT ELECTROTYPING.—C. F. M., Battle Creek, Michigan, asks the following questions on electrotyping: 1. When a case of work has received a proper deposit of copper, and is disconnected from the dynamo by putting a piece of wood or cardboard under the rod, but still hanging in the same solution, why is it that the deposit will turn red around the edges and in a few hours will run off again, although it does not face an anode? 2. What is the best device for hanging our copper scraps, and pieces of anodes in the bath to use them up? 3. What is the most common cause of pin holes in the shells, dots gone, etc.? *Answer.*—1. An electric current passing through a solution of sulphate of copper will dissolve copper suspended in the solution whether it is in the circuit or not. This fact may be readily tested by weighing a small piece of copper and hanging it in the solution without electric connection, and after a few hours weighing it again. It is because of this fact that extra anodes not in use, if left in the solution, will make it dense and heavy at the bottom, and frequently cause the deposit to be spongy and granular. 2. Holes in the shells are due either to defective blackleading, failure to remove the air from the mold by thorough wetting before placing in the bath, or the use of a current so strong that it causes the formation of hydrogen gas on the cathode. Defective blackleading may be caused by a poor quality of graphite, or insufficient brushing. The best way to wet the surface of the mold is to place it face up in a tank partially filled with water in such a manner that the mold will be an inch or two under the surface and then direct a stream of water from a rotary force pump on to the mold. If your trouble is due to the third cause, the remedy is to reduce the speed of your dynamo or use an agitator. The latter is by far the best plan, as the agitator will not only dissipate the gas bubbles but will enable you to employ a current twice as strong as would be practicable with your solution at rest and thus double the rate of deposition. 3. Copper clippings and scraps may be utilized as an anode by packing them in a perforated lead box and suspending the box from an anode rod. The box may be constructed of plates of electrotype metal joined at the corners by soldering. It should be somewhat longer and deeper than your cases and about four inches wide. The perforations should be as near together as possible.

QUERIES intended to be answered in the August issue should be sent in early.

GRACE N. WISHAAR.

IT has been our pleasure to present the work of a number of Western artists in recent issues of THE INLAND PRINTER. The drawing of Thomas H. Guptill, shown recently, is a fair example of the rising school of illustrators on the Pacific slope now claiming public attention. Among others, Miss Grace N. Wishaar, of Seattle, Washington, is a young pen-and-ink sketch artist whose work deserves a word of appreciation. Portraiture is her forte. In this she exhibits a winsome touch, a kind of feminine delicacy that does not impair the truthfulness of outline and shading. Her "study head" reproduced on the opposite page is a very attractive bit of drawing. Her other portraits show painstaking and skillful work with the pen. Miss Wishaar does not confine herself to line drawing. She has recently finished portraits in oil that, when placed on exhibition in Portland, received general commendation. She is now executing pen-and-ink sketches and general designing in the well-known firm, Curtis & Guptill, of Seattle. Her father, Mr. E. B. Wishaar, is a prominent newspaper man, being connected with the editorial staff of *The Oregonian*, of Portland, Oregon. Although not possessed of a technical education in her chosen art, Miss Wishaar has availed herself of every opportunity to perfect herself in it, and her present success gives assurance of a promising career.



GRACE N. WISHAAR.

JOURNALISM IN TURKEY.

An editor's lot in Turkey is not always a happy one, if we are to give credence to this account in the *Colonist and Exporter* of the restrictions placed upon the press in that country. The censors placed in each newspaper office are supreme, and all attempt at a free expression of opinion is rigidly excluded. This is also true of the two papers published in French and English at Constantinople. The government really holds a string to every item that is turned in, and this is how they work it. Two regularly appointed censors are sent to a newspaper office as soon as it is established — one for day duty and one for night. They are appointed for that particular paper, and are held solely responsible for every item that appears in it from one year's end to the other. In the event of one displeasing line slipping in unawares they may pay for the oversight with their lives. Although they have no voice in the management of the paper, they are the real editors, and examine every proofsheet before the paper is made up. What is objectionable to the government, their friends, or themselves, is rigidly cut out. Armed with blue pencils, they sit in the office day and night, and as fast as the matter is set proofs are handed them. Out of ten columns of apparently harmless matter, for it is so dead and dry as to be absolutely without brilliancy, force, or character, they usually allow about two to be published.



BABY MCMICKEN.
Drawn by Grace N. Wishaar.

It is not merely that expressions regarding political matters are excluded, as the caprice of the censor is indulged regarding the most trivial subjects and affairs. If he happens to be in a good humor the paper comes out in time, and has some semblance of a "real" newspaper; but as a usual thing, after he has finished blue-penciling the proofsheets, it is the problem of the hour to find enough matter left to go to press on. It is expected, in fact almost a law, that writers shall take advantage of every possible opportunity to flatter the Sultan, and the man who can think of the most awe-inspiring titles to follow the name of that mighty person is the most valuable man on the staff. Thus an editor was recently severely called to account for speaking of the Sultan as merely "His Imperial Majesty, the Prince of the Faithful, and the Shadow of Allah upon Earth." This was regarded as actually disrespectful, and it was only by the utmost pleadings and promises to do better that he was allowed to continue his paper. What he should have said to appear at all loyal was, "His Most Holy, Noble and Imperial Majesty, the Greatest and Most Powerful of all Princes of the Faithful, the Shadow of Allah upon Earth, the Finest Pearl of the Age, and the Esteemed Center of the Universe, at whose grand and mighty portals stand the camels of justice and mercy and at the parting of whose hands spread untold happiness over all the earth," etc.



THE LATE LIEUT. GEO. M. DE REAMER.
Drawn by Grace N. Wishaar.

The censors are paid chiefly to see that the Sultan is praised, and the goodness and mercies of the government are poured into the public without stint, and in their zeal to rightfully perform the duty the censor's methods are sometimes very ingenious. On one occasion an item appeared in the proof regarding an individual named I. Sultan. Sultan is a Turkish surname, the same as King is an English one, but the censor would not let it go, on the ground that there was but one Sultan in the world. At last he compromised the matter by striking off the n, so that the man's name appeared in the paper as I. Sulta. The word majesty is never allowed to be used with reference to any ruler but the Sultan, and the Pope must not be called "His Holiness," because that expression is reserved for Mohammed.

To mention the Queen of England as the "Empress of India" is worth a man's life, for the government cannot bring itself to recognize any Christian woman, and cannot permit the papers to allude to her as the ruler of a country that contains so many Mohammedans. One of the largest Syrian papers was suppressed for six months, because in

mentioning some "western superstitions" it made reference to the western sentiment regarding Friday as unlucky. Friday being the holy day of the Mohammedans, the editor was cast in jail. There is nothing whatever to control the whims of the censor, and, as a result, the Turkish papers contain nothing of importance and next to nothing in the way of news. Even the obituary notices do not escape the censor's pencil. Lately a Beyrout paper had a sympathetic notice about a Christian whose death was attended by great sadness. The censor killed the notice, and explained his action by saying that "it contained such a strong pathetic element that it would be sure to reopen the wounds of the mourning relatives and cause them to grieve more than necessary." With this yoke around its neck, the whole Turkish press is made up of personal news and of intelligence as to the bestowal of decorations and such stirring and inspiring information.

NEW FASHIONS IN STATIONERY.

The monogram is the swell thing in stationery just now, says *Geyer's Stationer*. Miniature monograms are especially popular and allow a wide range of color and artistic design. A very swell example has a background of dark green with initials and border in raised gold. The green and gold, and blue and gold monograms are still stylish, but other colors are gradually entering the field. The monograms are embossed. Crests and coats-of-arms are also used extensively in gold, silver, and different bronzes.

In polite paper, the prettiest and most popular are pure white, or slightly cream-colored. Azures and gray are, however, in good form. In deference to this spring's penchant for things loud and novel, royal red colored writing paper is "on the list" of society stationery. This paper is made exclusively in France, where it is very popular, and, with a miniature monogram of black, is considered the acme of fashion. There has been such a demand for this paper among the "400" that it has been difficult for swell stationers in this country to keep up with it.

The sealing wax must match each shade, and it is used both outside on the envelope and inside at the upper right-hand corner of the paper. There is also a variety in the shapes of the new specimens of stationery. Some of the envelopes are not more than six inches long and two and one-half inches wide. They open at the end instead of at the top. Others are perfectly square and not large. For those who are in mourning the sizes and shapes are not altered, but the black band is wider than before, the paper is more lusterless and the monograms, or addresses, are done in the dullest black.



PROF. BENJ. TRENNERMAN,
Instructor of the Seattle Athletic Club.
Drawn by Grace N. Wishaar.



A STUDY HEAD.
Drawn by Grace N. Wishaar.

The most fashionable wedding invitations are printed on large, square sheets and on heavy kid-finish paper. Plain embossed coats-of-arms are proper to be used and add materially to the richness of the invitations. The latest thing is a miniature monogram, containing the initials of both parties, in silver on the inside flap of the envelope. This is extremely chic. "At Home" notices are often incorrectly printed on the same paper as the invitation. They should be printed on separate cards and inclosed. For party invitations the folded sheets are preferable to those engraved on cardboard.

In calling cards the principal points to be considered are thickness, size, and engraving. The sizes vary from time to time. At present, the correct size for a married lady's calling card is $3\frac{1}{16}$ by $2\frac{1}{16}$ inches; for a miss' card $3\frac{1}{16}$ by $2\frac{1}{16}$ inches; and for a gentleman, $3\frac{1}{16}$ by $1\frac{1}{16}$ inches. As to engraving the card, the roman letter is growing in favor with the most ultra fashionable, but the script is in much greater use, and is perfectly correct. On ladies' cards the addresses should be placed in the lower right-hand corner and the reception day in the lower left-hand corner of the card. A man's card should always have Mr. prefixed, with the address rarely used, although if a member of a club its name is permissible in the lower left-hand corner.

NEW KIND OF ARABIC.

When he was in Egypt, Mark Twain hired two Arab guides to take him to the pyramids. He was familiar enough with Arabic, he thought, to understand and be understood with perfect ease. To his consternation he found that he could not comprehend a word that either of the guides uttered. At the pyramids he met a friend, to whom he made known his dilemma. It was very mysterious, Twain thought. "Why, the explanation is simple enough," said the friend. "Please enlighten me, then?" said Twain. "Why, you should have hired younger men. These old fellows have lost their teeth, and, of course, they don't speak Arabic. They speak gum-Arabic."—*Saturday Review*.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

ALMOST every letter we receive, coming from printers in the smaller towns, speak of the scarcity of "new" faces of type and bemoan the limited amount of material at command from which to construct up-to-date, artistic specimens. We are led to say, that while late type faces help to make a modern-looking job, yet without skill and art in the composition, they are of no avail whatever. What have new faces of type to do with the *plan* of a job? Nothing. Do new type faces *balance* a job? Not at all. Do new type faces, when two or more kinds are employed in conjunction, make a *harmonious* job? Not by any means. Do new faces of type properly "*white out*" a job? Of course not. A printer who cannot construct a good, artistic piece of composition with *old* material cannot do it with *new*, even though he has a whole type foundry at his back. We say now, without hesitation, that in our observation as much art and skill have been shown in the work of the printers in small cities and towns as in the work of compositors in the large cities. THE INLAND PRINTER now offers a prize competition for jobwork which places all on an equal footing. *New* material will not enter into the consideration at all. Plan, harmony, balance, finish, correct "whiting out," judicious ornamentation, coupled with common sense, will have treated it in the manner spoken of. Now, the job is excellent from a modern point of view, type faces, borders, etc., being right up to date. Your balance, color scheme, "whiting out," etc., are all that could be desired.

L. J. C., Farmington, Minnesota.—Your work is all very creditable. The cover page of the Dakota County Sunday School Association is the best specimen, and is up to date, well balanced, forceful in display and correctly "whited out" and finished.

WALLACE COOK, Long Branch, New Jersey.—We regret giving the credit of your work to your father, Mr. George W. Cook, in our last review of your specimens. Your work still continues to improve. Don't fall into the practice of using curved lines.

THE BAIRD PRESS, Milwaukee, Wisconsin, sends some very artistic specimens of their work. The composition, embossing, presswork, and harmonious, pleasing combinations of colors show conclusively that this firm thoroughly understands art printing. Would be pleased to see more of your work, especially in black and white.

FRANK LANDIS, Nebraska City, Nebraska.—Your samples are all very neat. The tendency toward too much ornamentation on your stationery work should receive your closest study. By far the best example, No. 1, which we reproduce, has no ornamentation whatever, and shows the possibilities of the gothic letters in stationery and commercial work. This letter-head is a model of neatness, balance, finish and correct "whiting out." It is only in the smaller

CARL MORTON, GENERAL MANAGER. A. T. RICHARDSON, SECRETARY

ARGO MANUFACTURING COMPANY,

MANUFACTURERS OF

GENERAL SALES AGENTS:
JOY MORTON & CO.,
I. C. R. R. PIER, NO. 1, CHICAGO.
WRITE THEM FOR PRICES.

ARGO CORN AND GLOSS STARCH.

NEBRASKA CITY, NEB., ... 189

No. 1.

be the rule in awarding the prizes, of which due mention, together with the rules governing the contest, appear elsewhere in this issue. See the editorial pages.

L. L. EMERSON, Kahoka, Missouri.—Your work is all of a superior quality and shows that you have taken especial pains to secure a good balance, harmony and finish. Your April blotter is the most artistic specimen.

L. E. LIPPINCOTT, Lee Center, Illinois.—The commencement programme printed by you is very creditable indeed, and shows that if you are a "country" printer you know how to do first-class work and put that knowledge to good use.

THE COMMERCIAL PRINTING COMPANY, Massillon, Ohio. Your folder is neat and well displayed, but the selection of colors could have been more "striking." In your note-head, "all kinds of" is too prominent. Otherwise it is neat and a good job.

R. F. AVESON, with the *Deseret News*, Salt Lake City, Utah.—Even though you seldom have the opportunity to set advertisements, the samples you submit give unmistakable evidence that you know how to set them. We consider the ads. excellent.

JOHN MCCORMICK, with the *Argus*, Albany, New York.—The card you submit for criticism, "Masterpieces of Ancient Art," should, by all means, have been set in the Sixteenth Century style. Its subject was "ancient" art, therefore it would have been much better, from an artistic standpoint, to details wherein you need to study. You have mastered the problem of balance and proper display. Now turn your attention closely to the matters referred to. Any time you are in doubt, or wish your work criticised, we shall be glad to assist you. Always send black proofs for this purpose.

LYTTON ALLEY, Nashville, Tennessee.—We would not advise the use of curved lines in jobwork. This plan is very seldom productive of good results. As a rule this plan is a breeder of trouble in the pressroom. Don't use strips of rule or border on each side (top and bottom) of a display line.

J. FAUNT LE ROY, San Rafael, California.—The B. F. Bell card is not good; too much border and rule. The Chrysanthemum card is very neat and the best plan to pattern after. In the other card, if you had given more prominence to "Grand Entertainment and Dance" it would have had a better effect.

CHARLES M. KREBS, Galion, Ohio.—The plan of your panel on the Central Ohio Buggy Company cover is original and artistic as well. [Mr. Krebs, in his narrow panel work, where he has a long line or word to contend with, lets it break over the rule and then continues the rule down underneath the word.]

THE E. D. TAYLOR COMPANY, San Francisco, California. Your specimens are truly artistic in composition with exquisite presswork and harmonious color arrangement. The work is all up to date. The unique and beautiful

presswork on the half-tones, together with artistic composition, are most convincing proofs of the ability of The E. D. Taylor Print Shop to handle that and all other classes of printing in the most satisfactory manner.

EUGENE C. CASE, Port Atkinson, Wisconsin.—Your samples are all very creditable, and show excellent composition as well as presswork. It was a mistake to place the corner composed of Laurel border on the C. J. Ward note-head. There was plenty of ornamentation on the job without its use. Use ornamentation sparingly. Aside from the point we mention your work is of a high order. Balance, harmony, proper "whiting out," etc., are excellent.

F. G. HICKS, Morenci, Michigan.—In the Butler & Gates heading the one set in Florentine is the best. To improve this heading put "Successors to" in one line and "E. E. Butler & Co." directly under it in the center of the line. Take away the ornaments at side of "Clothiers and Furnishers"; move the lines over to the center; bring "South Side Main Street" down on a line with the date and move it over to the extreme left of the measure to which the job was set. Your work as a whole is very neat and reflects much credit.

GEORGE N. TUESLEV, foreman *Yakima Herald*, Yakima, Washington.—Even though you do possess very limited material, there is unmistakable evidence on almost every job that, as far as plan of composition is concerned, they are artistic and up to date in design. There is only one job which we desire to call your attention to—the bill-head of Ward Brothers. The use of Celtic for the firm name and then following with De Vinne for the business is a bad plan, because it gives undue prominence to the business, and does not harmonize.

G. H. L., Rochester, New York.—The card set in light-face type is the neater of the two. The one with the main line in De Vinne has too many faces of type. Now, the plan of the light-face card is decidedly the best one to pattern after for good results, but the combination of type used is not satisfactory, because the unimportant wording stands out with more prominence than the main lines. The proper way to treat a card on this plan is to have the important lines the heaviest. It will pay you to demonstrate this fact in a practical manner. Reset the three center lines in heavier type and note the effect.

J. AL MEISENBACH, La Salle, Illinois.—Aside from too much bent rule work, your specimens are excellently well done. In the card of W. A. Locke we cannot see why "photographer" was made so insignificant. You could have placed the word "photographer" immediately underneath the main line, say in 12-point De Vinne caps, and not interfered materially with the arrangement of the composition. You would then have had a much better and more effective job. The stationery of the *Herald* is excellent and shows proper treatment in all departments. Do not use so much bent rule in your work. It does not add in any way to its beauty or effectiveness.

A. L. STONECYPHER, Omaha, Nebraska, sends a calendar and a number of his advertising blotters. Mr. Stonecypher is, evidently, considerable of a "josh" and must be a jovial, good-natured man. The calendar is in three printings, with excellent composition and first-class presswork. In one corner is a half-tone of "Balanced Rock." The illustration has the appearance of being printed from three-color plates, but such is not the case, as Mr. Stonecypher informs us that it was done in three impressions from one engraving. It is excellently well done and the result entirely satisfactory. Of course, this calendar is open to criticism by the fact of an abundance of "spring" poetry being printed thereon; but Mr. Stonecypher informs us that the results have fully justified him in pursuing this method. Good results are the things to be desired in advertising any business, and if they can be had on the line pursued and proven to be productive, then it is all right and the "end justifies the means." The blotters are all good and show that Mr. Stonecypher is a hustler for business.

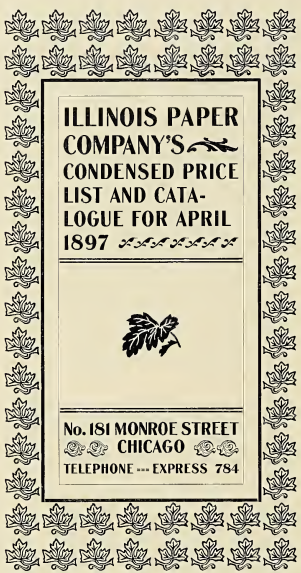
E. O. HARDER, New Orleans, Louisiana.—The large and varied parcel of your specimens show beyond doubt that you have excellent taste and know how to use it. There are but two jobs in the collection on which we have criticisms; they are the catalogue cover of Boland & Gschwind, and the cover



of price list for Payne & Joubert. The former cover is all right and excellent until you reach the matter at the right. "Ivens' Pumps" and "Ivens' Cotton Presses" are the two most important things to bring out. Now, in order to do this properly, you should set the matter between the words "Ivens" and "Pumps" in smaller type. Jenson would be a good letter for this purpose, but if you have not got it, French Old Style will answer very well. Work the matter in on the "block" or "panel" method. Treat the "cotton press" matter in the same way. The great trouble with the job as it now stands is its sameness and crowded appearance. By the method spoken of above, you will be able to make the "cotton press" portion as prominent as the "pump" matter. Then, too, you can have more room for leading. In case you made this change it would be advisable to put the words "New and Second-Hand Machinery" in St. John. It is our advice, if you have this job standing, to reconstruct it on these lines, as a practical demonstration will be most convincing and productive of good. There is too much "sameness" to the Payne & Joubert cover. We do not approve of all black to the exclusion of white space or daylight. Portions of the job should have been set in light-face type in order to give strength to important wording. The plan of the R. McWilliams cover, No. 2, is excellent, and shows how to deal in a satisfactory manner with

the problem of "too much matter." Do not be backward about sending specimens for criticism, because you will be the gainer. A few pointers now may be the means of making some of the elusive elements of type display very clear to you.

A. R. Allexon, with The Henry O. Shepard Company, Chicago.—We reproduce your title-page of The Illinois Paper Company, No. 3. It is neat, artistic and up to date, and is excellent for a black-and-white design or a color scheme. Designs on this order present the greatest possibilities.



No. 3.

Ed E. Sweet, Pomona, California.—Your samples evidence very few defects. The only one is in the card of The City Ice Company. Had you broken up the line "Artificial Ice of Pure Distilled Water," the display would have been more effective and given the job a much better appearance. By the way, be careful of the use of the character "&." Do not use it, except in firm names.

R. F. Dunham, proprietor Dunham Press, Southport, Connecticut.—The folder is excellent, as is also your letter-head. We cannot say as much for the bill-head. One very noticeable feature is that the words "Art Printing" are entirely too weak, the address line is too prominent, as is also the matter pertaining to type-written letters. The selection of colors is all right and very pleasing, but bad judgment has been used in picking out the lines for the strong color. The important or main line should be the ones to go in the strong color. As regards the working of your rollers, undoubtedly the damp weather had something to do with it. A good quantity of oil rubbed on the rollers and left on over night will often work wonders. Paraffin oil is excellent for this purpose, but if you don't happen to have it, machine oil will answer. We think your foreman has considerable talent for jobwork, but it needs to be guided a little, as is evidenced by the bill-head.

W. B. Martin, with the Deseret News Publishing Company, Salt Lake City, Utah.—As a whole your samples are very creditable. The cover page of the *Children's Magazine* is your best specimen. It could, however, be improved by taking out the little strip of border projecting diagonally from the bottom panel and setting the publisher's name in smaller, plain type, and moving it over to the center of the space. The certificate is also good. We believe you are on the right road. Drawing and designing will help you very much in your work. Study hard and make the most of your time to gain as wide a knowledge as possible of all branches of the printing business and kindred arts.

Adolph Lehman, apprentice with Eastman & Thomas, 710 Market street, San Francisco, California.—In the show card of the Germania Club, "24th Annual Excursion and Picnic" is not prominent enough, otherwise it is a good job. On the Lebold Harness Co. heading too much prominence is given to "Whips, Blankets, Robes and Saddles," and is a trifle too crowded, owing to the fact that not enough "white" was provided for at extremes of embossed work. Otherwise your work is very creditable and we believe, by proper study, you will make a first-class printer. The work of Mr. George Knight in the pressroom is excellent, both as to colors, embossing and presswork.

Wigginton & Conger, Linneus, Missouri.—We appreciate your kind words, and those also of many others, and are gratified to learn that this department is of value and assistance. The two most artistic specimens in your collection are your own letter-head and that of The Linneus Drug Company. They are both strictly up to date in all respects. We make a suggestion on your letter-head, not as regards the composition, but a color scheme. Work the Flame border in a strong gray tint. Work the caps "T" and "B" in a bright red, also the caps "L" and "M" in the date line. Print the remainder in black. The Planters Hotel note-head has these faults: Name of hotel not prominent enough; "Commercial Trade" too prominent.

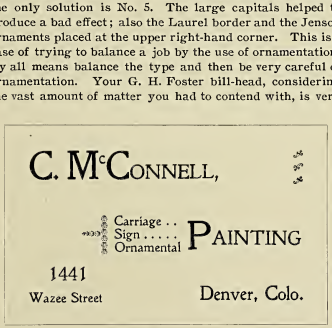
N. Anderson, Cleburne, Texas.—For two years' experience your work is very creditable. The letter-head of the President of the Texas Press Association is by far your best specimen. The statement of Tom Smith is not good, because you have used entirely too large type. It is not necessary to use type so large that it will insure a full line. White space is valuable and the more "white" you have on a heading the greater the chance for effective display. Office stationery should not have the same treatment accorded a poster or an advertisement. We have repeatedly stated that the most important thing in stationery work is the firm name, with the business a close second, but not to be accorded equal prominence. If you will remember this fact, it will help you.

Charles L. Coke, with F. M. Howell & Co., Elmira, New York.—We are pleased to know that you have received benefit from this department. Your color cards, with the exception of Schubmehl Company and Rose & Bloom, are excellent. The red on the Rose & Bloom card is so strong that it has the effect of crowding the reading matter. If a dark blue had been used, instead of red, on the Schubmehl card, it would have been much better. The matter set in caps on the Morrow & Seabrooks card is too large. Smaller capitals would have made a different job of this card. The embossed card of Voorhess & Bailey is beautiful, as is also the label of "W. N." The presswork is also of a very high order. The school bond is an excellent piece of composition

and shows proper treatment in all respects. The Hooven Mercantile Company's catalogue is too fancy. On page 18, where you have used a solid letter in conjunction with open caps, it has a bad appearance. The presswork on this catalogue is first-class, but a poor selection of colors is very evident. The catalogue of Santee & Cunningham is a beautiful piece of work. The embossed cover is excellent. As a whole, your work is most creditable, but you have a strong tendency to over-ornamentation. Do not use so many ornaments and your work will show up much better.

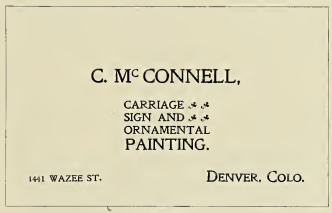
EUREKA PRINTING COMPANY, Cleveland, Ohio.—For a printer of very limited experience in jobwork, you by no means need feel discouraged. The first attempts at the art side of printing, even by those who have since attained skill and who now rank as artists, were no better than the samples you send. It is the willingness to study, the cultivation of a retentive memory and the use of common sense that go a long ways to make the proficient man. We like the spirit in which you write and propose to aid you all we can. This department is open to you and all others at all times. Make use of it. Your bill-head: Firm name too small, take out ornaments between words; "Advertising Novelties" not prominent enough, but does not want to be as prominent as the firm name; "Cigar Cases" much too large and the type is not suitable; plan of placing the words "A Specialty" between the words "Cigar Cases" is not good. We see you have a strong tendency to put ornaments between words in display lines. Do not do this. If you want a full line use larger type. Do not use a character "&" except in firm names. The Bogue & Oates bill-head is the best specimen of the lot. The statement of Adam Isheim is also creditable. Where you use tint blocks it is not a good plan to run the matter so close to the edge of the tint. In your card "General Job Printers" should have been accorded more prominence. The matter pertaining to advertising novelties would have been in better form had you made a neat panel of it.

J. E. PERREN, with P. J. McIntyre, Denver, Colorado. The McConnell card, No. 4, was not easy to handle. About the only solution is No. 5. The large capitals helped to produce a bad effect; also the Laurel border and the Jenson ornaments placed at the upper right-hand corner. This is a case of trying to balance a job by the use of ornamentation. By all means balance the type and then be very careful of ornamentation. Your G. H. Foster bill-head, considering the vast amount of matter you had to contend with, is very



No. 4.

neat and creditable, but it would have been much improved had you set the measure three picas longer, thus letting a little more "daylight" in between the main portion of the heading and the two panels. In the Eppel & Pinkett heading, "General Commission Merchants" is too small. The proper way to have treated this heading would have been to strengthen the line mentioned and then placed the other line, "Wholesale Poultry, Game, Eggs, Butter, etc.," in a neat panel at the left-hand side of the heading. W. P. Salmon card has the fault of "Brick Contractor and Jobber" being too small. The greatest fault you have is this: You do not bring out the important wording enough. The important portions should be made to stand out, not in an offensive or loud manner, and then group the other wording about this in an attractive manner. Considering your experience, your work is all very creditable, and we shall be pleased to aid



No. 5.

you at any time. Always remember that where you use a heavy-face letter for a firm name, the business should be treated in a like manner. If it happens to be stationery printing, give the firm name the most prominence and treat the business as a close second.

ARTHUR BRIANT, Hoosic Falls, New York.—The show card of the Mower and Reaper Band has quite a number of objectionable features. You have six different faces of type on the job, which is entirely too many. You start out with Bradley caps, which is especially bad on a show card. The next thing that greets the eye is the panel inclosing the words "Concert and Ball." Three objectionable features are noticeable here—the extended caps used with extra condensed, the character "&," which should have been spelled out, and the three rules on each side of the panel, branching out in fan style. It took time to justify the rules in that position and it did not improve the job. Had you spelled out the "and," you could have made a stronger display of "Concert and Ball," thereby giving you a longer line and doing away with the panel altogether.

S. N. KEMP, Los Angeles, California.—The cover design of W. Harrison Ballard, M.D., is very good, but we cannot say that we approve the plan of setting the second line, where gothic caps are used, flush with the first line in cases where the second line does not make as long a line as the first one. This plan is all right in such faces as Jenson, where the Jenson ornaments can be used to fill out the line, but in gothics it is not a good rule to use ornaments. We would advise centering the short line with the long one. The ad. is good and shows that you know how to use white space to advantage. The Chronis Brothers' card is also very creditable, but would have been improved had you omitted the ornamentation. The card of The E. E. Henry Mantel Company is faulty; made so, in part, by the injudicious color arrangement. "E. E. Henry" is in a strong brown and "Mantel Company" in bronze-blue. This has the effect on the card of dividing the wording that should by all means be grouped together. This is the business card of the E. E. Henry Mantel Company, and this line should have been set in one series of type of the same point and printed in the same color of ink. The setting of one portion of a firm name in one style and another part in another face would naturally be confusing in itself, when sufficient space is allowed between the lines, as was the

case in this job. Never do a thing of this sort for novelty's sake. Where there is the remotest possibility of misleading a reader, remedy the fact without hesitation. These misleading effects, for the sake of originality or individuality, should never be tolerated.

THE POE COTTAGE.

BY BURT H. VERNET.

AWAY "uptown," among the hills of old Fordham, in suburban New York City, stands the quaint little cottage where Edgar Allan Poe, America's eccentric story-teller, poet and critic, spent the most brilliant, as well as probably the most wretched, period of his life.

Within a short time this humble dwelling, which has become the shrine of a host of adulators, is to be removed to



POE COTTAGE IN ITS ORIGINAL POSITION NEAR THE HIGHWAY.

an adjacent park and the present site will be obliterated by the march of city improvements, and the noisome rumble of a street railway will soon be heard on the quiet old highway.

This removal has been bitterly opposed by the Shakespeare Society, as well as numerous well-known newspaper



POE COTTAGE AS IT NOW STANDS.

editors and literary lights, who could see no good reason for such a species of vandalism. But property interests and legislative enactment has done its work and sentimentalists must take a back seat.

Already the authorities have placed the little building back from the highway a dozen yards or more, and the giant cherry tree which stood guard over the humble home has been cut down in the necessary work of widening the little old lane into the proud distinction of a broad city street.

"Poe cottage" is situated on the old Kingsbridge road, and was built in 1815. When occupied by the now famous writer it stood alone in a wild country, save for a few scattered farms, and must have been an ideal spot. The surroundings are picturesque even yet, although from the valley below come the clattering sounds of steam railways and busy traffic of city streets.

The long contention over its removal has created quite a lively interest among the public, and, standing as it does in a region of shady lanes and good roads, it is a favorite objective point for city wheelmen and pedestrians of a literary turn of mind, who sadly regret the alleged necessity for its removal.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

FOR September we are going to have a little experience meeting of those printers who advertise. I would like each one to write me his experience in advertising for trade. Let him tell me: What he used; what paid the best; how each thing was circulated; what sort of people each thing was supposed to reach; if he believes in regular advertising; if he has found advertising by samples to pay him, and, finally, what he thinks on the subject generally, and how far a general principle has guided him. With these letters I would like to have examples of the advertising used, and where cuts are used I would like to have a black impression of the key plate for possible reproduction. This matter of advertising for printers is a vital one and demands the most serious consideration. Every day I am receiving ten or a dozen letters from printers from different parts of the country asking pertinent questions about this subject of publicity for printers. The trade is interested, and we want to help each other in a general way by comparing experiences. It will save us dollars to know what, when, how and where to advertise ourselves. If you have but a word to say, say it. It may be just the word we are waiting for. Just a word of warning: all letters must reach THE INLAND PRINTER office not later than August 1, so that I may have ample time to give them consideration and arrange for the reproduction of desirable specimens.

DON'T be prosy. If there is one thing that a merchant does not want to hear it is the prosy man—the man who drones in his ear for five, ten, twenty minutes at a time. What that man says may be very good, in the business of it, but the way it is put kills it. Put vim, vitality and up-to-nowness in your talk. Be pithy, snappy; turn your sentences quickly, and get at your point by the most direct route. Never talk for talk's sake. Never be smart or funny just for the fun of it. Let every line have a little of your knowledge of human nature in it. Hit the man you are after by your way of putting an old proposition, but do not be so clever that you let business slide in your endeavor to catch the smile or the laugh. You can laugh an order out of a man's head. The things we laugh at we don't necessarily trust. Be bright, be clever, be business-like, but never be prosy. If you have a pet theory, or a pet hobby, or an invention, let it stay at home when you go out after business. Other men are not interested in you personally. They are interested in you only so far as you are able to serve them. You are prosy when you push your business in ways where they have no interest. Don't be prosy.

MESSRS. ROGERS & WELLS, 68-70 Wabash avenue, Chicago, are making a specialty of handling the printing of

advertisers in such a fashion as to take all the details off the mind of the advertisers. Rogers & Wells write, design, do the engraving, print, bind and furnish complete the entire booklet. They send me a folder which they have issued for Marshall Field & Co., Chicago. They do not say whether they wrote the folder or not. The wording is rather commonplace; but the mechanical execution is rich. The paper—a drab-colored, handmade deckle-edge linen—is very handsome; while the embossing, together with a rather pretty piece of drawing as a cover, gives a *tout ensemble* of more than ordinary distinction.

Now that printers are making a specialty of arranging copy, etc., should they receive credit for it on the imprint, or should they be content with the usual imprint? I would like to hear from printers about it.

THE Pacific Press Publishing Company, corner Twelfth and Castro streets, Oakland, California, send me "A Handful of Bank Checks," which is a little book containing a little talk on the subject of making and keeping trade by the use of printer's ink. Some of this booklet is good, very good indeed. Here are the first few paragraphs:

A BANK BOOK

May he a delusion—it may he as empty as vanity, or it may he fat with the accumulation of liberal deposits. The latter represents the hank account of the successful business man of today; the former the man who, in his ambition to make money, neglects to spend an amount sufficient to bring his wares to puhlic attention and hold the attention when once secured.

A handful of hank checks may not be of any value to you—not even with your name signed to them, hut they would he valuable with the *right name* on them. So it is that the right kind of advertising—like the right kind of a hank check—brings returns in the good hard coin of the realm. Your stock may he large and varied and your prices right, but it will lie on your shelves forever and a day, unless you let the people know about it.

That is good, and it continues good until the last of the book, where he drops into a prosy repetition of all the old hackneyed things about facilities. I never knew a printer yet who did not make the same claims—that he could do anything from a postal to a 1,000-page catalogue. Of course you could. I can take an order to do it myself. Any man can. Does that prove anything? What the user of printer's ink is interested in is the things that you do that the other fellow does not do or cannot do. Why does not the Pacific Press Publishing Company say something about its facilities and give a reason for their being able to do the work? And the Pacific people say they put out "bright, new, catchy printed matter"—do they? Would it not be a good idea to tell us in what way these things are "bright, new, catchy"? Is it in the typeing, illustrating, writing, or what? One is left in the dark. To sum up all my objections in a sentence: The talk is too general. Hit one thing, but hit it hard—when you try to hit everything you fail to hit anything; that is a good maxim to go by. One more thought, too. This booklet is printed in a very light green and a bright cherry red. Every page has a cut of the "Speaker" series on it, and a few words as catch lines. The spots of color are therefore large. The colors quarrel—that is, they do not blend, harmonize. Failing to blend they do not produce a pleasing effect, and by that fail to realize the full value of an ad. It would have been better had a dark olive-green been used, and the red more of a carmine. As it is the colors are "raw."

HERE is another printer's booklet, printed in red and royal purple that makes a very handsome combination, and the plain French Old Style type in which it is set gives it daintiness and distinction. After a talk in the body of the book, about printing and the special features which Hayes Brothers, "Printers for Advertisers," 221-225 Evelina street, Philadelphia—in the way of preparing copy for their clients—have added to their equipment, the booklet goes on to speak of the facilities that permit of work being turned out expeditiously and at a reasonable charge. And then at the end of the booklet appears this page ad.:

SIXTY-FOUR 6 BY 9 PAGES WITH ONE IMPRESSION

tells the whole story why we can do your work cheaper than the other printer. We do all the big work

ON OUR PERFECTING PRESSES.

We have the largest ones in the city. We print everything from the finest half-tone work to large booklet jobs, in the highest style of the printer's art.

The more pages you can print at a time the less time it takes to finish a job, the less time the less it costs, the less the price to you,

Meaning, it Saves You Money on Printer's Bills.

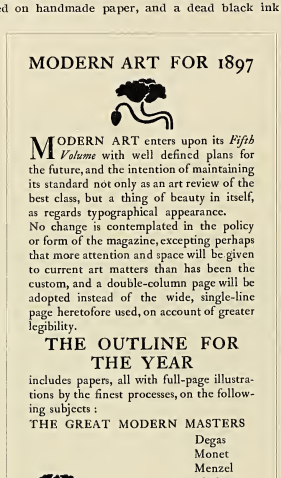
That tells the whole story, as they say themselves. One is convinced that they can do better in handling big work than the man who has to use two presses to do the same thing that this big press of Hayes Brothers will do. That is a good card.



TITLE-PAGE DESIGN BY THEODORE BROWN HAPGOOD, JR.

I HAVE received from Mr. Carl Heintzemann, proprietor of The Heintzemann Press, 234-236 Congress street, Boston, a large package of samples. It is a pleasure and a source of keen delight to handle such examples of the art preservative. Here we have a personality impressing itself on all the work done. It marks the printing done by The Heintzemann Press—the mark, too, is that of an excellent distinction. It stands above the level of the average printing. It commands and receives attention, and, when analyzed, the simplest means are manifestly employed. It lies rather in knowing just what to do and doing it directly and without frills or fuss. There is so much gingerbread printing done in this age; so much that is charlatanism and "flashy"; so much that depends upon effect through loudness and little tricks. Here we have good, honest craftsmanship—the best thing done at the right time in the most thorough manner. I reproduce the front page of a folder for *Modern Art*, the

art quarterly. This folder in its style I would cite as a fine example of the folder suitable for announcements of limited editions, high-grade publications, club functions, etc. It is printed on handmade paper, and a dead black ink is, of course, used; and I would suggest that the paper be dampened before printing. A closing card that is an ornament to any window or store is also among the samples. It is in old style, in black and red. A reproduction was shown in these pages last year. Mr. Heintzemann sends me a bicycle catalogue also. It is the well-known "Humber Cycles." It is printed on lilac-tinted paper, about 25 by 38, 70 pounds, and printed in a royal purple ink. The printing is well done, the catalogue is of the right size, and is distinctive because of its elegant simplicity. In the make-up of the pages I should have used vignetted half-tones, instead of the bound cuts. It costs more, but the effect would have repaid. In the wording there is dignity, straightforwardness, and simplicity in most cases; but when the writer of the catalogue got to describing the parts of the machine he commenced to get bewilderingly technical. In describing the crank-hanger, for instance, here is what he says:


MODERN ART FOR 1897

MODERN ART enters upon its *Fifth Volume* with well defined plans for the future, and the intention of maintaining its standard not only as an art review of the best class, but a thing of beauty in itself, as regards typographical appearance.

No change is contemplated in the policy or form of the magazine, excepting perhaps that more attention and space will be given to current art matters than has been the custom, and a double-column page will be adopted instead of the wide, single-line page heretofore used, on account of greater legibility.

THE OUTLINE FOR THE YEAR

includes papers, all with full-page illustrations by the finest processes, on the following subjects:

THE GREAT MODERN MASTERS

Degas
Monet
Menzel
Maris
Inness
Boecklin
Whistler

FIRST PAGE OF CIRCULAR, REDUCED ONE-HALF.

> Model Three HUMBER crank-hanger, illustrating the dog which prevents adjusting cup working loose if the grub screw is insufficiently set. A following nut on the grub screw locks at the same time the grub screw and dog securely in position.

Now, will some cycler step up and tell me what that is about? Granting all that to be true — what if it is? This fault of writing about technicalities as if every reader was a specialist is a great fault in catalogue making. A catalogue is a sale-maker, and in making sales to a crowd you must talk so that the dullest may comprehend. Mr. Heintzemann's part of the Humber catalogue is well done. The catalogue of the Crown Seal and Cork Company is well arranged and handsomely printed, but the cover is commonplace in design. The half-tone work in this catalogue is especially fine, while the comprehensive index makes it a pleasure to have to refer to the Crown catalogue. The advertising matter that Mr. Heintzemann uses for himself is rather bold and uninteresting. Albeit the mechanical execution is always faultless.

I HAVE a large number of samples that must go over until next month, and I will then have something to say about estimating from the advertiser's point of view.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

REMOVING BRONZE FROM SATIN RIBBONS.—Cooper & Budd, of London, England, in noting the query of "J. W.," of Clarksville, Tennessee, in the April number, say that they use a soft brush for removing the surplus bronze from satin ribbon, and find it answers the purpose admirably.

ABOUT MIDDLE SCREWS ON THE PEERLESS PRESS.—E. T., of Chicago, Illinois, asks to "kindly explain the use of the two middle screws on a Peerless job press; also explain what the cause is that makes the two bottom end screws work loose. Do you think that if I tightened the bottom middle screw that it would prevent the two bottom end screws from working loose?" *Answer.*—Adjust the impression screws on all four ends so that the impression is perfectly even on these; fasten the catch nuts on these screws and then tighten up the two middle screws to hold the bed stationary.

TO WHOM IT MAY CONCERN.—W. R. & Co., of Keokuk, Iowa, would like to know: "1. The address of some one who makes a specialty of making large rubber casts; and is it practicable to engrave or cut out large letters in rubber? 2. The address of a dealer in the light-weight, pliable tin, and can we buy it in different colors? 3. Does it require special inks? 4. By having a female die made, could we use embossing compound for embossing on tin? In fact, any information in regard to the business generally will be thankfully received. Also, would not a heavy piece of zinc, such as is used for zinc etchings, make a fair, if not a good, plate to cut against in making folding boxes, especially for small boxes where light stock is used, say 24 by 36 inches, from 100 to 200 pounds manila, and No. 100 to 60 chip, pulp or straw boards." We are at a loss as to where to refer our correspondent; but will be pleased to have direct information on any of the matters inquired about for their benefit.

PRINTING IN COLORS FROM ONE PLATE.—J. H., of Bethlehem, Pennsylvania, has sent us a couple of his specimens of printing in two colors from a half-tone plate; one of these appearing with black over green, and the other with this order reversed, regarding which he says: "In the March number I noticed a cut worked in green and black with two impressions from the same plate. I studied it out and asked permission from the foreman to try what I could do similar, which permission was granted, and the result shows how far I have succeeded. All the men in the office were highly pleased, and said it was one more point in favor of THE INLAND PRINTER." *Answer.*—The specimens sent are both good, although the inks used are not quite suited for the proper effect. Printing in as many as nine tones of color from one plate, by two impressions, was made possible by Mr. William J. Kelly in 1891. The specimens before us are imitations of a very pretty effect lately obtained by Mr. John F. Earhart. The method of producing the latter's imitation is to print either the lightest or darkest color first,

then paste on about a medium thickness of card stock to the head or side guide and print the second color. Absolute register is essential to success.

SPACES, QUADS AND LEADS WORKING UP IN FORMS.—C. B. D. N., of Orange, New Jersey, writes: "In this department, I saw an article about spaces and quads working up in the form. I have the same trouble, as you may see from the printed sheet I send you. The press it was printed on is a Campbell pony, two-revolution, 19 by 26, built about eight years ago. After reading your answer to former correspondent, we had the press overhauled by a competent machinist, to take up any loose journals and lost motion; but the spaces and quads still 'make their mark.' I have marked the gripper edge so that you may see how the form is rolled. The rollers, bearers and cylinder are set perfectly true. The press was run at a high speed on this job. I have noticed one thing, namely: that the spaces do not work up so badly when the form is locked up with double iron quoins as when locked up with quoins that require a key." *Answer.*—We notice that the form alluded to has over seventeen different sizes of justification, making the risk of blank material rising all the more dangerous, especially when the press is run at a very high speed, as has been the case in this instance. Aside from the speed, the job was got up in a "rush," or as you have written us, "was set up and 18,000 worked off in a day!" there also presents the possibility of some of the leads or reglets, or both, being *too long* for some of the type measures, which (if such was the case), would bind on the ends and gradually work up such weakly spaced lines as formed a part of the separate justifications. *Over-long leads and reglets are a constant menace to any well made up form*—whether large, small or intricate. It, therefore, behooves the compositor to test these in his stick when undertaking any character of composition or make-up. From a careful examination of the sheets sent us, we cannot arrive at any other conclusion than that some of the leads or reglets were too long for the measures, or that the fast speed at which the press appears to have been run was too much for so lightly constructed a press as that employed in doing the printing. The tendency to "spring," when passing the centers, is inherent in all such printing machines, when driven at over-natural speeds, and it is folly to expect anything else. The more rigidly the movements of a press are constructed the less liable are they to cause disturbances in the form at any speed. Rollers with too great a degree of "tack" often interfere with the harmony of forms, causing pull-ups and work-ups. Kindly take all these points into consideration when a similar job presents itself, and you may avoid most of the trouble you have experienced.

WRINKLING ON THE OFF ENDS OF SHEETS.—J. H., of Bethlehem, Pennsylvania, has sent us two copies of a railroad time table, printed on bond paper, 25¾ by 26½ inches, which has been made ready on the press with the head of the form to the grippers on one of the copies, and with the side of the form to the grippers on the other copy. A rule around the job incloses the many columns of figures usual in such work. Both of these methods of placing the head to the grippers have failed to remedy the wrinkle tendency. The paper is of thick bond stock and is very hard in texture, which tends to increase the difficulty of printing without wrinkling on the leaving ends of the form. Regarding the difficulty the correspondent says: "You will notice a wrinkle on the lower right corner, half-way up the sheet. I have tried all means I could think of whereby to prevent this, but to no purpose. Formerly I used a soft packing, but I am now using hard packing, and the job has worked very well. The time I was 'stuck' I was careful to have the make-ready about the same at each issue, cautioning the feeder to be careful not to get too much air under the sheet; setting the grippers uniformly; running strings around the cylinder to keep the sheet tight, and then without strings. Dampening the paper might have remedied the evil, but as the job was in a hurry I could not afford to experiment. These are only some of the devices I have used to overcome the wrinkling." *Answer.*—Hard packing for such forms is the first consideration when the work is printed on dry sheets. If the paper is dampened, then a medium-soft tympan is suitable. As the sheet on this job is almost square, it will be found that there will be less tendency to wrinkling on the ends if the head of the form faces the feed guides. Wrinkling is often caused by *over-packed tympans;* sometimes when the cylinder is carried too high, or it does not run *evenly* on the bed bearers, there will be an irregular movement between these which will force air into the open spaces in the form as well as under the sheet of paper. If the outside rules of the form are too high, this will also cause wrinkle where the sheet leaves the impression point. We have overcome similar wrinkling by using as few of the grippers as will be sufficient to pull the sheet from the form, say four on the size of sheet mentioned. The grippers should take hold of the sheet about two inches from the ends of the paper, and set the other two grippers so as to take hold at about ten inches from these ends. Set the drop-guides about six inches from the ends of the sheet, and be sure that the steel guide-tongues are *accurately curved to the circumference incline of the cylinder* and as near to the face of the full tympan as possible without danger of tearing off the top sheet. The grippers must all take hold of the sheet at the same time and hold it to the cylinder with almost absolute even pressure. All parts of the form should be of equal height, too, and the drop-guides rise and lower with positive regularity, neither one of which should drop down before the other, nor press down the tongues irregularly. Of course these precautions apply to cases where the paper is printed dry. Next arrange the steel bands so that about three of these will be sufficient to hold the sheet up to the cylinder without drag. Let the center band be set a *trifle* harder on the paper than the other two; place these about three and a half inches from the ends of the sheet. It is not possible to give a rule which will apply to all cases, especially when the stock used is extra hard or has dried more at the ends than in the middle. However, this will furnish a foundation for practical tests, and where it does not work out successfully, it can be aided by slightly shifting the position of grippers, the guides, or the steel bands. Where blanks occur in the form, next to the outer rule border, wrinkles may be prevented by boring a few round holes in the brass rules near the face of the rule. Finally, set the feed-guides so that the sheet will be taken from the feed-board in as straight a line as possible, and carried to the form in that condition.

A FEW QUESTIONS ABOUT ROLLERS.—E. T. R., of Ada, Ohio, writes: "I would like to know a little about the care of press rollers. We have a large oscillator cylinder press. My plan was to construct a cupboard for the rollers so that the rollers could be stood on end. This cupboard to be made as fully air-tight and dust-tight as possible. The point of placing the rollers in a horizontal or perpendicular position for safe keeping has been in dispute, and I want your opinion as to which is best. I also want to know if it is a good plan to leave the rollers in the press when done printing. My opinion is that it is not a good plan under any conditions when a proper receptacle has been provided for them. Do you advise washing rollers with benzine or oil, and placing in cupboard, or leaving ink on them and putting them away? We use a great deal of quick-drying ink, and when we do leave the ink on them they soon become hard and dry. I think a little coal oil or machine oil might be rubbed over them when placed away. Can you give me a suggestion for a battery for a five-horse power gasoline

engine—one that will afford a good sized spark?" *Answer.*—Your plan to build receptacle for press rollers is a good one, as the proper care of rollers is too flagrantly neglected. Give pressmen good rollers and they will be prepared to baffle almost all difficulties that may beset the pressroom. As to which is the most advantageous method of placing composition rollers in closed cupboards, that is an open question with many experts. Our opinion is that the size and condition of hardness or softness of the rollers has much to do with this question. If the rollers are very large, and the composition fresh or soft, to stand them up in an *inclined* position is the best method to retain their shape, such as when taken from the casting mold. Rollermakers rarely stand up either medium or large sized rollers in a strictly horizontal or perpendicular position, assigning as a natural reason that the fresh composition has little, if any, opportunity to settle or bag in any particular part. Air, a reasonable amount of it at any rate, is essential to the life and fitness of composition rollers. There should be a few holes at the top of your cupboard; these may be made with a good sized auger or chisel. This provision prevents "sweating," as it is very disastrous to composition when this sets in. Avoid washing rollers with benzine when possible, as it soon cracks their face. Tarcolin, coal oil or machine oil are preferable; and when the rollers are sponged off with a little weak lye, after washing off the former, they will be found adapted for any kind of work. Never put rollers away that have quick-drying ink on them. If it is not desirable to wash this off at the time of stopping the press, then be sure to coat the face of the rollers with a lubricating oil of some kind. We cannot suggest anything better for an igniting battery than an electric spark of proper capacity.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

JOHN ROYLE & SONS, of Paterson, New Jersey, are working on a device for engraving the white line around half-tone cuts.

A SENSITIZER FOR RED IN THREE-COLOR WORK.—William Eckhardt, of Vienna, recommends the following as superior to cyanin as a sensitizer for red: Stain any rapid dry plate of a reliable maker in:

Nigrosin (1:500)	10 parts
Water	100 "
Aqua ammonia	1 part.

The dry plates are immersed in this dye for three or four minutes; take out, drain, and soak in 95 per cent alcohol for about five minutes, and dry in an absolutely dark room. Use some extra bromide in development.

THE THEORY OF THE FORMATION OF THE HALF-TONE DOT.—Out of the mass of scientific discussion that has taken place to define just how the half-tone dot is formed, Mr. Frederick E. Ives writes one paragraph that will help make clear the whole matter; it is as follows: "It has been my practice to expose for the shadows with a small circular diaphragm aperture, the screen distance being such as to give the smallest and brightest image of this aperture upon the sensitive plate, and to expose for the high lights with a diaphragm aperture of several times greater diameter. In this way a sharp, fine dot is always obtained in the shadows, even when the high lights have to be closed up by a supplementary exposure with a large diaphragm." In other words: The pin-hole theory and the diffraction theory, each of which has its supporters, both enter into the making of a proper half-tone negative. The fine dots in the shadows are images of the diaphragm formed by the apertures in the screen operating as pin-hole lenses, while the larger dots, which connect with each other in the high lights, are formed by diffracted light from the larger diaphragm used. This would appear to be the whole theory, in brief, of the formation of the half-tone dot.

LINING FOR ETCHING TUB.—Etcher, Portland, Oregon, writes: Please give me a good recipe for a coating for the inside of a wood etching tub. Tallow and rosin, which I am now using, gets very soft when the plate becomes warm. *Answer.*—Melt in an iron pot:

Common black pitch	4 pounds
Asphalt	1 pound

Mix thoroughly, and when it is as hot as it can be made, pour it into the etching tub and let it flow into the corners and up on the sides. The tub should be thoroughly dry and the inside heated as hot as possible before pouring the hot tar in. Before the tar hardens, press out lumps and bubbles with a very hot flatiron kept oiled with mutton tallow.

PRICES FOR HALF-TONE.—Walter Boutall, president of the Electrotypers,' Stereotypers' and General Engravers' Association of London, writes to the *Process Photogram:* "I feel that our Chicago friends are encountering the same difficulty which prevails on this side. The system of charging for reproduction on the basis of measurement is radically wrong, and the only argument that can be urged in its favor is its convenience. But it is not sufficiently elastic. A rate per square inch which in the case of certain copy is fairly remunerative may prove, under other circumstances, to be the very reverse. Much of the difficulty in the past has arisen from the want of sympathy and personal intercourse among those interested." In other words, the evils of the engraving business can only be remedied, as Mr. Binner points out, by organization. The Meisenbach Company, of London, have acted on the Chicago suggestion and changed their system of charging, thus: For poster work, 5d. per inch for blocks of 300 square inches and over; 5½d. between 200 and 300, and 6d. between 100 and 200.

RETOUCHING PHOTOGRAPHS FOR HALF-TONE REPRODUCTION.—R. W. G., Minneapolis, asks: "What should we use to touch up photographs for reproduction? We have a good deal of trouble. Our artist uses india ink and white water color paints. Sometimes the black comes out too black, and when he uses it weak it comes out too light; and then the white acts in the same way; sometimes it photographs dark and sometimes too light. Our photo-engraver suggested we write to you, for he says he gets very valuable information in his business from THE INLAND PRINTER every month." *Answer.*—Your artist's trouble in retouching photographs for half-tone reproduction is due to the india ink and white he uses. The first likely has considerable blue in it, not perceptible to the eye; but the iodide of silver plate on which the half-tone negative is made, being so sensitive to blue, photographs the diluted wash of india ink lighter than it appears to the eye. The white used is an opaque color which photographs very white when put on the photograph thickly, but when used in a thin wash it does not cover up the underlying photograph as effectually as is calculated. Try Winsor & Newton's Special Process Black, and Albanine, a new white they have prepared for this very purpose. You will find them a pure black and white.

HALF-TONES FOR THE DAILY NEWSPAPERS.—In April of last year mention was made in this department of the use of half-tones on fast web presses by two newspapers. Their methods of employing half-tones was here given and it was shown their success was due to inserting the original half-tones in the stereotype plate. It was recommended at the same time to other papers—now many papers are experimenting in half-tone and some are succeeding to such an

extent that it is safe to predict that the future of daily newspaper illustrating lies in the application of half-tone to that end. Half-tone has several reasons to recommend it to enterprising newspaper publishers: In the first place, if properly handled, it gives more pleasing results than the most carefully treated pen-and-ink drawings. Then it is much cheaper, and further, it dispenses, to some extent, with the most abused, because least understood, employe of the modern newspaper — the artist. Yet it will take many years before half-tone is thoroughly established on the newspapers, owing to the lack of intelligent half-tone operators and pressmen. The first think the rushed work of the newspaper beneath them, while the latter are opposed to the innovation. Both will see more progressive men take their places if they do not give up their prejudices and accept half-tone on the fast daily newspaper press as a necessity of the present day.

ENAMEL FORMULA FOR HARD ZINC.— American Steel & Copper Plate Company makes a very important inquiry: "Will you kindly furnish us with a correct formula for etching hard or Illinois zinc? We wish a formula that will do the work properly, but rapidly. The reason we make this request is that we are continually receiving inquiries from photo-engravers who understand etching pure zinc, but cannot etch the hard zinc. If you can favor us with this information, we shall be greatly obliged to you." *Answer.*— The following will be found the simplest formula for a protective coating that will permit hard zinc to be etched satisfactorily:

Le Page's glue	4 ounces
Albumen	1 ounce
Water	10 ounces
Merck's bichromate of ammonia	½ ounce
Aqua ammonia conc	25 drops

When the zinc is polished and entirely free from grease, some of the above filtered solution is flowed over it and the plate dried while whirling over a gentle heat. After the plate is exposed and developed, it is allowed to soak for about five minutes in a three per cent solution of formic aldehyde, also known as formalin. This latter tans or toughens the glue to such an extent that the enamel requires scarcely more than heating until it is thoroughly dry to be hard enough to resist effectually the acid bath. The enamel can be heated, though, until it is a straw color, it being entirely unnecessary to carry the burning-in further — in fact, to heat the enamel until it becomes brown, as on copper, would be injurious to it.

LITHOGRAPHY IN HALF-TONE.— L. Von G., Cincinnati, writes of his tribulations in making half-tone transfers that will give satisfactory results when transferred to stone. The writer spent the ten best years of his life in making photo-lithographic transfers so that he appreciates the correspondent's trials with the feeling of a fellow-sufferer, and will be pleased to aid him by private correspondence if the following brief instructions are not sufficient: In the first place abandon the making of half-tone transfers entirely. Instead of which print the transfer direct on stone from the half-tone negative. I would recommend to you the "Manual of Photo-Engraving," by H. Jenkins, published by The Inland Printer Company. Chapter VIII of this work describes thoroughly the reversing of negatives which you will need to practice. On page 71 of the same book you will find a sensitizing solution as follows:

Albumen from fresh egg	1 ounce
Water	8 ounces
Bichromate of ammonium	15 to 20 grains

Add to this aqua ammonia drop by drop until the solution becomes a pale straw color and filter. Have the litho-stone, on which you wish to make the half-tone transfer, quite warm. Pour sufficient of the sensitizing solution on the stone, spread it evenly with a flat camel's-hair brush. Then turn the stone up on edge to let the solution draw off. This should be done in a darkroom with heat to dry the stone. When the latter is dry, roll over it a very thin coat of castor oil, then transfer to it the detached half-tone negative film reversed. Squeegee the film in intimate contact with the stone and let it dry. Now the stone can be taken from the darkroom and exposed for, say one minute, to sunlight, or five minutes in the shade. Return the stone to the darkroom, peel off the negative film which was attached merely by the castor oil, and roll up with transfer ink, develop the stone with water and a wad of absorbent cotton or a soft sponge as you now do transfers, and the result will be a half-tone print on stone that for sharpness no transferred print can compare.

ENGRAVING WHITE DESIGNS ON BLACK GROUND.— George D. Farrar, Waco, Texas, sends, clipped from THE INLAND PRINTER, some advertisements rendered very effective by engraving the letters and designs in white on a solid black ground, and writes: "I inclose you two specimens cut from the advertising pages of that incomparable publication, THE INLAND PRINTER, and would ask you how the plates are made? I have corresponded with two large printing firms, with whom I am acquainted, and one said it was done by using a peculiar kind of ink which eat out a zinc plate, while the other claimed it was engraved. In this dilemma I concluded to apply at the 'fountain head,' knowing that if I failed there, there was no use of going further. It is a kind of work I have never had anything to do with, and being a constant reader of THE INLAND, am anxious to be up toward the front. And being a 'Yankee,' I am never backward in asking questions." *Answer.*— This method of photo-engraving is really a very simple matter, and it is surprising it is not more frequently used. It consists in engraving the plate from a positive of the design instead of a negative. An ordinary photo-engraver's negative is made of the design; this negative is photographed again, making a positive from it, just as a magic lantern slide is made, care being taken that the design is not reversed in the operations. With a camera provided with a partition in the center, where the lens can be placed, it is only necessary to secure the negative in the front of the camera with a sheet of white paper on the plan board, to reflect light through the negative and then copy the latter. With an ordinary camera the negative can be put up on a window with a sheet of ground glass or clear white paper behind it and copied to the proper size to get a positive. If the photo-engraver is familiar with dry plate manipulation, he can make the positive by exposing a transparency plate behind an unreversed negative of the design and thus get a positive. The positive of the design obtained, a photo-engraving is made by any of the usual methods.

A PACKAGE of letters of inquiry addressed to this department has been unfortunately lost. If the writers whose queries are not answered this month will kindly repeat them, they will be replied to personally by return mail.

A WIDE-AWAKE AND INSPIRING JOURNAL.

I have been in the business of "striking off" jobs for several years, and I did my work after a fashion. About three years ago I saw an ad. of THE INLAND PRINTER and subscribed for it. It comes to Berea College reading rooms. It has opened a new world to me, and has been the source of much inspiration and pleasure. I spend nearly as much time studying the ads. as I do the reading matter and have become a customer of many of the advertisers to the amount of hundreds of dollars a year. I consider it the most wide-awake and inspiring periodical that reaches the reading rooms of Berea College.—*Will D. Candee, Students' Job Print, Berea, Kentucky.*

POSTER-LORE, AND THE NEWER MOVEMENTS.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE art-editorship of *What to Eat* has been given up by Mr. Gardner C. Teall.

THE first volume of the German weekly, *Jugend*, was announced by an effective poster by Ludwig von Zumbusch. The design was also used as a cover for one of the issues of the paper itself. It represented two young girls and extremely interesting to poster enthusiasts in that, aside from its vivid picturesqueness, it shows the Parisian manner of affixing the posters—a method that many American collectors have doubtless read about, but not seen. The June and July designs are here shown.

FOR beauty of decorative effect, combined with good drawing of the figure, few artists can rival Mucha. His design for "Lorenzaccio" is as fine in its way as his "Gismonda." We show a reproduction of the "Lorenzaccio" design here.

CHARMING in its simplicity is a design by Forrest for Hare & Co., a firm of London engravers and postermakers. Against a background of solid buff, a monkish youth, in gray gown and black hood, is shown with his face in sharp profile before a blood-red moon. The book and the crook he bears are solid



A GERMAN POSTER BY VON ZUMBUSCH.



AN ENGLISH POSTER BY FORREST.



A THEATRICAL POSTER BY MUCHA.



COVER BY J. C. LEYENDECKER.



COVER BY J. C LEYENDECKER.

running joyously over green meadows, swinging between them an ancient, grisled bit of a man. The colors used are black, green and blue, with flesh tints.

A SET of posters worth general attention is that of the *International*, the Chicago magazine issuing translations from the foreign languages. There have been issued, so far, seven posters. The first was by Fred Richardson; the second by T. B. Meteyard; the third by Richardson; the fourth and fifth by Will Carqueville; the sixth by Richardson, and the seventh by Carqueville.

THE new series of posters being used by THE INLAND PRINTER is distinctly deserving the attention of discriminating collectors. The series began last November. Although the artist producing them, J. C. Leyendecker, was, even ere he left for Paris, one of the most promising of American artists, his newer work shows evident improvement, both in drawing, individuality and feeling for color. The February poster was decidedly Parisian, white. Some idea of this design may be gained from our reduction of it. Its style reminds one of the Beggarstaff method slightly. Forrest is an artist whose black-and-white work may frequently be seen in *Fun*, the *Sketch*, and other London papers.

FOR a Paris newspaper, *L'Eclair*, a competition in posters was lately held and the following artists adjudged to have produced designs entitling them to the final concourse: Leonce Burret, Gottlob, Thomas Henri, Amedee Joyau, Leon Lebegue, Georges Meunier, Lucien Ott, D. M. Pellegrin, E. Vavasseur, Henri Vollet. The following gentlemen acted as a jury: L. O. Merson, F. Cormon, F. Humbert, P. Lagarde, Forain, Willette, Steinlen, Grasset, Guillaume and Mucha.

THE first book printed at Will Bradley's Wayside Press, in Springfield, Massachusetts, was Alice Meynell's "The Children." Aside from the pleasing essays on child-life, that form the contents of the volume, the book is exceedingly interesting to lovers of fine work. A delicate leaf design in olive

and light green forms the cover; another flower design in the same delicate shades is used for the end-papers, and there is yet a title-page design—all by Bradley. Each essay has an original initial and title decoration. Rough-edged paper and good type aid in making the externals of this volume adequate to the choice English Mrs. Meynell's essays invariably bring. The book is published by John Lane, of the Bodley Head, New York and London.

BRADLEY'S poster for "When Hearts Are Trumps" has been reproduced in the French publication, *Les Maitres de l'Affiche*.

FOR the 1897 Year-book published by the proprietors of *Le Rire*, in Paris, there is a delightful cover by Léandre, which we reproduce here in black and white.

THE effective illustrations to an article on the new Library of Congress in Washington, in *Scribner's* for June, were by Ernest C. Peixotto, whose cover designs for early numbers of the delightful and lamented *Lark* are yet remembered.

A REALLY charming sketch of Anna Held, by Rob Wagner, formed the frontispiece to the June number of the *Clock Book*. It is in black and pink, and a happy correctness in register of printing has aided in producing a delightful result.

A NUMBER of the most artistic periodicals in Paris, among them the *Mercure de France*, the *Revue Blanche*, *La Critique* and *L'Ermitage*, lately arranged a complimentary luncheon given to that exquisite stylist and poet, M. Catulle Mendes.

A HANDSOME example of the manner in which Germany is now taking up posters is the design done by F. Dannenberg for the new (1897) volume of *Jugend*, the periodical that, though only a little over a year old, has gradually gained the first place in the artistic weeklies of the world. For fine color printing and bold art *Jugend* is unexcelled. The poster in question is in several colors and gold.



A JUNE POSTER BY J. J. GOULD.

MUCH praise was given the Louis Rhead posters lately shown at the Salon des Cent, in Paris. Says La Forgue, a writer in *La Plume*: "These designs, modestly catalogued as advertising posters, are really magnificent frescoes, constituting the most charming mural decoration possible."

A PROMINENT collector of book-plates is the Count Zu Leiningen, who has a collection of more than eleven thousand of all countries. He contributes an article on the subject to the first number of a new German periodical, the *Zeitschrift für Büchefreunde*.

PERHAPS the most remarkable artist in France, and too little known, is Felicien Rops. In illustrations, water colors, lithographs, etchings and posters he is equally marvelous. His diabolical cynicism, his brutally candid portrayal of the end-of-the-century feminism, and his preciously perfect technic commend him to the study of all artists. A portrait of him, by Charles Tichon, is here given, copied from the original, which was done for the *Caprice Revue*, of Belgium.

THE young New York artist, F. R. Kimbrough, whose covers one has seen on the *Echo* and some of the pamphlet-magazines, has been designing very effective book-covers. Two publications of H. S. Stone & Co., "Miss Ayr of Virginia," and "Flames," bear his designs, and H. C. Wells'



F. DANNENBERG'S POSTER FOR JUGEND'S NEW VOLUME.

"Thirty Strange Stories," just out, by Edward Arnold, of New York, also has a cover design with "F. R. K." in the corner. Inasmuch as Mr. Kimbrough is becoming noted for cover designs that are of decided merit, several of his book covers being used by a firm well known for giving its volumes the most picturesque clothes, he deserves being more closely introduced to the readers of this paper. Such introduction comes by way of the sketch of himself, done specially for this purpose and herewith shown. Mr. Kimbrough is young yet, and his art is hardly formed to a definite, obvious intention; but there is good promise in its decorative qualities. A member of the Art Students' League of New York, whence so much good has already come, Mr. Kimbrough has the best possible advantages toward improvement.

SEVERAL decorative ornaments by Louis Rhead, for typographical use, were shown in recent numbers of *La Plume*. The same paper signals the great success attained by the exhibition of this artist's posters at the Salon des Cent, in Paris.

THE series of posters that J. J. Gould is doing for *Lippincott's* continues to stand comparison very well with the other designs being issued for our monthly magazines. With Mr. Penfield's *Harper* posters and the delightful designs Leyendecker is sending from Paris as covers and posters for THE INLAND PRINTER, these efforts of Mr. Gould deserve rank. *Scribner's*



PORTRAIT OF F. R. KIMBROUGH, By Himself.



AN ALMANAC COVER BY C. LÉANDRE.



PORTRAIT OF FELICIEN ROPS, By C. Tchon.

uses designs by differing artists; so does the *Bookman* and the *Century*, and elsewhere there seems to be but spasmodic use of posters for periodicals. I wonder, by the way, how many persons have complete sets of the curious cover designs Mr. Gould did for Philadelphia *Footlights*. They will be valuable some day.

A BOOK-PLATE has been made by the French designer, Henri Detouche, for M. Gustave Kahn.

FOR A. C. Gunter's new novel, "Don Balasco of Key West," Archie Gunn has done a poster in red, green and black.

IN an advertising exhibition, given lately in Amsterdam, out of fifty-two designs submitted the prize poster was by M. Deuring, of Rotterdam.

ONE of the most artistic posters that the "L" stations in New York have harbored was the one by Nankivell, announcing an article of Marie Corelli's in the *Journal*. It was mainly in a delicate gray tint, but also had reds, blues, yellows and black. A black-and-white reproduction of the design is here shown, but the actual poster was in such delicate tints that no such facsimile can give aught but a hint of its worth. As a piece of printing the poster was also noticeable, the lithographers having sense enough to follow the artist's sketch implicitly instead of inventing details on their own account, as too many seem to be unable to avoid.

IN the second number of a new French periodical, *L'Estampe et L'Affiche*, to which M. Alexandre Henriot, the promoter of the magnificent poster show held last winter in Rhelms, is a contributor, a reproduction is given of Mr. Nankivell's "Modern Marriage Market" poster, now also shown in these columns. From the accompanying comment by M. Henriot I translate the following extracts, interesting as showing the French point of view on what is undoubtedly as good a poster as America has put out for some time:

"This sort of poster, having something of the manner of caricature, is always in fashion on the other side of the ocean, and when fashioned by an artist of Nankivell's talents, is safe, by its qualities of vigor and composition, in the class deserving artistic rank. One sees a row of prisoned belles, with charming shoulders and glowing tresses; their heads alone touched by the light from the Chinese lanterns suspended on high. Their gowns are kept in a bluish shadow, upon which the blood red of the title comes a trifle garishly. These are the slaves at the mercy of suitors whose hands alone show in the design, and Love is making his escape. There is a mystery here, and for its solution one would probably have to read the article advertised. Certainly there is much talent here for but a slight aim; yet, slight though that aim be, it is the one the artist has set himself, and one that he has, in my belief, attained."

Other posters that are reproduced in the same number of the periodical named are Louis Timayre's design for "Orphelins," four Belgian creations by Privat Livemont, Nys and Lynen; Theodore Heine's bull-dog poster for the German weekly, *Simplicissimus*, and Miss Stowell's poster for George P. Humphreys, the Rochester (N. Y.) bookseller and collector. There are also a number of sketch-book studies by Steinlen, and much to make the number of interest to lovers of illustration and decoration.



A NEW YORK JOURNAL POSTER BY NANKIVELL.

THE French caricaturist who has perhaps the greatest international fame is Caran D'Ache, who is, as a matter of fact, half French, half Russian. His legal name is Emanuel Poiré. His early years were spent in the study of warfare, rather than art, although at an early age he formed a liking for the military paintings of Detaille. It was from a desk in the French War Office that he sent out his first caricatures, signing them with the Russian word for lead pencil, which still remains the name under which the world knows him. Another step forward toward general celebrity was his production at the well-known café, now no more, the Chat Noir, of a series of shadow-pictures, invented and silhouetted by himself. All Paris came to see these pictures, and the fame of them went even to the Czar of Russia, who has henceforth been a constant purchaser of Caran D'Ache's originals. The originality, humor and boldness of his linework justify the highest possible opinions of his rank in modern black-and-white. In posters, there is not much of his work obtainable, although a commanding design done for the "Exposition Russe" is usually to be found in any representative exhibition.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

Old as is the art of printing and numerous the improvements in its many branches, it is amazing to note that great activity is still being manifested to bring to perfection the myriad of machines which have been conceived and patented. Advances are often made with immense strides followed by long periods of comparative inactivity, as though the remarkable productions had removed all chance of further improvement. Then demands of an extraordinary nature will have the effect of spurring the genius of man to new achievements, and a new era is entered upon. The history of the art of printing discloses several such eras, and in certain of them American energy and genius have played their part, giving to the world remarkably ingenious mechanisms, producing wonderful results and exhibiting perfection in workmanship.

Following is an outline of patents granted during the month of May pertaining to the art of printing:

Fig. 1 shows a printing machine involving the improvements of Asa F. Tuttle, of Elgin, Illinois. In this machine mechanism is provided whereby ink of two or more colors may be applied to the material to be printed, rapidly and continuously, and whereby the stock, after being printed, may be cut into any length, and each sheet delivered as cut. Means are also provided for preventing the stock, after being cut, from sticking to and clogging upon the knives, and for parting each sheet from the roll after it has passed under the knives.

Walter E. Crane, of Hartford, Connecticut, has improved upon machines for producing printing surfaces, Fig. 2 showing one of his machines, wherein a series of key levers are provided, each adapted for controlling the movements of a certain pair of dies. Upon the depression of a key lever, the dies are brought into position on each side of the printing strip, and there held until an impression is made, thereafter the parts returning to normal position. The dies are operated radially to make the impression, after being brought into proper position. Means are provided for effacing errors by restoring the surface to normal condition, when it may receive the proper impression.

Fig. 3 shows a machine involving other of Mr. Crane's improvements. In this instance, means are provided for preventing two keys making their impressions when struck together, or when one is struck lightly in advance of the other, in the latter case the second impression not being made unless the first key bar completed its stroke. Other improvements are made involving means for varying the line spacing as required.

The printing machine of Fig. 4 contains many novel features. The inventor is Matthew Vierengel, of Brooklyn, New York. Particularly, the machine is designed for taking proof impressions, but certain of the features are applicable to printing machines in general. In this machine the length of the matter to be printed is automatically determinable: first, of the distance the form carrier is required to move to take an impression; second, of the duration of the feed; third, of the degree of tension applied to the paper; fourth, of the setting in action of the cutting mechanism to sever the printed sheets; and fifth, of the quantity of ink taken from the fountain by the drop roll to supply the form roll.

Jacob R. Koffenberger, of Baltimore, Maryland, who has assigned two-thirds to Harry A. Demuth and George C. Potterfield, of same place, has invented the apparatus shown in Fig. 5, which is capable of attachment to any oscillating printing press, and is for the purpose of enabling said press to print circulars from a roll of paper and cut them off at each operation of the press.

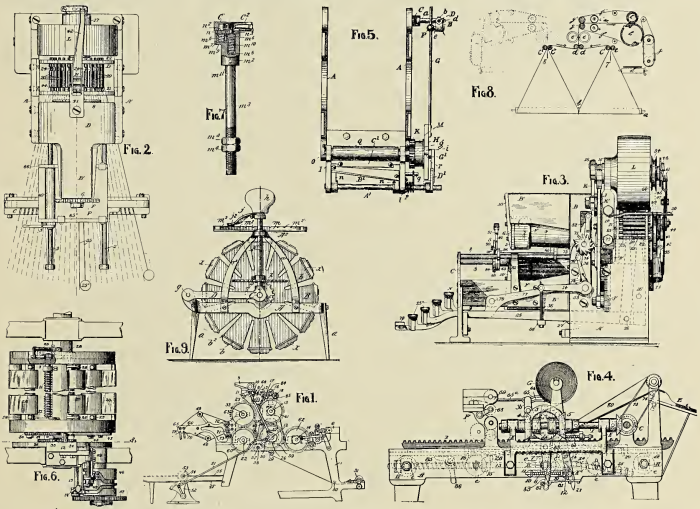
Fig. 6 shows in plan a printing machine equipped with the tympan mechanism invented by Luther C. Crowell, of Brooklyn, New York, who has assigned to Robert Hoe,

Theodore H. Mead, and Charles W. Carpenter, of New York City. His invention involves novel means for operating the delivering, as well as the receiving, rollers which carry the tympan, and for controlling the shifting movement of the tympan, governing the extent of movement of the latter at each shifting operation, and determining the time of the latter.

The type-plunger of Fig. 7 is covered by patent to Charles D. Hughes, of Brooklyn, New York, assigned to the Empire Typesetting Machine Company, of New York City. This plunger is adapted to be used in the Dickinson type-distributing machines, wherein the plungers move the rows of carriers in the raceways and carry on their face devices acting upon the clutches of the carriers for opening said clutches one by one as the carriers move down the raceways.

Fig. 8 shows a machine invented by Joseph L. Firm, of Jersey City, New Jersey, assigned to the Goss Printing Press Company, of Chicago, Illinois, for printing and assembling the pages of a book section with the final fold at the back, ready for binding with a straight, forward progression, without the use of collectors or diagonal turners and without the delay and risk of accident due to frequent reversals and changes of direction.

The printing machine of Fig. 9 is the invention of Samuel C. Hurlbut, of Elmwood, Connecticut, who has assigned to Wilbur E. Goodwin, of West



Hartford, Connecticut. This machine is to be used by shipping clerks and others who employ numerous rubber and other stamps. It consists of a rotary holder, formed of a blank of thin metal having radial incisions whereby separate members are formed, the latter being turned at a right angle to the middle portion of the blank and adapted to support printing stamps.

Frank H. Cross, of Grand Rapids, Michigan, has been granted a patent covering a printing press especially designed to imitate typewriting, and involving several novel features.

A hand printing press has been improved upon by James L. Lee, of Chicago, Illinois, the object being to avoid blurring by preventing the tympan from pressing a sheet upon the form before it is subjected to pressure of the impression roll. Another object is to prevent the guide blocks from binding in their ways and to reciprocate said blocks in unison, whereby the movement of the roller at both ends will be uniform.

Benjamin F. Curtis, of Brooklyn, New York, has invented a printing plate which can be easily adjusted and replaced, which is held firmly in place and can adjust itself to the roller so as to print uniformly throughout. Being devoid of sharp edges, it is not easily injured by handling.

A printer's galley has been invented by Ferdinand Wesel, of Brooklyn, New York, which has one side wall lower than the other, and both said walls being provided with outer, inwardly inclined surfaces, and outwardly projecting flanges at their upper ends. A clamp is provided at one side with a downwardly extending angular portion, and a guide portion extending over the flange of the lower side wall. A movable portion of the clamp is provided with a part which extends over the guide flange of the higher side wall.

Philip T. Dodge, of New York City, who has assigned to the Mergenthaler Linotype Company, of same place, has invented means for automatically cleaning, while in the machine, the side faces of the matrices used in the Mergenthaler linotype machines, without changing the machine. The result is accomplished by moving wedge spaces in contact with the side faces of the matrices.

Charles A. Pinkham, of Wollaston, Massachusetts, assignor to the C. A. Pinkham Printing and Publishing Company, of Boston, Massachusetts, has made several important improvements in rotary web-perfecting printing machines. The improvements are of a nature to simplify the machine and improve its operation.

Paul F. Cox, of Chicago, Illinois, assignor to the Cox Type-setting Machine Company, of same place, has made several improvements in type-setting machines. The objects of the invention are to simplify and improve the type reservoir to prevent choking of the ejecting mechanism; to provide a positively acting ejector mechanism controlled by key trips; to provide means whereby lines of type can be separated, automatically justified, and forwarded to the galley while the types are or may be continuously composed; and to provide means for producing yielding spaces. All the mechanisms are combined in a simple, compact machine, the operations of which will always be visible and entirely under the control of one operator.

A highly improved and very complicated type-justifying machine has received protection by Letters Patent dated May 25, 1897. The inventors are Walter Jay Ennison, of Chicago, Illinois, and William H. Honiss, of Hartford, Connecticut, who have assigned to The Thorne Typesetting Machine Company, of New Jersey. The inventors have obtained claims for many novel features and combinations, some of which latter are quite generic.

THE ADS. AN OBJECT LESSON.

Our office was started January 1. One of the most valued "assets" in the shop is THE INLAND PRINTER, bound Volume I to date. Scarcely a day passes without consulting it for some purpose or other. The ads. are object lessons which we never tire of studying. Needless to say the set is not for sale.—*Kenny & Harrison, Art Printers, 49 East Chestnut street, Canton, Illinois.*



Engraved by J. Manz & Co., Chicago. From drawing by W. L. Wells.

SPORT IN THE WISCONSIN WOODS.

P. J. THOMAS, PRINTER AND JOURNALIST, SAN FRANCISCO.

BY STYLUS.

FEW printers on the Pacific Coast are known as well as P. J. Thomas, the subject of this sketch. The young men of 1850 are now old, if living, and the number remaining in the printing business, in San Francisco, or elsewhere, is very small. Mr. Thomas was born in the city of Galway, Ireland, in 1830, and began to serve his time to the printer's trade in his native city. After spending two years at the case in Galway, he determined to go to America, and effected a satisfactory arrangement with his employer. For several years after coming to America he was employed in New York, but in March, 1855, he left that city for San Francisco, arriving there a month later. Since that time he has been prominently identified with the best interests of California, both literary and commercial.



His first employment in San Francisco was on a weekly paper called the *Cosmopolitan*, the creation of an erratic genius named Hugh McDermott, who afterward became a resident of Jersey City, where he published a daily paper with greater success than crowned his efforts in San Francisco. R. F. Ryan, at that time a prominent lawyer, was the editor; P. J. Thomas, S. F. Barstow (for many years afterward publisher of a newspaper at San Rafael and latterly postmaster) and W. Clarke were the compositors. After a few issues the *Cosmopolitan* was suspended, the publisher, McDermott, suddenly realizing that he lacked experience and was not a born success as a newspaper manager.

In October, 1855, Mr. Thomas joined the *Bulletin* force of compositors, all of whom were rated as first-class men. His allegiance to the principles of the union, during the strike of 1858, cost him his position, and his enforced idleness led him into other channels. From a journeyman printer he now became editor and proprietor, and the *Monitor*, a weekly Catholic journal, was launched with Mr. Thomas' name as editor and proprietor. Not satisfied with his success in that enterprise, he resigned it to other hands.

In 1864, Charles H. Webb, who wrote under the pen name of "Inigo," started the *Californian*, a brilliant weekly, after which style the *Argonaut* was later modeled. With this paper were Samuel L. Clemens (Mark Twain), Bret Harte, and Charles Warren Stoddard, all ambitious young writers with their reputations to make. After a few months the capital of the publisher "petered out," and the paper became the property of Thomas E. E. Stickney, an old printer of the good old days, and a young man named Collner, now employed on the *Daily Examiner*. The two labored hard and spent all they made in the editorial department. Clemens, Harte and Webb, when the enterprise failed two years later, set out for pastures new, and right well did they profit by the change. Thomas and Collner are the only survivors of the *Californian*, which in its short life was considered among the best of the literary weeklies of the time.

Mr. Thomas resumed his connection with the *Bulletin* in 1860, taking the position of foreman, which he held for a number of years. In 1870 he determined to engage in business for himself, and, an opportunity presenting itself, he purchased an interest in the job office of which William M. Hinton was one of the proprietors, located at the corner of Clay and Sansome streets. With this venture followed success, and in a few years Mr. Thomas became the sole owner of the business, which was then one of the foremost job printing offices in San Francisco. Here he remained for a number of years, when increasing business compelled him to seek larger quarters, and the office was moved to the corner of Davis and Sacramento streets. This proved an unfortunate venture, and after three years he has moved into the immediate neighborhood of the principal printing offices, and is now located at 320 Sansome street.

Mr. Thomas was an active member of Eureka Typographical Union, and filled the offices of secretary and treasurer for a number of terms, always to the satisfaction of his fellow-members. While not an unreasonable and unreasoning union man, he has always stood for what is best and most worthy of emulation in that body. As an employer he preserves the same spirit of fairness and justice that were manifested as an employe.

Mr. Thomas has written, compiled and printed a number of books or pamphlets, the principal one being a sketch of the California Missions. His love of the land of his birth has prompted him to favor the authors of Ireland, and the greater number of his publications, at least those of which he undertook the issue and sale, are the works of Irish authors. He is now about to issue a new edition of Crowley's "Irish Poets and Novelists," a work which was greatly admired by readers of that literature.

It can be truthfully said of Mr. Thomas that no man holds the general esteem and good will of his competitors and employes so completely. Now in the evening of his life, his friends only wish that a larger measure of prosperity had followed him, and that he could be relieved of the worries and cares of business without sacrificing its emoluments.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

LITHO DESIGNS IN LETTERPRESS WORK.—H. W., Brooklyn, New York, asks: "I have seen some fine engraving of commercial work in THE INLAND PRINTER from time to time. Was it printed from the type press? If so, does that not mean harm to my business? I am an engraver on stone." *Answer.*— The work you speak of was printed in the type press. It only means a wider application of the litho-engraver, both in his design and execution, to other methods of printing; consequently more work to the right hands. Keep a watchful eye to everything going on, through the medium of THE INLAND PRINTER, and you will be safely borne along by the tide.

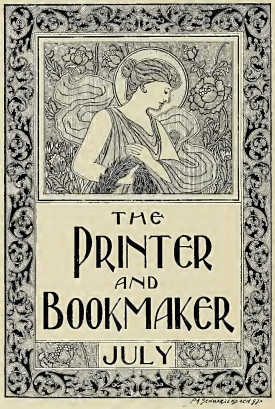
CONTORTION IN TRANSFERRING.—J. W. K., Washington, D. C., asks: "A rubber reducing machine, bought lately from a New York firm, contorts the work, and furthermore, in transferring, the rubber sticks to the stone, giving no results. What is the trouble?" *Answer.*—Too much enlargement or reduction should not be attempted with these devices. The French radiating machine is the best. Fitness of the work for such manipulation must be also evident. Reductions always go better than enlargements. The exact proportion for shrinkage or stretching must be determined by proportional dividers or calculation upon the diagonal. For instance, if a label 4 by 5 inches is to be reduced one-third in area it would be $2\frac{1}{4}$ by $2\frac{13}{16}$ inches; but a one-third reduction in height measured by proportional dividers would make it $2\frac{1}{15}$ by $3\frac{2}{15}$ inches. If the rubber is of even thickness, and properly fastened at corners, with rubber cement, it will work all right. The reason why the

rubber sticks to stone is because your starch coating evidently contains glycerin; as the rubber cannot be moistened from the back, the composition must be dry upon the rubber, and only moistened by the breath just before putting it down upon the stone.

LARGE STONES AND SUBSTITUTES THEREFOR.—Although a Brooklyn firm of lithographers claims to have overcome the matter of buying large stones, by a method of cementing several small stones closely together upon a thick slate slab, it still remains a question whether in practice this will not be a cumbersome way, unless, indeed, a new industry might develop of making a specialty of sawing and polishing this stone into thin slabs and accurately joining them together with a certain cement, and thus supplying the wants of anybody for very large stones. In that direction, this plan certainly has some fascinating features. This reminds me of the German invention I read about some years ago, for which, I think, a patent was granted, namely, to coat a metal plate, zinc or aluminum, with a chemical deposit of actual lithographic stone. There is a promising field here, open for enterprise and invention.

FIRST LITHOGRAPHIC STEAM PRESS.—The first lithographic steam press in the United States came from Germany in 1859, and was exhibited in one of the buildings on ground now occupied by the East River Bridge, on William street, New York. The printers of that day had many a laugh at the expense of that press. The firm of Sarony & Knapp bought it and used it only on the most common work, and with but little profit. It was not more than one or two years thereafter when Mr. Hoe, who was then building type presses, came out with an improved machine the product of which made some of the hand-press printers stare. About this time an improved French press made its appearance also. A general wail went up against the "machine" that was taking away the bread from the mouths of the workman. Still, time has proved that if the "machine" had not been invented, lithography would have been a thing of the past long ago. The time is at hand when this machine will be retired, unless all signs fail. The cumbersome stone, the slow motion of press with its attendant large floor space, cost, danger to building in its swaying motion, and other important considerations, are working a change, and by simplifying its manipulations will come again to the aid of lithography by obtaining another long lease of existence for our art.

SUGGESTIONS TO ARTISTS AND DESIGNERS.—The Pratt Institute, Brooklyn, New York, is certainly a versatile medium for the training of artisans and artists. In the departments of fine arts, the work by students in ceramics, oil and water-color painting, composition, freehand, life and portrait drawing, design, etc., shows good execution, and almost each department bears evidence of excellent methods in teaching. The library is arranged for art reference, having a large collection of photos and art books; and lastly, the laboratories and workshops are not the least in interest. Art has received another stimulus by the opening of a new museum, the Brooklyn Institute of Arts and Sciences. The display of pictures there is one of the best ever shown in this country. The building has been well planned for the purpose it serves, is a credit to Brooklyn and an inspiration to the cause. It is thought by many that it ranks third in importance among such buildings in the United States. The Free Museum of Decorative Art is a timely addition to that great monument to Peter Cooper — the Cooper Institute, to which so many lithographers, now scattered all over the country, owe so much of their knowledge in drawing. The late addition is after the Musée des Arts Décoratifs, of Paris, and has been projected by the Misses Hewitt (Peter Cooper's granddaughters) in memory of the great philanthropist. Many objects have been loaned by progressive citizens. Everything has been classified with the greatest care and competence, covering a wide range of art and industry — scrapbooks filled with useful material for the general designer, from all parts of the globe, aided by a reference library, are not the least useful. It truly supplies a want which the regular fine art museums do not present. It ought to have a decided effect in improving the tone of our industrial art. Now let us hear of what is being done for art in the other large cities of the Union. While reviewing art collections, I cannot pass the very



COVER DESIGN BY P. A. SCHWARZENBACH.

choice collection of paintings on exhibition to the friends of the American Lithograph Company, corner Fourth avenue and Nineteenth street. Catalogues of the same will soon be ready for distribution. When going through that gigantic, exquisitely equipped establishment of cosmographics, that collection is one of the points of interest. Among the many opportunities offered in a large city to acquaint oneself with art matters, aside from museums, libraries, dealers, etc., are the large department stores. It pays an artist or designer to perambulate through one of these mammoth stores, when in search of ideas.

AMERICAN PRESSES.

The celebrated Ramage press was invented by Adam Ramage, of Philadelphia, in 1790. George Clymer, of the same city, invented the Columbian press in 1817. This was a great improvement on former hand presses. In 1826 a power press was made by Treadwell, of Boston, and in 1830 Isaac Adams, of the same city, invented the Adams bed and platen press. Cylinder presses, invented by Richard M. Hoe, came into use in 1842, and two years afterwards a press for color printing was patented by T. F. Adams, of Philadelphia. The Adams press was made a "perfecting" press in 1845, by John L. Kingsley, thus enabling both sides of the sheet to be printed with one feeding. The first successful rotary press was built by R. Hoe & Co., and was used to print the Philadelphia *Ledger*, April 9, 1847. The Gordon job press was patented by George P. Gordon, of New York, in 1850; and the Bullock lightning press by William Bullock, of Philadelphia, in 1863.

BUFFALO TYPOTHETAE BANQUET.

The fifth annual dinner and election of officers of the Buffalo (New York) Typothetæ were held in the Colonial parlors of the Genesee Hotel June 14, 1897, about fifty members of the organization being present. Following the banquet came the reports of officers and committees, after which the election of officers took place, with the following result: President, C. A. Wenborne, of the Wenborne-Sumner Company; first vice-president, A. C. Van Duzee, of the Courier Company; second vice-president, George M. Hausauer; secretary, Frank W. Heath; treasurer, A. B. Floyd; executive committee—George E. Matthews, O. Reinecke, F. N. Burt, H. C. Spendelow, J. C. Adams, Peter Paul, Joseph Baer, Charles A. Wenborne, ex-officio. Delegates and alternates to the convention of the United Typothetæ of America, to be held at Nashville, Tennessee, in October, were elected as follows: Delegates—George E. Matthews, A. C. Van Duzee, George R. Jones, A. B. Floyd, Frank W. Heath, John S. Wilson, Frederick N. Burt and A. T. Brown; alternates—James S. Pierce, William N. McMullen, W. H. Wright, Jr., Joseph Baer, Robert L. Cox, H. C. Spendelow, Peter Paul, Ottomar Reinecke.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

S. C. TOOF & CO., of Memphis, Tennessee, have issued a neat card inviting all interested attending the Tennessee Centennial Exposition at Nashville, Tennessee, to visit their special exhibit of choice books in art bindings, bound in original styles and designs, and placed in the Memphis building "Cheops."

THE June *Clack Book*, "edited by Frank G. Wells, assisted by Margaret Bartholomew, and with the art department under the direction of Rob Wagner, and published at Lansing, Michigan," contains a good store of light reading and a good many advertisements. It seems a prosperous 5 cents' worth.

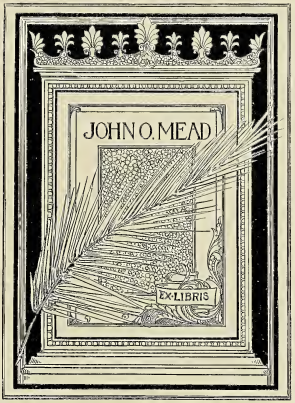
MR. JACOBI, manager of the Chiswick Press, has placed the MSS. of what will surely be a very readable book in the hands of Elkin Matthews, who will publish it shortly. It is called "Gesta Typographica" and is a collection of printers' sayings and doing, facetious and otherwise. If it is as good as "Secrets of the Sanctum" it will be a real delight.—*Hartford Post.*

AMONG many attractive and informing articles of current interest offered in *Self-Culture* for July, there is an interesting article by Mr. Melville E. Stone on "Newspapers in the United States." The very general interest in the duties and responsibilities of modern newspapers gives the utterances of such an authority an attention that must be gratifying to the management of this instructive monthly.

AN Edinburgh firm of publishers has opened a shop in London and is making an attempt to interest English bookreaders in the "Chicago School of Novelists!" Under this caption they announce works by Stanley Waterloo, Opie Read and Percival Pollard, who are said to compose the "school." During the present month they will issue the *Philistine*, which it is announced will chronicle literary affairs in the American manner.—*Hartford Post.*

"YE BOOKE OF TYPES" is the title of the new specimen book of the A. D. Farmer & Son Typefounding Company, of Chicago and New York. In some respects it is similar to previous editions, but numbers of new faces and borders have been added and the work brought down to date. There are 374 pages in the work and it is handsomely bound in red flexible cloth and neatly stamped in gold. The Farmer foundry was established in 1804. Mr. S. M. Weatherly is the Chicago manager at 165 Fifth avenue.

"THE CRUISE OF THE FRIESLAND," lately issued, is an account of the trip of a party through "Mediterranean Lands," including the Holy Land, by S. R. Stoddard, of Glens Falls, New York, whose narrative, studded with dry humor, is of much interest. The volume contains 348 pages, is profusely illustrated, bound in full morocco, padded sides. The entire work was done in the office and bindery of A. V. Haight, Poughkeepsie, New York, and reflects great credit on the establishment. The edition was a limited one.



BOOK-PLATE DESIGN BY THOMAS H. BLOCKSIDGE, ALBANY, NEW YORK.

THE specimen book of printing types and brass rules issued by the Inland Type Foundry will be in great demand by printers. It contains an unusual number of art ornaments and borders original with this foundry. New book faces are numerous and very attractive. The disciple of Morris will be interested in the pages of Radtolt initials and the Kelmscott type series. All of these types are on the standard lining system. The book is of a very convenient size for handling and for reference. It is printed on heavy coated book paper and neatly bound in cloth.

ONE of the latest poster exhibits was that held in Chicago during the first week in May under the auspices of the Quadrangle Club of the University of Chicago. More than five hundred posters were displayed in the large house of the Quadrangle Club, including American, French, English, Dutch and Japanese subjects, all being taken from the private collection of Mr. Ned Arden Flood, of Meadville, Pennsylvania. The catalogue issued in connection with the exhibit contained fifty pages, sumptuously illustrated with reproductions of representative American and foreign posters. It was printed in red and black on Strathmore deckle-edge paper, and inclosed in a buff cover. The cover design was that of a professor of the University of Chicago in full academic garb, the colors used in the printing being black,

red, blue and purple. The exhibit was viewed by the members of the club and invited guests, numbering altogether more than one thousand.

"ELEMENTARY DRAWING: A Series of Practical Papers for Beginners," by Elizabeth Moore Hallowell, is the name of a work soon to be published by the Macmillan Company. The basis of the work was a series of papers originally printed in one of the art magazines, but so great was the value placed upon them and the interest shown in them, that it was soon seen to be desirable to give them the wider circulation possible only by their publication in book form. Anyone who expects to take advantage of the coming holiday season to add to the treasures of his sketchbook, will find in this work many valuable hints and suggestions. Even where no such definite application of its hints is expected it will be found very interesting, and to school libraries, especially, a valuable acquisition.

THE printing, paper and publishing trades will be deeply interested to know that the directory of their trade has finally made its appearance. "Farley's" upon which they were accustomed to depend until it fell by the wayside by reason of its antiqueness has been absorbed and vastly improved upon by its successor, the directory issued by the Typo-Mercantile Agency, of New York. The new reference book is complete for all the trades grouped around typography, its materials and products, and includes all concerns having a plant for printing, lithographing, electrotyping, book or pamphlet binding; all concerns that manufacture or deal in paper, or in the articles, materials or machinery used or sold by this trade; all publishers of books, stationery or periodicals and all stores selling the same. It will be seen, therefore, that it covers the whole field of these interwoven and mutually interested industries. Unlike the general mercantile directories this book gives the business of each concern in detail and also their street addresses in all the cities. By a new and simple use of symbols a distinct list of each branch of the trade is provided without interfering with the simplicity of the book for reference. The most decided improvement, however, is the insertion of the key which occupies a narrow middle column on each page of the book. Although the symbols are all easy of comprehension, this key guards against the slightest liability to inconvenience or confusion. It is one of the most sensible schemes we have seen in any directory of this character. Altogether the Typo-Mercantile Agency has succeeded admirably in producing a work that can be used with extraordinary rapidity of reference to furnish a great variety of essential information. It will be absolutely indispensable to every firm doing a credit business and as useful to others who wish to use a reliable and complete address list to the trades covered. Like other mercantile books it will be supplemented by bulletins, weekly notification bulletins and special reports, and each half year will be substituted by an entirely new directory. By this system the annoyance of obsolete and antiquated information is obviated. The work shows typographical merit in its selection of type and for the make-up and presswork. It is substantially bound in half leather.

HERO TALES FROM SACRED STORY. By Louis Albert Banks, D.D. 294 pages, 18 illustrations; cloth. New York: Funk & Wagnalls Company, 1897.

This book is full of the inspiration that is always excited by tales of noble action. The great literature of all nations abounds in the deeds of the mighty men of war, but it is preeminently the sacred literature of the Jewish nation that makes heroes of men of moral courage. The author has laid these lives under contribution, and in language and thought wholly modern has used them to point some religious or moral lesson. The titles of such chapters as "The Heroic Spirit of Youth," "Victory After Defeat," "Three Young Men with the Courage of Their Convictions," "Christ the Matchless Hero of Humanity," indicate something of the purpose of the book, which is to utilize in a popular form for modern readers the stirring achievements of the Jewish heroes. Modern incidents are introduced more or less, and make the "Tales" all the more vivid and readable. A number of appropriate illustrations serve to break up the continuity of type pages and furnish a grateful rest to the eye. This is just the book for young people, but it will also be found entertaining by their elders.

THE TWENTY-FOUR-HOUR SYSTEM.

On May 1 the twenty-four-hour system of time measurement was adopted by the railways, post offices and telegraph stations of Belgium. In order to meet the national demand for new timepieces the clockmakers of Belgium have been hard at work for several months past. Of course, the new system will be universally adopted throughout the country, as the action of the railways alone would render this inevitable. If it proves to be successful, as it no doubt will, other European countries will follow the example of Belgium, and in the course of time the new system will find its way across the Atlantic. There is nothing in the least repugnant about the new system, and since the day is twenty-four hours in length, there is no good reason, either practical or scientific, why the divisions of the clock should not correspond with nature's measurements. As the twelve-hour system has been in use so long, there are thousands of people who will be loath to give it up, but sentimental considerations should not outweigh practical advantages, and if the new system is a better one the old system should be discontinued by all means.—*Atlanta Constitution.*

WHAT A COAST READER SAYS.

We peruse THE INLAND PRINTER with pleasure, and must say it is the finest representative of the art preservative in the land. More power to your elbow.—*Lovett M. Wood, Editor and Manager The Trade Register, Seattle, Washington.*



A SAINT LOUIS MISS.

Granddaughter of Mr. C. W. Crutsinger, the well-known printers' roller maker, of Saint Louis, Missouri.

NEWSPAPER GOSSIP.

THE *Daily Call*, Piqua, Ohio, has put on a new dress.

THE Sandusky (Ohio) *Journal and Local* has purchased the good will and subscription list of the defunct *Evening Telegraph* of that city.

THE Red Lake Falls (Minn.) *Gazette* issued a special edition recently, the cover of which was appropriately printed in carmine, or a color approaching red lake. The interior as well as the cover was illustrated with half-tones.

WE learn from Editor Hutchin, of the Bloomington *Sunday Eye*, that considerable type matter is used in addition to plate matter in the columns of that journal. This corrects the statement in our last issue that only plate matter was utilized.

THE motto of Editor Storey, "This paper has no friends," is a good one in the sense in which he used it, says *Newspaperdom*. He neither suppressed nor published news to please people; the Chicago *Times* was nobody's organ; it was simply a consistently independent paper.

THE *Review* is an octavo journal just established at Knoxville, Tennessee. It will be devoted to the commerce, mining and manufacturing industries of that region. Considerable space was given in the June issue to the Travelers' Protective Association, and there are many half-tone portraits and cuts illustrative of the places and products of East Tennessee.

THE Reed City (Mich.) *Clarion* celebrated its twenty-fifth birthday last month, and reprinted extracts from its first number. It was then printed on a hand press, but is now an eight-column folio, all home print, run on cylinder press. Editor "Ren" Barker has a long record as a newspaper publisher, dating from the time he was mustered out at the close of the war after an honorable career as a soldier.

A NEWSPAPER likes to be quoted, not because of the publicity, but because it is an evidence that its editor has been able to say something worthy of the consideration of the public. Next to this is the pleasure of seeing yourself quoted without credit being given. This is an evidence that you have been able to say something worth stealing, and it is the highest form of compliment that one newspaper can pay another.—*York Republican*.

THE Whittier *Register* recently issued a special illustrated edition, containing a description of the new little town of Whittier, California, and of the great State school at that point. The cover is artistically designed and bears a portrait of the poet Whittier, after whom the town was named, and also a cut of the school. Picturesque bits of superb Southern California scenery make each page attractive. Numerous groups of portraits are well arranged and equally well printed.

THE *Silent Worker*, of Trenton, New Jersey, a leading organ of the deaf and dumb, issued a special cycle number in May. It contains many interesting articles on the bicycle, and a number of illustrations of cyclists' clubs at various schools for the deaf, as well as reproductions of scenes of natural beauty. It is a very readable number. The presswork and general make-up is very creditable, surprisingly so when it is known that the entire work, as we are informed by the publisher, Mr. George S. Porter, is performed by deaf-mute boys and girls under his instruction, and ranging from fourteen to eighteen years of age.

Womankind has just closed a contest, in which several thousand subscribers participated, to determine what ten American women hold the highest place in the esteem of the American people. The contest, as decided by popular vote, gives first place to these ten women in the order in which they are mentioned: Harriet Beecher Stowe, Frances E. Willard, Martha Washington, Clara Barton, Susan B. Anthony, Pocahontas, Mollie Pitcher, Elizabeth Cady Stanton, Louisa May Alcott, Julia Ward Howe. A most interesting feature of the contest was the fact that Lydia Pinkham had a large following, her name appearing upon nearly eight per cent of the lists submitted.

INTERIOR decoration is a subject that lends itself in a peculiar degree to illustration. The *Chicago Upholstery Journal*, established but recently, is already showing how beautiful interiors make handsome pictures and how decorations make attractive ornaments for the printed page. The *Journal* is printed on heavy coated paper so that the finest half-tones can be used to advantage. We congratulate business manager Todd on the excellent typographical taste shown in the make-up and appearance of his magazine.

THE editor of the Louisiana (Mo.) *Press*, says *Newspaperdom*, has at least one subscriber who does not appreciate the paper, and who writes in the following fervid fashion ordering the discontinuance of it:

> "Bryson I rote you to stop my paper *i want you* to stop it i am getting enough of your scheme to make me take your paper i state once more i don't want your dog gon old paper the post Mrs. has notified you and she has got record of it and if you don't stop the dam thing i will give you a piece of my mind. *Stop that paper* i haven't taken none of them out of the ofes."

TEN Scottish regiments in the British army issue papers of their own regularly. In some cases the printing is done in the regimental barracks. The *Borderer's Chronicle*, the organ of the King's Own Scottish Borderers, was established twenty-eight years ago and is printed on the regimental press in the Maida Barracks, Aldershot, by a sergeant of the 1st Battalion. The *H. L. I. Chronicle* is issued by the Highland Light Infantry; the *Thistle*, by the Royal Scots; the *Tiger and Sphinx*, by the Gordon Highlanders; the *79th News*, by the Cameron Highlanders, and the *Thin Red Line* and the *Sutherland News*, by two other Highland regiments. Sometimes military discipline plays the part of censor and causes a blacked-out space to appear as it did in a recent number of the *Borderer's Chronicle*. The editor apologizes for it by saying "We are sorry that a mistake occurred on page 4, which we are compelled to blot out."

ALL the world wants to know at this season of the year where to go and who can be met there. No periodical furnishes this in so bright and attractive a form as *The 400*, the American society journal of travel. It not only purports to be a guide to summer recreation and social events, but furnishes its information in such a vivacious and graphic style as to make it one of the most popular magazines of the summer. The "Seaside Number," issued for June, is brilliant in a cover of gold and blue, with tints and design that look refreshing and invite one to make a pilgrimage to scenes that are new. Atlantic City, Cape May, Mackinac and other famous water resorts are depicted, as they are once more populated with pleasure-seekers from all points of the compass, and a bewildering array of illustrations tell the same story in picture form. As careful attention has also been given to contemporaneous society and the exclusive sets of London and New York, including the young, handsome and wealthy Lord Clive Wilson, of Tranby Court, England, Mrs. Burke-Roche, of New York and Newport, and Mrs. Sands-De La Mar, wife of the great mine owner multi-millionaire, allow their portraits to be presented to the public through the columns of this journal. We congratulate the publishers, Messrs. Persinger & Sullivan, on the success which is evidently crowning their efforts to create a high-class illustrated magazine of original merit.

LIVERMORE SERIES

PATENTED

60 POINT — 3 A 4 a $8 25

Denouncement

48 POINT — 3 A 6 a $6 25

Famous Workmen

36 POINT — 4 A 10 a $5 25

Determined Advertiser

30 POINT — 5 A 12 a $4 75

Reward Honest Merchants

24 POINT — 6 A 18 a $4 25

Scientific Explorations Postponed

18 POINT — 9 A 28 a $3 75

Enthusiastic Audience Became Ungovernable

12 POINT — 15 A 50 a $3 25

Dramatic Elocution Admired

10 POINT — 15 A 55 a $3 00

Patriotic Orators Arouse Natives

8 POINT — 15 A 55 a $2 75

Sensational News Eagerly Devoured

1234567890

6 POINT — 15 A 60 a $2 50

Conservatives and Radicals Join Hands

1234567890

Originated and Made only by the

AMERICAN TYPE FOUNDERS COMPANY

Whose Type is most valuable because made with Brains and Good Taste

LIVERMORE OUTLINE

PATENTED

60 POINT — 3 A 4 a $8 25

Denouncement

48 POINT — 3 A 6 a $6 25

Famous Workmen

36 POINT — 4 A 10 a $5 25

Remunerated

Determined Advertiser

30 POINT — 5 A 12 a $4 75

Generous Patrons

Reward Honest Merchants

24 POINT — 6 A 18 a $4 25

Meritorious Investigation

Scientific Explorations Postponed

1234567890

De Vinne Italic PATENTED

72 POINT 4A 5a $19 00

Lost RIG

60 POINT 4A 5a $13 25

RUN Fast

54 POINT 4A 5a $11 25

Read NICE

48 POINT 4A 5a $7 75

BEAR Skins

42 POINT 4A 6a $7 25

Beaver DIVES

36 POINT 5A 8a $6 50

GRAND Festival

Designed and made only by the

AMERICAN TYPE FOUNDERS COMPANY

Leaders of Type Fashions

De Vinne Italic PATENTED

30 POINT 6A 9a $5 75

BLUSTERING Destructive Cyclones

24 POINT 8A 10a $4 50

FIRING ROCKETS Distress Signals Answered

18 POINT 10A 16a $4 00

WANDERING ARABIANS Experienced Numerous Hardships

14 POINT 12A 18a $3 25

DELIGHTFUL HOLIDAY SEASON Society Whirlwinds Unceasingly Blowing

12 POINT 16A 20a $3 00

UNDERSTANDS Thoroughly Mechanical

10 POINT 20A 26a $2 75

ARMENIAN MASSACRE Turkish Cruelty Shows Plainly

8 POINT 22A 30a $2 50

CHICAGO WEEKLY NEWS Universally Pronounced Brilliancy 1234567890

6 POINT 24A 36a $2 25

AMERICAN TYPE FOUNDERS Manufactures Superior Printing Materials 1234567890

De Vinne Extended

48 POINT 3 A 4 a $11 50

HOME
Fashions

42 POINT 4 A 5 a $10 00

FARMS
Fine Cattle

36 POINT 4 A 6 a $8 00

SPRING
Sugar Barrel

30 POINT 5 A 6 a $7 00

INDUSTRY
Missouri Firms

Designed and made only by the
AMERICAN TYPE FOUNDERS COMPANY
Originators and Makers of all the De Vinnes

De Vinne Extended

24 POINT 6 A 10 a $6 00

EXPOSITION
Home Manufacture

18 POINT 9 A 12 a $4 50

UNIFORM PRINT
Looks Plain and Artistic

14 POINT 10 A 14 a $3 75

BEAUTIFUL SCENE
Views From Excursion Boats

12 POINT 14 A 16 a $3 50

NINETEENTH CENTURY
Base Ball and Lawn Tennis Player

10 POINT 16 A 24 a $3 00

EUROPEAN BICYCLE EXHIBITION
American Products Receive Highest Awards
Enterprising Competitors

6 POINT 22 A 30 a $2 75

MODEST YOUTHS
Introduced to Director
Gratifying Result
12345678

6 POINT 24 A 36 a $2 50

JUVENILE ORCHESTRA
Renders Popular Selections
Thursday Evening
1234567890

AN EXTRA CONDENSED SERIES—TO PLEASE THE MOST CRITICAL

De Vinne Extra Condensed PATENTED

72 POINT 8 15 4 A 5 a $15 00

NOBLE Horses

60 POINT 4 A 5 a $9 00

Brought ROCKER

54 POINT 5 A 7 a $8 00

DURABLE Flooring

48 POINT 5 A 8 a $7 00

Landscape IMPROVED

42 POINT 6 A 10 a $6 00

MODERN CUISINE
Clothed in Deep Mystery

Can only be purchased from the Originators, the

AMERICAN TYPE FOUNDERS COMPANY

Makers of Type that Satisfies the Buyers of Printing

De Vinne Extra Condensed PATENTED

36 POINT 8 15 6 A 12 a $5 50

COLLEGE MONTHS
Bright Maidens in Attendance

30 POINT 8 A 12 a $5 00

NUMEROUS LANDMARKS
Throughout Cumberland Discovered

24 POINT 10 A 16 a $4 00

INNUMERABLE REQUISITIONS
Administration Upholding Monroe Doctrines

18 POINT 12 A 20 a $3 25

DISPLAY BEAUTIFUL FLORAL DESIGNS
Seventh Annual International Chrysanthemum Exhibit

14 POINT 18 A 22 a $3 25

NATIONAL CONVENTION
Mississippi Valley Metropolis
1234567890

12 POINT 20 A 26 a $3 00

VENEZUELAN COMMISSION
Arbitration Now Becomes Necessary
1234567890

COLLINS BANDS

12 Point No 175 — 36 Inches $1 50



12 Point No 174 — 36 Inches $1 50



12 Point No 202 — 36 Inches $1 50



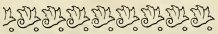
12 Point No 176 — 36 Inches $1 50



18 Point No 216 — 30 Inches $1 50



18 Point No 181 — 30 Inches $1 50



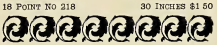
18 Point No 182 — 30 Inches $1 50



18 Point No 220 — 30 Inches $1 50



18 Point No 218 — 30 Inches $1 50



18 Point No 178 — 30 Inches $1 50



24 Point No 188 — 20 Inches $1 50



24 Point No 185 — 20 Inches $1 50



18 Point No 214 — 30 Inches $1 50



24 Point No 189 — 20 Inches $1 50



24 Point No 209 — 20 Inches $1 50



30 Point No 192 — 20 Inches $1 50



42 Point No 193 — 12 Inches $1 50



42 Point No 204 — 12 Inches $1 50



Made Exclusively by the

AMERICAN TYPE FOUNDERS COMPANY

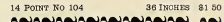
and used by all the Leading Printers of the World

Elzevir Borders and Bands

6 Point No 100 — 54 Inches $1 50



14 Point No 104 — 36 Inches $1 50



20 Point No 110 — 30 Inches $1 50



14 Point No 106 — 24 Inches $1 50



20 Point No 108 — 30 Inches $1 50



20 Point No 109 — 30 Inches $1 50



28 Point No 118 — 18 Inches $1 50

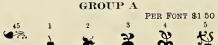


28 Point No 120 — 18 Inches $1 50



Elzevir Florets

GROUP A — PER FONT $1 50



GROUP B — PER FONT $2 00



GROUP C — PER FONT $2 00



GROUP D — PER FONT $2 00



ELZEVIR GOTHIC SERIES.

Originated by the CRESCENT TYPE COMPANY, 346-348 Dearborn Street, Chicago.

3A, 6a, $8.00 — 48 Point Elzevir Gothic — Caps, $4.00 L. C., $4.00

LOAN OFFICE

Last Ray of Hope

5A, 9a, $6.00 — 36 Point Elzevir Gothic — Caps, $3.00 L. C., $3.00

36 ELZEVIR GOTHIC

A Beautiful Line of Type

6A, 12a, $5.50 — 30 Point Elzevir Gothic — Caps, $2.60 L. C., $2.90

REJUVENATING COSTUME

4 Favorable Impressions Made

8A, 16a, $5.00 — 24 Point Elzevir Gothic — Caps, $2.50 L. C., $2.50

ABBREVIATED BICYCLE SKIRT

Causes Disease Called Rubber Neck

18 Point Elzevir Gothic

12A, 24a, $4.50 Caps, $2.25 L. C., $2.25

TREATISE ON BEES

Points to Remember

14 Point Elzevir Gothic

15A, 30a, $4.00 Caps, $1.80 L. C., $2.20

ELEMENTS OF SUCCESS

Fertile Brain and Iron Will

12 Point Elzevir Gothic

18A, 36a, $3.25 Caps, $1.50 L. C., $1.75

PATENT BURGLAR ALARM

It Catches and Holds the Burglar

10 Point Elzevir Gothic

20A, 40a, $3.00 Caps, $1.40 L. C., $1.60

MANY MEN OF MANY MINDS

Many Type of Many Kinds See Elzevir

8 Point Elzevir Gothic

22A, 44a, $2.75 Caps, $1.25 L. C., $1.50

GRAND PYROTECHNIC EXHIBITION

Two-Thousandth Annual Purgatorial Housecleaning

6 Point Elzevir Gothic

25A, 50a, $2.50 Caps, $1.20 L. C., $1.30

INSTRUCTIONS FOR MAKING MONEY

Fold a Bill, Press It, Open It, and You Will Find It Increases

——FOR SALE BY——

Conner, Fendler & Co., New York City, Scarff & O'Connor Co., Dallas, Texas,

And all Type Founders and Dealers in Printers' Supplies.

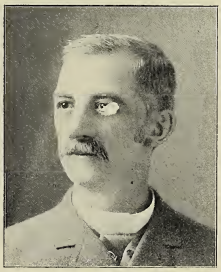
36 Point Border No. 25, $1.10 Per Foot



DELEGATES TO THE NINTH ANNUAL CONVENTION I. P. P. U. DETROIT. MICHIGAN, JUNE, 1897.

THE NINTH ANNUAL CONVENTION OF THE INTERNATIONAL PRINTING PRESSMEN'S UNION, AT DETROIT.

THE ninth annual convention of the International Printing Pressmen's Union opened its session at the Common Council chamber in Detroit, Michigan, on Tuesday, June 15. The convention was called to order by President Heniñn, of No. 2. He introduced Mayor William C. Maybury, who welcomed the guests in his most happy



JESSE JOHNSON, PRESIDENT.

way, paying a high tribute to the calling of both pressmen and printers, also to the founder of the art preservative, Gutenberg, not forgetting Benjamin Franklin and the late philanthropist George W. Childs, whose memory is dear to every pressman and printer. He was followed by Commissioner of the Board of Public Works, John McVicar, an ex-president of the International Typographical Union, who felt gratified to see the delegates. He had a similar pleasant duty to perform just nineteen years ago, when he welcomed the International Typographical Union in the same room. President Theodore F. Galoskowsky thanked the Mayor and Mr. McVicar and declared the convention open. He read his annual report, which gave an exhaustive résumé of the doings of the pressmen during the past year. The following is Secretary James Gelson's financial report:

Total Receipts, General Fund, June 1, 1896, to date	$3,935.42
Total Expenditures, General Fund, June 1, 1896, to date	3,334.40
Balance	$ 601.02
Total Receipts, Defense Fund, June 1, 1896, to date	7,724.15
Total Expenditures, Defense Fund, June 1, 1896, to date	2,573.44
Balance	5,150.71
Total Receipts, Death Benefit Fund, June 1, 1896, to date	6,785.75
Total Expenditures, Death Benefit Fund, June 1, 1896, to date	6,345.00
Balance	440.75
Balance in General Funeral Fund	601.02
Balance in Defense Fund	5,150.71
Balance in Death Benefit Fund	440.75
Grand total	$6,192.28
Total Receipts for the Year	18,445.13
Total Expenses for the Year	12,252.85
Balance on hand	$6,192.28

The President announced the following standing committees:

Unfinished Business—John T. Moran, New York; Benjamin Roller, Sacramento; J. D. Wood, Toronto; Robert H. Kelly, Boston; George E. Crane, Chicago.

Thanks—W. J. Kelly, New York; Thomas J. Wilson, Toronto; Charles Tilden, Grand Rapids; T. M. Daggy, St. Paul; Frank W. Kinrey, Syracuse.

Death Benefit Fund—B. Thompson, New York; H. J. Bartley, Toledo; G. A. Griffen, Little Rock; Thomas J. Leach, New York; Charles H. Schulte, Lansing.

Officers' Reports—George Kleinheintz, Philadelphia; W. Davey, Toronto; Charles V. Smart, Denver; Louis Shun, Milwaukee; A. B. Lawson, South Bend.

Credentials—W. J. Loomis, Detroit; W. F. Delaney, New York; L. Birmingham, Cincinnati; J. A. Warden, Pittsburg; W. Champlon, Minneapolis.

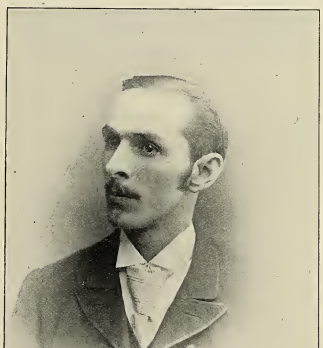
Laws—John W. Williams, Toronto; J. W. Whall, Boston; Frank Pampusch, St. Paul; E. W. Carr, Chicago.

Returns and Finance—H. L. Kreutzer, St. Louis; James H. Bowman, Chicago; D. F. Dawson, Buffalo; H. J. Wigo, Philadelphia; J. D. McKinnon, Washington.

Subordinate Unions—Lawrence F. Gibbens, Philadelphia; J. H. Wall, Denver; George Rutherford, Akron; John Hart, Omaha; C. F. Bicket, Denver.

Miscellaneous Business—J. J. O'Dea, New York; Phil G. Reiner, Cleveland; D. Cadigan, Boston; D. J. McDonald, Boston; G. P. Gunn, Minneapolis.

Wednesday's session opened with an address from President Prescott of the International Typographical Union, who spoke of the label, the shorter workday, and the one-man shop, as in need of the attention of the pressmen. "There is no question," Mr. Prescott said, "of more vital importance to organized labor than the label, and a shorter workday will come if the matter is handled in a proper manner. There is no necessity of a crusade with a band and fireworks. The course to pursue is to approach the employer and submit the proposition in a businesslike way. The laboring man needs more time for recreation, and the right channels will lead to that end. The one-man shop is not to be crowded down. Perhaps the owner has met with setbacks and has been obliged to embark in business in this humble way. Encouragement is better than a kick, and the label should be allowed him in order that the growth of his concern may not be stunted. If he is a union man and lives



JOHN W. WILLIAMS, FIRST VICE-PRESIDENT.

up to union principles he should be given the assistance he deserves from organized labor."

Mr. James J. Murphy, of New York, chairman of the International Typographical Union Shorter Workday Committee, also addressed the convention on the shorter workday,

and made an earnest appeal to the pressmen to take steps for the betterment of the pressmen's union and others affiliated with the printing trades, and to provide better conditions for the unemployed. Both Messrs. Prescott and Murphy were extended close attention and met with a good reception. Mr. E. A. Strudley, of Detroit, of the Bookbinders' Union, also made a brief address.

Among the more important doings of the convention the following may be noted: The quarrel of the web press, book and job pressmen's unions of Boston was disposed of



Frank Pampusch, Second Vice-President.

without action further than to suggest that the Boston men in future settle these matters for themselves. A protest against the St. Louis pressmen's union on the ground that they admitted feeders, was settled adversely to the St. Louis union, and they were instructed to admit no more apprentices or men not properly qualified as pressmen. An application permitting the use of the union label in shops of Canada, was referred to the Board of Directors, which comprises the elective officers of the Union, with instructions to report at an early date. Mr. Sawyer, editor of the *American Pressman*, made a financial statement, which led to a resolution of support being passed. The issuance of charters to web pressmen's unions was discontinued on the ground that the custom might tend to disrupt the existing unions and would shut off discontented members from applying for new charters because some one disagreed with their opinions. This was not done, however, without some spirited discussion between the web pressmen of Boston, Chicago and New York.

Another important action was the decision of the convention to allow no more laws to be passed by subordinate unions endangering the positions of superintendents or foremen of union shops. This was aimed at shops which have been the cause of a great deal of friction between the employes and employer. This action will shut off all chance of objection to some unpopular foreman.

An equally important action was that looking to the checking of hastily ordered strikes on the part of unreasoning or quick-tempered leaders in a union. Before any strike is ordered in the future a statement of the grievances must be forwarded in duplicate to the Board of Directors, and upon their decision, which is final, a strike may or may not be ordered. Refusal to do so on the part of any union shuts it off from the benefits of the defense fund.

The convention also voted to hold biennial sessions after next year. This would have gone into effect this year but for the fact that so many new officers were in charge of affairs.

The protest from the Indianapolis and other unions against the extension of civil service rules to mechanics was referred to the Board of Directors with instruction to prepare and forward a petition to Congress, asking that the extended rules be repealed, especially in so far as they related to the members of the Typographical Union.

A touching scene was enacted just before the installation of officers. As President Galoskowsky, who had been the head of the union for four years, and to whose efforts and energy much, if not all, its success is due, rose to his feet, and, leaning on his crutch and cane for support—for his devotion to the interests of the Union had undermined his health and rendered his retirement absolutely necessary—began in short broken sentences to thank the members of the union for their sympathy and loyal support. As he turned to Jesse Johnson, the newly elected president, to pin on the badge of the president's office, both men were visibly affected. Indeed, the entire convention was deeply moved, and handkerchiefs came freely into play. William J. Kelly, of New York, with voice choked with emotion, then delivered an address which was matchless for its eloquence, fervency of expression, earnestness and sympathetic devotion to a lifelong friend.

The convention, by a unanimous vote, decided to defray the expenses of retiring President Galoskowsky's illness and to pay out of the treasury of the union all physicians', surgeons' and other bills incurred by reason of his long and painful illness, also to pay the sick man a sum of money equal to his salary during his long-enforced period of confinement.

The convention elected the following officers: President, Jesse Johnson, of Nashville, Tenn.; first vice-president, John W. Williams, of Toronto, Ont.; second vice-president, Frank Pampusch, of St. Paul, Minn.; third vice-president, Robert H. Kelly, of Boston, Mass.; secretary-treasurer, James Gelson, of New York. Delegates to American Federation of Labor—George Keinheintz, of Philadelphia, from the pressmen, and James O'Dea, of New York, of the feeders; alternates, Daniel D. Cadigan, of Boston, pressmen, and Daniel J. McDonald, Boston, feeders.

President Johnson announced the following committee on the shorter workday to prepare and report a pla nin accordance with that advocated by the International Typographical Union: Lawrence F. Gibbons, Philadelphia, chairman; W. M. Dorsey, Dallas, Texas; William G. Loomis, Detroit; Henry L. Kreutzer, St. Louis, and John McDonald, Boston. It was decided to hold the next convention in Cleveland, Ohio.

CONVENTION NOTES.

The local pressmen issued a handsome souvenir for the convention, the size of The Inland Printer, of sixty-four pages, which is a creditable piece of work turned out from the office of John Bornman & Son. The editorial work was in charge of Henry Poole, who deserves much credit for his work. It was indeed a piece of art. In this work he was ably assisted by Messrs. Thomas C. Gallagher, Thomas Mears, Henry O. Haigh, William Lee, Thomas J. Reardon and Frank E. Phelps.

The convention was most royally entertained, the festivities including an informal reception Monday evening; a carriage drive Tuesday around the city and to Belle Isle, with a lunch, returning by moonlight ride on the river; an

excursion to the Flats — the Venice of America — and a fish supper on Wednesday afternoon; and a banquet at the Griswold House Thursday evening, at which 200 delegates and friends were present, enjoying a fine menu, music and excellent responses to the various toasts. The committee of arrangements who had charge of these recreative features were: Thomas Mears, chairman; Thomas J. Reardon, Walter Haigh, George D. Cline, C. Danahey, Adam Dow, George A. Smith, H. O. Haigh, Henry Poole, Charles Kammerhoff, Frank Kelly, Anthony Orth, William Lee, W. G. Loomis, Thomas C. Gallagher. This committee were untiring in their efforts to make the stay pleasant and agreeable, and were assisted by all the members of the local union.

On Tuesday evening a number of members of Typographical Union No. 18 tendered an informal supper to Presidents Prescott and Galoskowsky, James Gelson, W. J. Kelly, James J. Murphy and George Dorsey, of Dallas, Texas.

A large number of delegates were accompanied by their wives: Mrs. Annie E. Buckie, of Chicago; Mrs. Bowman, of Chicago; Mrs. W. J. Kelly, of New York; and a large number of others.

Many compliments were bestowed on THE INLAND PRINTER, and many were the inquiries for Mr. C. F. Whitmarsh.

All the leading press manufacturers, ink houses and rollermakers were present. Many striking and unique cards were issued by the delegates.

Robert D. Sawyer, of the *American Pressman*, of Chicago, attended the convention.

President Galoskowsky is a changed man since his last visit. He came to this city a very ill man and had to make use of a cane and crutch, being afflicted with rheumatism. He attended to the business, nevertheless, and had to forego the pleasures, especially the banquet. He is a model presiding officer.

Among the delegates there were many young faces, with a sprinkling of gray heads. As some of the best speakers



JAMES GELSON, SECRETARY-TREASURER.

may be cited Messrs. W. J. Kelly, whose fame was equally shown as a speaker as he is a writer for THE INLAND PRINTER, Messrs. Bowman, Thompson, Moran, Williams, Johnson, and others.

President Prescott, of the International Typographical Union, has grown so stout that some of his Detroit friends hardly knew him, and it was necessary for him to show his traveling card to identify himself. He made a good impression on all the members by his clear and forcible arguments.

James J. Murphy, of New York, was equal to the mission on which he was sent. He was the only gentleman who passed for a clergyman, and was christened "Bishop" Murphy. He addressed the convention in a pleasant and dignified manner, and handled his subject as only a printer and a member of "Big Six" can. He made many friends while here, and his pleasing address and manners made many converts for the shorter workday. President Prescott could not have made a better selection than Mr. Murphy.

The members of the local pressmen's union, as well as the printers, feel justly proud of having had the pressmen in their midst. The local press did themselves proud in reporting the proceedings. The session was the longest ever held. The cause of this was the numerous entertainments that had been provided. Nevertheless, the pressmen are welcome to come again to Detroit, the convention city. Many were the compliments bestowed on our fair city, with its fine driveways, clean and wide streets, the beautiful park of Belle Isle, and last, but not least, the attractive Detroit river. That the work of the convention may be productive of much good, and the I. P. P. U. live long and prosper, is the wish of all.

P. A. LOERSCH.

OF INTEREST TO THE CRAFT.

CLEVELAND Typographical Union, No. 53, has appointed a business agent, Joe T. S. Cowen being selected for the position.

A HOSPITAL, to cost $10,000, is to be added to the Childs-Drexel Home for Union Printers, at Colorado Springs, Colorado.

WARREN C. BROWNE has been appointed manager sales department of the Empire Typesetting Machine Company, 203 Broadway, New York.

THE Allied Printing Trades Council, of Chicago, held a picnic at Ogden's Grove, June 26, the proceeds being used to promote the union label and to prosecute infringements and counterfeits.

THE State Historical Society, Madison, Wisconsin, has in its possession the first Ramage press that came to Wisconsin, a highly prized relic, and the gift of Mr. W. T. Hoxie, home editor of the Deerfield *Enterprise*.

THE large libraries are beginning to experiment for themselves in the printing of their catalogues. The Carnegie Library, of Pittsburg, has just purchased a typesetting machine and intends to do its own printing in the future.

A MACHINE, known as the Rogers printing telegraph machine, has been invented to write typewritten messages directly from writing without the use of the Morse code. It is the property of the United States Postal Printing Telegraph Company, of New York.

THE linotype record of Eugene W. Taylor to which we referred in our last issue as not verified has now been vouched for by Mr. Taylor under oath. According to his sworn statement he set and corrected on May 4, in the office of the Denver *Times*, 101,800 nonpareil ems, in eight hours, using Nonpareil No. 2 matrices on a slug .098 of an inch in thickness and a Mergenthaler linotype with "step justification." The entire matter was set solid. Foreman Homer E. Dunn witnesses to the correctness of the statement. Mr. Taylor now ranks as champion among rapid linotype operators.

ACCORDING to the *Paper Trade Journal*, the City of New York, through its enterprising Commissioner of Public Works, Col. George E. Waring, is commencing to supply some of the paper mills with paper stock gathered from the collections of its street-cleaning department. About the first of June the city erected a plant on East Eighteenth street where the rag and waste paper collections are dumped on a slowly moving belt. Men, women and boys sort out the paper stock as it comes along, some picking out

the manilas, some the box boards, and others the newspapers. The refuse is finally carried into a down-draft furnace by which it is incinerated. The rags, carpets and baggings are also sorted out and packed. Several paper-stock men have bid for the entire output. If this experimental plant proves a paying investment Colonel Waring will build other similar ones in different parts of the city. In some cities, notably Chicago, the street cleaning department refuses to remove paper waste but requires the inhabitants to dispose of it as best they can. As a result the atmosphere on windy days is charged with an amount of flying paper that if properly gathered and utilized by Colonel Waring's intelligent plan would represent a snug sum in the city treasury.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

From Donald Bain & Co., Jordan street, Toronto, Canada, programme and menu designs, well conceived and well printed.

P. C. Darrow, 401-402 Pontiac building, Chicago. Advertising circular and business card, tastefully designed and well printed.

A package of samples of commercial work from Adam Deist, Dauphin street, Philadelphia, are very creditable specimens of composition and press-work.

From the Central Bureau of Engraving, 157-159 William street, New York. Specimens of half-tone engravings of hardware and machinery, excellently done.

The Jefferson Press, Jefferson avenue, Detroit, Michigan, send out some neat samples of office stationery printed in colors, the composition and press-work being of a high order of merit.

Some neatly designed cards, letter-heads, envelopes, etc., have reached us from Charles E. Robinson, Lowell, Massachusetts, the composition on which is very artistic and presswork excellent.

The Davis Printing Company, North street, Baltimore, Maryland, submit their own business card printed in gold, silver and colors, and embossed. Their motto is an excellent one: "Here, better climbs to best." Their work is of the best quality.

Allyn A. Young, foreman of the printing department of the J. R. Watkins Medical Company, Winona, Minnesota, submits a few samples of general work, which show that he is an artist in composition, and the press-work is of high grade.

Charles M. Catlett, foreman Chronicle Jobrooms, Norwalk, Ohio, submits some very artistic samples of letterpress printing. Designs are neat and original, selection of colors harmonious and in excellent register, and presswork very neat and clean.

John M. Rogers, Wilmington, Delaware, sends some exceedingly fine samples of half-tone printing, in various tints, being the nearest approach to photographs in appearance we have seen turned out from a pressroom. The lights and shadows are worked up in a very artistic manner.

From Ed E. Sweet, Pomona, California: Several samples of commercial work, in black and colored inks, the composition and presswork on which is up to a high standard. The severest criticism we can pass upon them is, that if printers generally were to do work of equal quality they would be able to get better prices for their products.

Raynor & Taylor, Detroit, Michigan, submit an imitation of steel die stamping. Without their assurance that it is not so, we should certainly have said it was steel die work of excellent quality, the impression being clear and sharp, and coloring delicate. Their method of doing it is not communicated, but it is, without doubt, of much value.

"Souvenir Programme of Flag Presentation, Vaughan Grammar School, May 1, 1897," is the title of a programme sent us from Philadelphia. It is a most miserable production. Everyone connected with this piece of work have reason to fear ridicule. We did not know that Philadelphia could be guilty of such printing.

W. O. Miller, with the *Courier*, Morrisburg, Ontario, requests criticism of a hanger and letter-head. The composition of neither is very artistic. The letter-head would look much better in plain type, without flourishes or tints, and the hanger would be more effective if the green had been omitted; the red would then have stood out with greater brilliancy.

The Electric City Engraving Company, Buffalo, New York, submits samples of a half-tone portrait, excellent in engraving and printing. The work was produced by the use of two plates, one printed over the other, the under or color plate being strengthened in the shadows and retched in the high lights to give a brilliant effect on the finished print. The result is certainly pleasing.

An attractive blotter, the work of M. J. Cantwell, 110-114 King street, Madison, Wisconsin, is sent for review by an admiring friend. A large half-tone of a scene on Mendota Dam—the "Farwell Drive"—is printed in green and black after the style of the insert of the Charles Eneu Johnson Company's ad. in the March issue. The work is very creditable to Mr. Cantwell.

Folsom & Sunergren, 25 Winter street, Boston, have issued a package of samples of their work, entitled, "Artistic Engraving," comprising a selection of engravings from photographs, wash drawings, pen-and-ink sketches, etc., suitable for magazine and catalogue illustration, all of a high grade of excellence. Such results are the productions of artists in the line of photo-engraving.

"Souvenir of Kansas City, the Metropolis of Woodcraft," is a band some booklet of forty-eight pages and cover, freely illustrated with full-page half-tones. The typography is good and presswork excellent; the latter being done by J. T. George, with the Gerard-Woody Company, Kansas City, Missouri. The cover is handsomely designed and printed in green and gold, elaborately embossed.

From Will Leatzow, foreman job department, Democrat Printing Company, Madison, Wisconsin: Engraved cover design in red, black and green, of cover for programme for the third annual meeting of the Wisconsin Interscholastic Athletic Association. While the design is not particularly novel, the work is attractive from the brilliancy of the coloring and offers no other ground for special criticism.

A sample sheet of half-tone work from R. Y. McBride, printer, 316 West Second street, Los Angeles, California, gives evidence of the artistic possibilities of the half-tone plate in letterpress printing. By the use of varnish the semblance to an actual photograph is rendered perfect. The plates were made by the Los Angeles Photo-Engraving Company, and are very fine specimens of work.

Swinburne & Co., 45 Exchange street, Rochester, New York, submit a large package of varied commercial stationery, which, for quality of composition, presswork and stock, ranks very high. Some booklet programmes are handsome specimens of typography, and the whole collection gives evidence of a master-mind directing the various departments. We do not see occasion to adversely criticise any one of the samples in the package.

We have received copy of the specimen book of brass type manufactured by the Eastern Brass Type Foundry, 88 Walker street, New York, a company whose output is of the best. The faces shown are the most attractive and useful for the work intended. Some of the script fonts are especially fine. The brass type made by this company is of metal almost equal to annealed steel, and for set, face and finish is unequaled. The book consists of thirty-two pages, neatly bound in green cloth cover.

From George W. Smith, 306 West One Hundred and Nineteenth street, New York: Several specimens of rulework advertisement composition. The designs are artistic, the flower pieces being especially well executed. Such designs show unusual ability on the part of the compositor; but unless he is very rapid and has a special aptitude for such work, it is liable to be somewhat expensive. All the samples submitted (numbering about a dozen) are well executed, and, aside from the rulework, are good specimens of advertisement display.

"Photo-Glimpses of Adelaide, South Australia," is a handsome souvenir booklet published by Hussey & Gillingham, Adelaide, containing fifteen plates, with a page of descriptive letterpress. The plates were made by Ernest Gall, a photo-artist and engraver, who states that they are of copper, taken with a 150-line Levy screen, slightly hand-tooled. The ink used is a dead black, giving a steel-plate effect, the softness of the tones being very pleasing. The cover is printed in bronze-blue and gold on pale blue stock. The whole work is a tribute to the artistic ability of designer, illustrator and publishers.

From Charles H. Cook, pressman, with the *Register*, of Newburg, New York, programme of "Business Men's Carnival for the benefit of the Highland Hospital of Fishkill-on-Hudson, New York." The work is well done and is unique in having no displayed advertisements. The advertisers have their merits and incidentally that of their wares put in verse in lieu of display type. We give a few specimens:

> "Oh, why not go to Atkins'
> For tablecloths and napkins,
> Or anything whatever in that line?
> Stylish ladies' jackets,
> Hairpins in five-cent packets,
> Or flannel underclothing extra fine."

> "Go to McDowell's for sparerib or fowl,
> Or sausage or beefsteak or lamb;
> All game in season, prices within reason;
> Just try his fine sugar-cured ham."

Arthur Oldfield, foreman of the Herald Printing Works, Harrogate, England, sends several samples of work turned out from the establishment under his care. A "Guide to the Bazaar and Garden Fete" is a handsomely printed work of 124 pages, 7 by 9½ inches, on good stock, the advertisements

being well and artistically displayed and the presswork of good quality. The cover is on rough handmade stock, printed in red, green and black. The embossing and tint blocks are made by Mr. Oldfield and are quite artistic. There is also a specimen book of jobwork, showing samples of every conceivable kind in many colors and designs. All the work is of admirable quality, and reflects great credit on Mr. Oldfield and his assistants.

SPECIAL editions so often mean extra write-ups without much attention to typographical elegance along with a dash at typographical eccentricity, that it is a distinct pleasure to receive a journal like the *New York Produce Review and American Creamery*, that has succeeded in combining in its special edition elegance of appearance with comprehensive treatment of its subjects. The May number must have delighted the subscribers and readers of this interesting magazine. The cover is strikingly rich and suggestive. It is of a choice butter yellow with a border of gold bronze. The title is in black diagonally across the page. Above and below it are printed in red "Special Edition," and "May, 1897," with tasteful flame ornament in gold. The whole effect is such as to arrest immediate attention. It is well done. The articles treating of the different markets and commission districts of New York are illustrated profusely with half-tones. Some of the cuts are weak, but many of the subjects are such as not to allow of good photographic results. The advertisement composition is good. On the whole it is a number the editors may well feel proud of.

W. P. J., Louisville, Kentucky, sends a specimen given him as copy by a customer. It defies reproduction, but its substance is as follows:

WHITE'S TERRAPIN OIL!

For wire cuts, Schratches, Grease heel, nare heel, contracted hoof, rotin frog, saddle galls, sore shoulders, Old sores, fresh wound
And will keep rats out of barns and crib and keep flies away from horse eyes in arm weather
have used this Oil for 20 years and it has the desire afect when used as directed Every Bottle
GUARANTEED TO CURE IF USED AS DIRECTED
OR MONEY REFUNDED

DIRECTIONS
First wash the Parts clean with Castel Soap and soft water then Apply one to two teaspoos full right on or in sor according size of place to be treted aply onc a day

Manufactured By
DR,M—— B W——
OWENSBORO, KENTUCKY.

Sold by——

PRICE 25C

THE Chicago *Tribune* has been receiving congratulations from both friends and rivals on the typographical achievement with which it crowned its Golden Jubilee on June 10. The three supplements distributed with the regular issue for that day celebrated the attainment of its semi-centennial by the great metropolitan daily. Two of the six sheets of the supplements were reproduced in colors by the photo-colortype process and made effective and handsome poster displays. The page design by Curtis Gandy was one of the most striking symbolic representations of Chicago that has appeared in some time. Before a background of green mosaic work stands Miss Chicago in a life-like attitude, attired in a terra cotta colored gown. From the flames at her feet rises a phœnix bird above which loom some of the famous buildings of the city. The three panels at the top of the sheet bear the title, "The Chicago Tribune"; next, in gold on a background of pealing bells, the "Golden Jubilee, June 10, 1847—June 10, 1897"; and then scenes from the Court of Honor. The plan and details of the entire design show strong and original creative work. The color blocks are by the Chicago Colortype Company. Louis Braunhold has an artistically arranged page of historical contrasts. These are grouped around a lurid scene from the Chicago fire. Above is the beautiful St. Gaudens statue of Lincoln; below, the Grant monument. Some of the contrasts shown are the emigrant train and the railroad train; the dresses of '47 and the dresses of '97; the city directory of '47, when the population was 14,000, and that for '96, when the figure has increased to 1,752,000; fun in '47—a race between an Indian, negro and horseback rider, and fun in '97—the modern game of golf; the warlike scenes of '61 and the Haymarket riot. The scenes and contrasts are exceedingly well chosen and typify in a most interesting way the achievements of a half century. The Photo-Colortype Company is to be credited with the execution of the plates. An interior page, also by Braunhold, shows the great engineering feats accomplished by the municipality. Artist W. L. Wells contributes to the designing of another of the colored pages. A night view of the Tribune building fills the center of the page, in the penumbra of which are scenes of illuminated darkness, the glowing blast furnaces, the railway station brilliant with electric light, and a lake boat in distress succored by the life-saving crew. The last page of each supplement is devoted to advertisements, also in colors. Prominent among them we note two large ads. of the Miehle Printing Press upon which the colorwork of this edition was printed; the Chicago Colortype Company and the Photo-Colortype Company, to whom were intrusted the execution of the color blocks; and J. Manz & Co., the Franklin Engraving Company and George H. Benedict & Co. all occupy a considerable space. Half-tones reproduce interior views of the *Tribune* plant, editorial, reportorial, composing, linotype and press rooms. There is also a cut showing how the *Tribune* composing rooms looked June 10, 1847, and another of the one horse-power machine which drove its presses in those early days. Articles of typographical interest on "Early Newspaper Work in Chicago," "Advances in the Pressroom," etc., are illustrated by portraits of Thomas E. Sullivan, foreman of the composing room and for thirty-two years an employe of the *Tribune*; James C. Hutchins, night foreman, for thirty-seven years on the *Tribune*; Joseph C. Snow, foreman of the "ad." room, and for forty-two years with the *Tribune*; and Philip Masterson, foreman of the *Tribune* pressrooms. An entertaining article on "The First Compositor on the *Tribune*" is accompanied by a cut of Joseph Wilson Franks, who set the first copy given out on the *Tribune*, June 10, 1847, and who is still living. He is founder and senior partner in the firm of J. W. Franks & Sons, Peoria, Illinois, and is a little over sixty-eight years of age. Mr. Franks still enjoys his work and his pipe, and his genial face gladdens the hearts of the old typo who believes that his craft conduces to long years and happiness. A page of congratulations from contemporaries in the West and Western Governors and from leading citizens of Chicago shows the cordial regard and fraternal good feeling almost universally extended from those in whose midst has been builded this great newspaper that shared with Chicago its humble beginnings fifty years ago.

ARTISTIC catalogues should be issued by engraving houses above all others. Their business is art. They employ a large corps of artists and designers of recognized talent. Their cuts are judged for the excellence of mechanical detail, but paramountly for the taste shown in the arrangement, ornamentation, management of light and shade, and originality. More than any other one agency they are diffusing good art in the industrial world and raising the æsthetic standard in commercial literature. The Franklin Engraving & Electrotyping Company, Chicago, have evidently recognized these responsibilities in a catalogue just issued by them. From cover to cover every one of the twenty-four pages of this catalogue exhibits work delightful to look at, not only because of the excellent finish of the cuts, but on account of the good taste manifested in grouping and decoration. The cover itself is printed in a tint of brown on a heavy enameled tinted stock, and bears the title "Engraved by the Franklin," and a vignetted allegorical centerpiece, both printed in brown bronze. The inner title-page bears a rural water scene printed in colors from plates made by the Franklin four-color process. Half-tone reproductions from wash drawings and from photographs, or from a combination of the two, illustrate all the possibilities by this process. Hand-tooled half-tones bring out in a striking manner the results achieved on the photographic block by the strong touches of the graver. Examples are shown of the 175-line half-tone and its value for bringing out the finer details of small articles, particularly the more intricate parts of mechanisms. Photo-zinc etchings in many sizes and shades show the adaptation of this method to the finer grades of portraiture, and to mechanical or constructional work. The remainder of the catalogue is devoted to exemplifications of the lithogravure process, of relief-line engraving, or the wax process, which is used for map work and patent office drawings, and of wood engraving in a number of different styles. The illustrations throughout the book have been very wisely chosen with reference to the adaptation of different processes to different classes of work. In this way it will be useful to many who are often at a loss to know just which is the most suitable to adopt. The combinations of different processes, and above all the harmonious decorative features employed in groups and single cuts are very pleasing. A large number of the designs represent ideas artistically elaborated in the designing department of the company, and have been in successful use by leading advertisers. A full-page group gives glimpses into the offices, studios and workrooms of the establishment, and will enhance the interest and value of the catalogue to patrons and others.

A GIANT PAPER MACHINE.

A monster paper machine is being constructed at Worcester, Massachusetts, that will soon be making paper at the rate of thirty-five tons daily, according to *Geyer's Stationer*. This machine will make paper fifteen inches wider than any machine in the country. It is 175 feet long and 26 feet wide, weighs about six hundred tons, and will deliver a web of paper 150 inches wide at the rate of 500 feet per minute. The largest of the rollers over which the pulp is to pass alone weighs over five tons. The machine has thirty-two steam dryers. Thirty cars will be required to ship the monster to its destination, Rumford Falls, Maine.

AN EXPRESSION FROM CANADA.

I have had THE INLAND PRINTER placed on the list of papers received by this department, and think some other departments will follow suit. It is far more interesting to read than nine-tenths of the papers usually received.—*Alex Clement, Private Secretary to Comptroller of Inland Revenue, Ottawa, Canada.*

TRADE NOTES.

THE American Institute Fair will open at Madison Square Garden, New York, September 20, and continue until November 4.

E. B. BIRD, the artist, has changed his place of business, being now located in the Carter building, corner of Washington and Water streets, Boston.

THE Taylor-Austin Company, of Cleveland, recently incorporated, increased its capital stock from $50,000 to $75,000, and changed its name to the Helman-Taylor Company. This company does a publishing business and deals in books, stationery, etc.

BARNHART BROTHERS & SPINDLER have added to their type foundry, 183 Monroe street, Chicago, a complete electrotype plant, and announce that they are prepared to receive and execute, with the promptness for which they are famed, all orders large or small.

ROBERT H. WOOLLEY, with the J. W. Butler Paper Company, is the oldest paper salesman in the city of Chicago, says the *Paper Trade Journal*. He has held his present position since 1871 — twenty-six years — and is still hale and hearty and a vigorous worker.

THE Manhattan Printing Company, of Cleveland, was recently incorporated. The officers are: E. W. Christy, president; W. E. Watson, vice-president and manager; G. A. Schneider, secretary and treasurer, and A. M. Schneider, superintendent. The plant is located at Huron and Middle streets.

THE Samuel Bingham's Son Manufacturing Company, makers of printers' rollers and roller composition, have removed from Custom House Place to new and enlarged premises at 201 to 207 South Canal street, Chicago. The West Side seems to be attracting numbers of firms in the printing, engraving and kindred lines.

THE publishers of the Grand Rapids (Mich.) *Evening Press* are increasing their plant by the installation of another Thorne typesetting machine. This makes four machines the *Press* uses to furnish composition for one of the most enterprising of dailies, with an appearance equal to any paper published and a circulation of one copy to every five inhabitants.

PHOTOGRAPHS in the colors of nature are now a possibility in America, M. Chassagne's new discovery having been introduced in this country by E. & H. T. Anthony & Co., of New York. The process is exceedingly simple, it is stated, and can be manipulated as easily by the amateur as by the expert. A full account of the new color photography is given in the last number of the *Photo-American*.

THE Queen's Jubilee is awakening the ingenuity of the stationery trade in Canada and elsewhere in the British dominions to devise notions in accord with the popular fervor. Fotheringham & Popham, stationers and printers, Ottawa, Canada, have issued a "Jubilee Note Paper" on which the Canadian flag — done in colors, with the figures 1837-1897 — is shown, and the demand is already very large.

THE well-known printing firm of Allen & Lamborn, Tacoma, Washington, has absorbed the business and plant of the Houghton Printing Company, and incorporated as the Allen & Lamborn Printing Company, with Ethan Allen, Jr., as president and treasurer; Frank M. Lamborn, vice-president and manager, and George E. Dixon, secretary. They now have one of the largest and best job printing plants in the Northwest.

THE INLAND PRINTER is pleased to note the reproduction of many of its articles and paragraphs by its contemporaries. It is an evidence of its progressiveness. The courtesy of an acknowledgment of the source of the information would, however, be more in keeping with the spirit of fairness. In an eastern weekly a recent issue gives four paragraphs from THE INLAND PRINTER without credit — this cannot be inadvertence.

A NEW envelope has been invented for those who dislike to lick the gummed flaps. According to the new plan the gum is placed on the envelope at the point to which the edge of the flap reaches. The flap can then be moistened and turned down on to the gum.

GARRETT BURNS has been appointed manager of the Chicago branch of the Thalmann Printing Ink Company, of St. Louis, with office at 415 Dearborn street. Mr. Burns knows the printing business thoroughly, understands the manufacture of ink, and besides this has the acquaintance of those needing inks, all of which will make him a valuable representative for that company. He says the old-time methods of disposing of this line of goods are past, that competition is keener, and merit in the ink itself must now count more than it did in the earlier days of ink-selling.

ADVERTISEMENTS are practically useless when wrongly placed. In the retail trades of a miscellaneous nature, the local press is the medium. The manufacturer, however, has another field of effort. He does not scatter his efforts over a motley crowd, but centralizes them on the middleman, or users of what he manufactures. The trade journal that reaches the consumers of his special product is the one wire in the great system of business telegraphy over which he sends his message. It directly connects the man who wishes to sell with the man who wishes to buy.—*The Rocky Mountain Editor*.

THE announcement was made June 2 that the photo-process engraving firm of A. Zeese & Sons, Chicago, had been changed to A. Zeese & Co., this step having been made necessary by the rapid growth of the business which made the addition of new members to the firm both essential and desirable in order to promote its continued growth and efficiency. Hereafter the following gentlemen will control the destinies of the firm: A. Zeese, president; Joseph H. Barnett, vice-president; Albert Zeese, treasurer; and Edward W. Houser, secretary. The establishment will remain at 300-306 Dearborn street.

AMONG recent callers at this office was the bronze powder manufacturer, Herr H. Rosenhaupt, of Fürth, Germany. Mr. Rosenhaupt is not a stranger to Chicago, as he exhibited at the Exposition of 1893. Since then he has participated in two other expositions, those of Antwerp and Nuremberg. At all of them he received highest awards. Over two hundred and fifty varieties of bronzes are made at his works, as well as a new bronze powder that is non-oxidizable and which therefore promises to fill a long-felt want. Mr. Rosenhaupt visits America for the purpose of extending trade relations, and will go as far as San Francisco before returning to his home. We wish him a successful and pleasant trip.

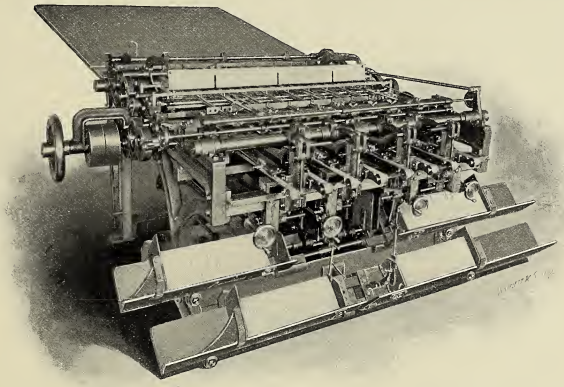
THE recent incorporation of the Harper establishment with a capital of $2,000,000 recalls some interesting facts about the early days of the firm. The two brothers, who had been making but $2 per day, opened a job office in an obscure place on Cliff street, New York, and drummed up trade by calling on the booksellers and printing for them such sized editions of books as, say, five or six firms could dispose of. With the growth of business they began to occupy more space, filling the rear buildings on Pearl street where it expands into Franklin Square. The original building is now the rear entrance of the great establishment on the Square. Here the firm has stayed despite the migration uptown of other publishers, and, as of old, each partner must learn the printer's trade. Hence all the members of the new company are practical printers. One secret of the Harpers' success is that they have always devoted their entire capital and ability to the business.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE DEXTER QUADRUPLE FOLDING MACHINE.

Binders and magazine publishers will be interested in the new folding machines that, according to the manufacturers, are quite an advance over the old machines. We refer to the Dexter quadruple 4-16 or 2-32 folding machine. Among the principal achievements claimed for this machine are the following: 1. Sheets that have lost their "guide edge" by being cut in two after printing are folded accurately by the automatic pointing attachment. One set of tapes carries the sheet from the first-fold rollers entirely through the machine. The middle sheet slitter is never moved. The last fold rollers are adjusted to the right and left from this common center to suit the various sizes. In the moving of these adjustable rollers, screws are substituted by a pinion and rack, by means of which there can be no lost motion even with years of use. The sheet slitter used in severing the sixteens is the same that is used in the double-sixteen Dexter machine. In fact, they are interchangeable. All three of the sheet slitters can be removed from the machine and replaced in five minutes. Their position can also be changed while the machine is in motion. 2. Another important point: Sheet is severed while it is firmly gripped by the second-fold rollers, the separation taking place while the sheet is in the act of making the second fold, precisely the same as in the double-sixteen. By the time the sheet is severed it is already under the last folding blade and ready to receive the third or last fold. This gives perfect control of the last fold, as the sheet travels but a few inches after the signatures are separated. Under each set of last-fold rollers is a set of "pressure" or "calendar" rollers, which are intended to give greater pressure to the sheet than can be given by the folding rollers. 3. One sixteen-page signature can be inserted within the other after all signatures are completely folded. It will be seen that this has a very important advantage over the plan of making four folds in each one-half of the sheet to make double thirty-twos. By this plan of inserting, the draw or buckle incidental to making four folds in heavy paper is avoided. 4. The system of scaling for rapidly and accurately setting the machine in changing sizes has been so perfected that there is no spoiling of sheets in setting the machine. With each machine is a scale which, laid upon the sheet to be folded, indicates to the operator the number to which each part of the machine should be set. All parts of the machine necessary to be adjusted are numbered, so that their proper position is indicated at once by the operator's scale. In this way every adjustment may be properly made before a sheet has been run through the machine. A glance at the accompanying cut will give an idea of the general design of the Dexter Quadruple Folder; also of their convenience, especially the ease with which the sheets may be removed from the packing boxes, and of many other mechanical features that the modern publisher and printer will quickly appreciate.



BEST PRESS FOR THREE-COLOR PRINTING.

ALBANY, March 5, 1896.

We take pleasure in recommending the Golding Art Jobber. It is all that could be asked for in the line of a job press. We know of nothing that will do better work or give more universal satisfaction than this press, and we have tried several. We find the ink fountain particularly satisfactory in connection with three-color work. We do all of our three-color proving on this press, and find it of special value. A. C. AUSTIN ENGRAVING COMPANY.

THE C. & P. PRESSES AND CUTTERS.

The Chandler & Price Company, manufacturers of printing presses and printing machinery, Cleveland, Ohio, do not seem satisfied with covering the United States with their output, for we learn that they are shipping a car of presses

and cutters to Australia, twelve machines to Norway, and several half-medium presses to Mexico. These were all shipped during the month of June. This enterprise certainly shows that the Chandler & Price Company is striving to keep the balance of trade in favor of the United States.

A GREAT SPECIALIZED INDUSTRY.

To gain a conception of the extent to which specialization has been carried in this day and generation one has but to visit the little town of Dayton, Ohio, and the shops of the Seybold Machine Company. Their plant, which is illustrated by the three views on this and the opposite page, has been increased until it now covers over 30,000 square feet of space entirely devoted to the manufacture of paper-working machinery. But there is a still further specialization, for the factory is divided into several departments each of which manufactures its own kind of a machine. In one the folding machines are turned out, in another the embossing machines, and in others paper cutters, knife grinders, perforators, smashing machines, power punch machines, round-corner cutters, rotary board cutters, glue heaters, etc. And yet with all its diversity the whole plant is so carefully planned that every detail is attended to with clock-like order and promptness. The main shop, the interior of which is shown in the cut opposite, is equipped with modern mechanism from one end to the other, and the masterful genius of inventor Charles Seybold, the head of this great establishment, can be recognized in the many ingenious principles actuating both machine and product. The newest invention, and one that deserves more than a passing notice, is the new "Duplex" trimmer, shown herewith. A machine like this that will trim two edges with one trim and with the same amount of labor as required before for the one-knife machines, is something that appeals to the busy or hurried printer and bookbinder who has to make time in order to deliver promptly his rush orders. That it has therefore won great popularity among all the larger offices is not a surprising record. In fact, buyers of the best paper-working machinery have come to place absolute confidence in everything on which the name Seybold appears. This is because the Seybold Company have built up their success upon honest goods and superior workmanship. Their maxim has been that "a machine of doubt is a thorn in flesh." A poor machine as long as it lasts will stand in the way of future sales. Hence it is that so much care is taken not to allow anything unworthy to pass the threshold of the Dayton shops. The second interior view shows an avenue through one of the warerooms. Here are arranged ready for shipment machines representing each kind and size made by the company. This plan enables a shipment to be made immediately on receipt of the order, thus insuring to the purchaser prompt delivery and avoiding the customary long months of waiting until the machines can be built. The Seybold machines have won their way in the leading civilized countries of the globe, and the export trade has now become so flourishing that a shop has had to be erected in Germany to supply the foreign market. Intending purchasers in the East will find a full line of machines in operation in the company's exhibition rooms at No. 1 Reade street, New York City. The paper and printing trades may well regard this plant with great interest. The presiding genius of Charles Seybold may be expected to work out many problems of labor-saving that will greatly modify if not revolutionize the trades he has already so signally benefited. He is fortunate in having as his lieutenants L. W. Gunckel, treasurer, and B. B. Thresher, secretary, both active young men blessed with the executive ability necessary to administer a great business, and imbued with the standards of honesty and integrity that so mark all the dealings of the firm.



General View of Seybold Machine Company's Shops, Dayton, Ohio.

WHAT DO YOU BUY TYPE FOR?

When you buy a painting, do you buy the paint and canvas or the skill and ability of the painter? An inferior artist may use just as good paint and canvas, and put in just as much time on his painting as a good artist; yet you prefer to pay for genius, for originality, and good work. A type face should be a work of art, and the type designs of the American Type Founders' Company are unrivaled art productions, satisfying the most critical, pleasing those who know nothing about type but who have artistic perceptions, which they exercise in examining type effects just as they do when buying wall paper. Whether in plain faces or its recent original fashion-leading designs, the American Type Founders' Company invites comparison, and is sure that purchasers of its type will be the gainers, because pound for pound its cost is no more than that of inartistic type, while it possesses the inestimable value imparted by brains, genius, good workmanship and usefulness. Even if you had to pay more for



Seybold "Duplex" Trimmer.

such type, it would be unwise to sacrifice the style and beauty of your printing for a small difference in cost over poorly designed type. The printed effect is what you pay for — be sure you get the best for your money.

NOW GO FISHING.

Excellent sport in the way of fishing is now to be had at Diamond Lake, Lake Villa, Fox Lake, Loon Lake, Channel Lake (Antioch), Camp Lake, Silver Lake, Brown's Lake (Burlington), Lake Beulah, Phantom and Eagle Lakes (Mukwonago), Cedar Lake, Lake Winnebago, Neenah, Gill's Landing, Waupaca, Phillips, Fifield, and many other resorts on the Wisconsin Central Lines within easy reach of Chicago. That company has just issued a neat little booklet called "Vacation Suggestions," both illustrative and descriptive of all of the different resorts on its lines. The book also contains valuable information in the way of round-trip tourist rates to the different resorts, the names of hotels, capacity, rates, both by the day and week, etc. For copies of this booklet and other matter, address City Office, 204 South Clark street, Chicago.

"A CUT IN PAPER."

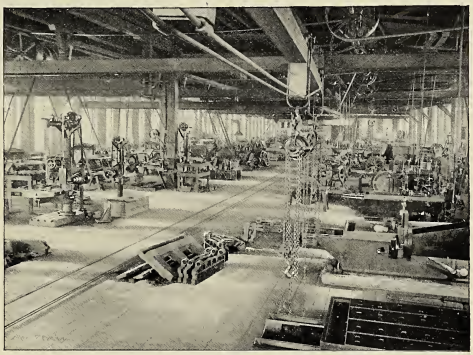
A very unique and interesting little booklet with the above title, published by the Challenge Machinery Company, Chicago, has been received; and while it is an advertisement pure and simple of the Advance Cutter, it is written in a breezy style and tells about the construction, new improvements and general advantages of that machine in such a terse and attractive way, that the reader is bound to follow it through from cover to cover.

KIDDER ROTARY PRESSES.

The high state of development to which rotary printing machines have been brought by the Kidder Press Manufacturing Company, Boston, Massachusetts, is among their proudest achievements. The various styles of rotary presses which they are now placing in the market are conspicuous leaders in the fields for which they were designed. They have perfecting rotaries in all sizes for fine color work and half-tone printing; perfecting rotaries adjustable to any size of sheet; rotaries for the wrapping-paper trade (both for sheets and counter-rolls), including a machine adjustable to cut any size of sheet from the roll before printing, etc. They are also expert designers of rotaries to meet all sorts of special needs and requirements. The printer who is interested in this subject should write to them for further particulars. The *Illustrated Express*, of Buffalo, New York, is printed each week upon one of the adjustable perfecting rotaries manufactured by this company. The paper contains a large number of excellently printed half-tones, and although the stock used for the sheet is not an enameled paper, the results are exceedingly satisfactory.

BROWN & CARVER CUTTERS.

We learn that J. M. Ives, Chicago agent for the Brown & Carver paper cutters, has recently sold the Detmer Woolen Company, of Chicago, one of their paper cutters for special work which other machines had trouble with, and that it is doing most satisfactory work. The Regan Printing House, Chicago, has also purchased a 44-inch machine from the same gentlemen. The Brown & Carver machines seem to be going well, notwithstanding the hard times.



Interior of Main Shop, Seybold Machine Company.



Interior of Main Warehoom, Seybold Machine Company.

DO YOU WANT A SUPERINTENDENT?

In these times of close competition it behooves business houses to employ men of experience in the conduct of their affairs, and such men are difficult to secure and their value

is beyond estimate. In the "want columns" appears the advertisement of a well-known gentleman, a man of the strictest integrity and unquestioned business ability, who wishes to connect himself with an establishment appreciating honest effort and long practical experience. It would be well for those desiring the services of such a man to correspond with him at once. See ad. marked "T 16."

ADVANTAGES OFFERED TO PURCHASERS OF MACHINERY AND MATERIAL.

The leading merchant in the above line, the largest buyer, and consequently buying at the lowest prices, and keeping stock in a number of houses, some one of which is convenient to every printer in the United States, is in a better position than any other concern to sell to the advantage of the printer. This concern is the American Type Founders' Company, which cannot afford to injure its high repute in the type business by selling inferior articles in its merchandising departments. The surest place to get the best money's worth in everything used by the printer is any one of its branches.

THE GENERAL ENGRAVING COMPANY.

Readers of THE INLAND PRINTER will be pleased to learn a little about the General Engraving Company, makers of half-tones, zinc etchings, and wood engravings, whose place of business is in Cleveland, Ohio. The company occupies the entire fourth floor of the building corner of Seneca and Champlain streets, with offices on the second floor, and has won its way to the front rank as an engraving concern, as the specimen book gotten out by the company, and the many orders filled for regular customers, thoroughly attest. A specimen plate made by this firm is shown upon page 414 of the present issue.

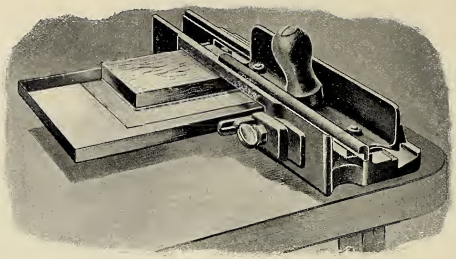


F. C. MUGLER.

We show herewith portraits of the two proprietors. Mr. F. C. Mugler, the manager, was for many years of the firm of Mugler & Kraus, wood engravers, this firm finally being merged into the present company. Mr. C. E. Bonner was formerly employed in various cities, and has had a large experience in the photo-engraving business. He has charge of the practical part as superintendent. The company prides itself upon the excellence of the plates turned out in its establishment. The reason they are enabled to turn out the best work is that they have the people to do it, and are willing to pay for the best help. The proprietors are thorough believers in the eight-hour system, and in spite of the fact that their competitors have the advantage of one or two hours per day on each man, they are doing well, and by close attention to business and the introduction of progressive ideas have built up a business of which they have every reason to be proud.



C. E. BONNER.



CHALLENGE TYPE-HIGH AND SQUARING MACHINE.

NOTHING LIKE IT.

Every printer knows what a source of annoyance it is to have a cut on the press that is too high or out of true. The pressman has to resort to all sorts of expedients to overcome the difficulty. He tries to scrape it down with a knife or sandpaper, and even with the greatest care is unable to get it true with such primitive appliances.

The Challenge Machinery Company, of Chicago, has just brought out a simple device that will gladden the hearts of pressmen. It is called the Challenge Type-High Machine (patent 513,330). The illustration gives a good idea of the machine in use. It will be seen that the cut or block is placed face downward on a galley and passed through the machine; the planer, which carries a special double hand-cut file, is moved over it back and forth until it comes out the correct height. The plane is also used for squaring such blocks as may be out of true. Any printers' supply house will fill your order, or send descriptive circular on application.

TYPE DESIGNS IN BLACK AND WHITE.

Ed S. Ralph will issue a 32-page book of his choicest and best designs, taken from actual work. The designs are practical and highly educational. The examples are not of the common class, but those which are the hardest to get satisfactory results from. It will be issued from the *Winters Press*, July 15. Send post office money order for 50 cents to Ed S. Ralph, the Winters Company, Springfield, Ohio, and receive a copy postpaid.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, $1; "Printer's List of Prices" and four other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

BOOKS.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

PLUCK—A monthly publication of push and progress, reissued in July; pertinent to amateur cycling, photography, printing and advance in art. 50 cents per year, 5 cents per copy. New type, initials, etc. D. B. LANDIS, publisher, Lancaster, Pa.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "T 9," INLAND PRINTER.

FOR SALE—10 by 15 Peerless press, 13 by 19 old style Gordon, 34-inch power paper cutter. FRANK BARHYDT, 1014 Monadnock building, Chicago.

FOR SALE—Two No. 1, 39 by 53, Miehle presses. Call or write H. E. BECKER, 303 Dearborn street, Chicago.

ONE new hand shaving machine, 12 x 18. One good as new Washington hand press, 15 x 22. Address HEARD RESPESS ENGRAVING COMPANY, Chattanooga, Tenn.

HELP WANTED.

AN ALL-ROUND bookbinder and an all-round process engraver wanted. Give references and wages expected. THE CONOVER ENGRAVING AND PRINTING COMPANY, Coldwater, Mich.

WANTED—A man familiar with the chemistry and working of printing inks for position of traveling salesman. Apply to GOLDING & CO., Fort-Hill square, Boston, Mass.

WANTED—Pressman for fine half-tone catalogue work (five cylinder presses), competent to handle men and turn out uniformly good work quick. First-class pressroom wants a live, energetic man. State former experience and wages required. "T 15," INLAND PRINTER.

WANTED—Small bindery and ruler. Also capable man to manage same. State full particulars in first letter. "T 18," INLAND PRINTER.

SITUATIONS WANTED.

A MAN of character and integrity desires to make a change. Wishes a position as general manager or superintendent of a large plant doing miscellaneous work; practical in lithographing, printing and blank book manufacturing; believes in the systematic conducting of every department; in careful attention to every detail; in full and continual investigation of the field in regard to business; has the ability to build up and make a plant pay. Don't answer unless you are willing to pay for experience and ability. "T 16," INLAND PRINTER.

AN ALL-ROUND BINDER wants position to take charge of bindery, and do finishing, if necessary; can estimate on work. Correspondence solicited. "T 12," INLAND PRINTER.

FIFTEEN years as printer and newspaper worker; good record, A to Z; splendid man for large weekly, with or without job department; estimating, planning and detail, copy editing and cutting or proofreading on daily. "T 25," INLAND PRINTER.

JOBBER, also understands presswork, desires foremanship small office New York or vicinity. Has had charge. Wages moderate. "T 24," New York office, INLAND PRINTER.

JOB PRINTER—Capable at all branches; near New York preferred. For further particulars address "T 20," INLAND PRINTER.

POSITION—By a sober young job compositor. Five years' experience. First-class workman. "T 13," INLAND PRINTER.

PRESSMAN wants situation. Expert on fine bookwork. Capable of taking charge. A 1 on Duplex perfecting press. "PRESSMAN," Box 1702, New Haven, Conn.

SITUATION WANTED by line-work engraver on country newspaper. F. BIERMAN, Jr., 2022 O'Fallon street, St. Louis, Mo.

SOBER, industrious, thoroughly practical man of over twenty years' experience as editor, manager of job and newspaper offices wants position as editor and manager of weekly newspaper and job office in county seat. South preferred. Best of references. May take interest in office if desired. "T 23," INLAND PRINTER.

STRICTLY sober and reliable young man (24) desires permanent position with photographer, engraver or printer. Have experience and best references. "T 11," INLAND PRINTER.

SUCCESSFUL printer and newspaperman for 16 years must change occupation. South or West preferred. No capital, but lots of grit and energy. "T 26," INLAND PRINTER.

WANTED—Position as superintendent or manager for a responsible printing house. Have executive ability, strictly temperate, a practical printer and can get business. "T 10," INLAND PRINTER.

WEB PRESSMAN wants job in small city, Eastern States preferred. Temperate, thorough and reliable man. Understands stereotyping. State what kind of press using and wages paid. "T 21," INLAND PRINTER.

SITUATIONS WANTED.

WANTED—Steady position by A 1 job man (union); sober and reliable. Also well up in presswork. Will go anywhere. "T 14," INLAND PRINTER.

WELL educated young man (Canadian), desirous of learning reporting, wants position on live newspaper. A1 references. Address C. H. S. BAMFORD, Burlington, Ont.

YOUNG MAN, competent half-tone and chromatic engraver. Best references. AUGUSTUS M. HESLEY, 954 N. St. Paul street, Rochester, N. Y.

$25 PER WEEK. Experienced advertising man, after July 1, open to engagement with daily or wide-awake weekly paper. "GRAHAM," 311 W. Main street, Marshalltown, Iowa.

BUSINESS OPPORTUNITIES.

FOR SALE—A newspaper and job office in thriving railroad and manufacturing town of central New York. All or one-half interest. Price, $1,500. For particulars address "T 17," INLAND PRINTER.

FOR SALE—Job printing outfit, in splendid condition. Equipped for six-column folio paper. Inventories $1,300. Will sell at a sacrifice. For particulars address WILLIAM G. WISEMAN, Thompsonville, Conn.

MODERN job and newspaper office and bookbindery, leading trades; good paying unsolicited cash business; growing Pennsylvania city of 40,000; good chance for daily or weekly; inventories over $30,000; rare chance; spot cash or equivalent; good reasons for selling. "T 22," INLAND PRINTER.

NEWSPAPER and job office in live Eastern college town. Annual receipts, over $5,000; wages and other expenses, $1,800; stock used, $1,000. Profits about $200 a month. Part cash and balance on easy terms. "T 19," INLAND PRINTER.

OZARK fruit land; also fruit trees. Will sell or trade for printing plant, presses, motor, etc. STARK NURSERY, Louisiana, Mo.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. $10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the use of this one sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

EMBOSSING DIES and Burbank's Embossing Composition. Send for samples and price list. BURBANK ENGRAVING COMPANY, 683 Washington street, Boston, Mass.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. B. F. CURTIS, general selling agent, 150 Worth street, New York.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

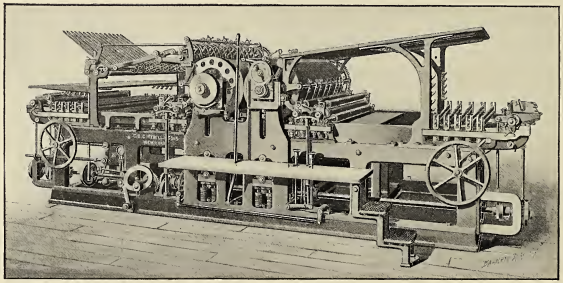
BARGAIN TO HIGHEST BIDDER!

EMPIRE MACHINE AND 3,000 LBS. OF 10 POINT OLD STYLE.

Plant was installed for the work on a high-class magazine which was later sold to a publisher already equipped with labor-saving machinery. Is very little used and good as new. Will erect in running order. Address

ISAAC H. BLANCHARD & CO., 241 West Broadway, NEW YORK.

JUST A LITTLE COURAGE!



You remember the tramp who heard the dog growl and then saw that he was wagging his tail. Yet he didn't dare to go ahead; he said he didn't know which end to believe.

Scores of printers are in this dilemma now. They hear the dull growl of the hard times dying away in the distance, and then they read this statement from us:

> The way to make money today is to invest in a Cottrell Flat Bed Perfecting Press. No more pressroom space needed, but double your present product in one-third the time and at one-fourth the cost.

They hesitate! It's an absolutely sure thing, but — if only they didn't hear that distant thunder!

Now, let us say a word. There are half a dozen ways to miss an opportunity; there is only one way to secure it. That way is to seize it! The price you must pay for this opportunity is a little courage.

Have you ever stopped to think what makes one merchant successful and another unsuccessful? Nearly every mistake may be traced to fear. Two-thirds of the business successes of printers are founded on a little effort and — COURAGE!

C. B. Cottrell & Sons Co.

41 Park Row, NEW YORK.

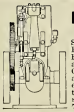
297 Dearborn Street, CHICAGO.



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.



PROUTY
Electro-Gasoline Engine
2 to 50 H. P.
Runs without smoke, odor or noise. Special styles for Electric Lighting, Boats, Mining Locomotives, Hoists, Portable Threshing Pumping Farm and Power, Inspection and Street Cars, Road-Wagons, Printing Offices and all stationary purposes. All engines guaranteed and may be returned at our expense if not as represented. THE PROUTY CO.,
79 Dearborn St., CHICAGO, U.S.A.

Gasoline Engines

The Most Reliable and Cheapest for Printers.



No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.

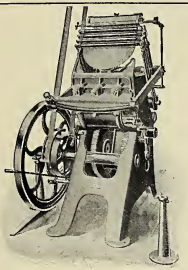
CHARLES L. STURTEVANT,
ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG. *WASHINGTON, D. C.*

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO

SUMMER Excursion Tickets to the resorts of Wisconsin, Minnesota, Michigan, Colorado, California, Montana, Washington, Oregon and British Columbia; also to Alaska, Japan, China and all Trans-Pacific Points, are now on sale by the CHICAGO, MILWAUKEE & ST. PAUL RAILWAY. Full and reliable information can be had by applying to Mr. C. N. SOUTHER, Ticket Agent, 95 Adams Street, Chicago.



There are Others—
and we are one of them!

Sales and Proofs of our claims bear us out in our statements.
Investigate for yourself by sending for our New Catalogue.

Manufacturers of **STEEL and BRASS TYPE.**

GEO. W. PROUTY CO.

15 Union St., WORCESTER, MASS. 100 High St., BOSTON, MASS.

EVERY PRINTER WANTS...

"Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

Ten Cents brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Editor and Publisher,
13 School St., BOSTON, MASS.



MAP OF THE CINCINNATI HAMILTON & DAYTON RY.
WITHOUT A TRANSFER
PARLOR CARS ON DAY TRAINS
BUFFET SLEEPING CARS ON NIGHT TRAINS
CLOSE CONNECTIONS AT POINTS OF JUNCTION

CINCINNATI TO CHICAGO.

OPEN AND COMPARTMENT SLEEPING CARS ON NIGHT TRAINS.

The only line running **4 trains** every day **Cincinnati to Michigan Points.**

D. G. EDWARDS, General Passenger Agent, CINCINNATI, OHIO.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks

are Good, BETTER, BEST.



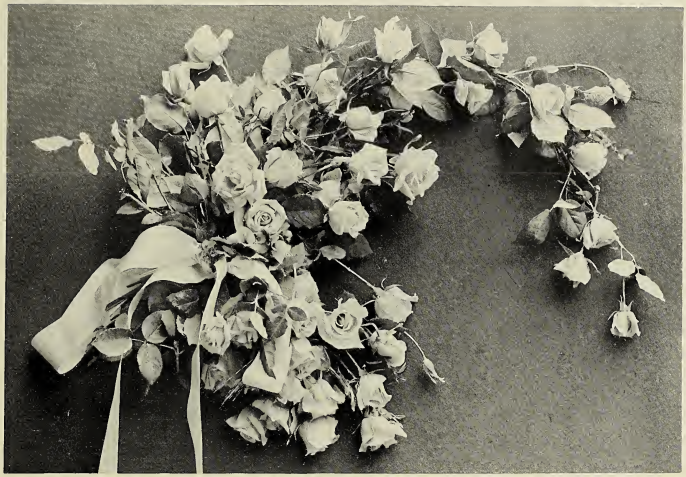
WE carefully guard the interests of our patrons by sending them the best goods made in our line.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.



BRIDESMAID ROSES.

THE BEAUTIFUL

results which can be produced by the half-tone process in its highest efficiency are well shown in the above illustration, which exhibits an accuracy of detail and a delicacy of tone so faithful to nature that the effect is little short of marvelous.

THE PRACTICAL

business side must receive equal consideration with the artistic in this matter of illustrations. Two points are important—price and promptness. In some cases you may get slightly lower prices, if you want that kind of work. In no case can you get work in shorter time.

The Illinois Engraving Co.

350 DEARBORN STREET,
CHICAGO.

Illustrations of all kinds for all purposes.

Perfection in Press Building

IS SECURED IN



Time Tested. Service Tried.

Crank Movement—Doing away with all cam gears, springs, centers. Running without jolt or jar.
Bed Motion—Giving ease of motion, firmness, long life, simplicity.
Insures better distribution, better impression, better register; and, therefore, better work.
Economy—No breakage, no repairs.
Perfectors....Two-Revolution....Two-Color.

Smallest, 24 x 31. Largest, 48 x 69.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

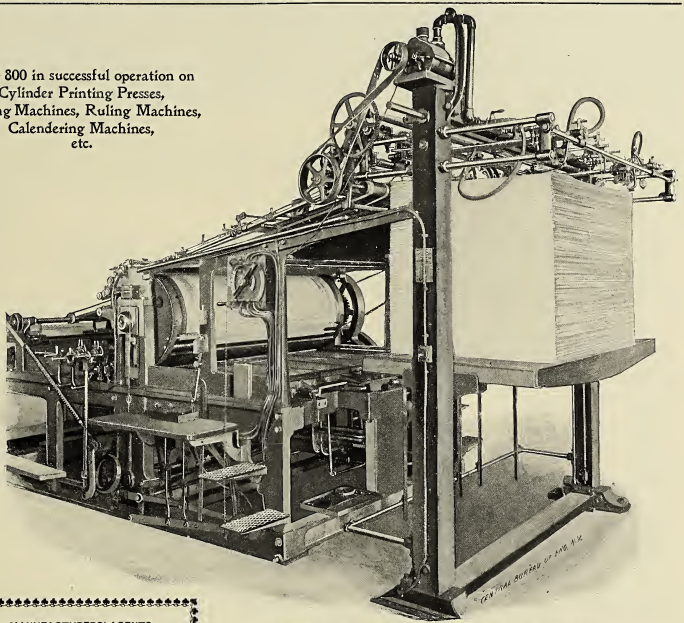
59 Ann St., 17 to 23 Rose St.

NEW YORK.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE

Over 800 in successful operation on Cylinder Printing Presses, Folding Machines, Ruling Machines, Calendering Machines, etc.



Showing Feeder attached to a Two-Revolution Front-Delivery Press.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.



Parsons Paper Co.

Holyoke, Mass.

First-class Bond.	*No. 2 Ledger.*	*Extra Fines.*
Royal Bond.	*No. 3 Ledger.*	*No. 2 Fines.*
No. 2 Bond.	*Extra Linen Laid.*	*Tinted Weddings.*
Old Hampden Bond.	*Vendome Linen.*	*Colored Flats.*
Scotch Linen Ledger.	*Parsons Extra Superfine.*	*Envelope Papers.*
Royal Linen Ledger.	*Champion Superfine.*	*Bristol Boards.*

The most complete line of Loft-dried Papers of any manufacturer.
Send for sample sheets and compare with what you are now using.

Don't Stick Me, but Stick these

GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

ORIGINAL STEEL GAUGE PINS.



Four sizes, 60c. per doz., either size.

There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,
60 Duane Street, NEW YORK.

HEBER WELLS

Successor to Vanderburgh, Wells & Co.
157-159 William St., NEW YORK,

Printers' Materials

OF HIGH GRADE.

Prices Moderate.

ONLY MAKER OF....

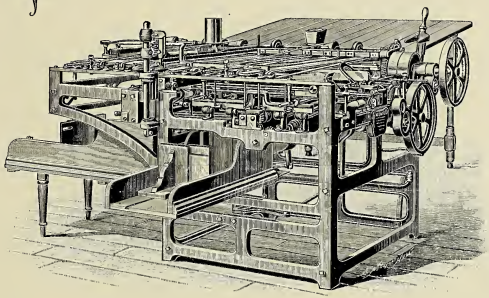
"Strong Slat" Cases

WOOD TYPE

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

THE FUCHS & LANG MFG. CO.
MANUFRS OF PHOTO ENGRAVERS' SUPPLIES
FACTORIES, BROOKLYN & NEW YORK.
ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.
LITHOGRAPHERS' SUPPLIES.
PRINTING INKS, BRONZE POWDER &c.
CHICAGO BRANCH, 328 Dearborn Street. 29 Warren Street, NEW YORK.

THE DEXTER COMBINATION NEWSPAPER AND PERIODICAL FOLDER



A most satisfactory machine for the uses intended.

Built—as all "Dexter" machines are—of the best materials.

WRITE FOR CIRCULAR AND PARTICULARS.

BRANCHES:
CHICAGO: 315 DEARBORN STREET.
BOSTON: 149 CONGRESS STREET.
FACTORY: PEARL RIVER, N. Y.

DEXTER FOLDER CO.
97 READE STREET, NEW YORK.

WE HAVE THE PRACTICALLY
INSTANTANEOUS PROCESS OF ENGRAVING.
For all classes of work. Simple, Cheap and Infallible.

NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.



WRITE US. HOKE ENGRAVING PLATE CO., - - ST. LOUIS.

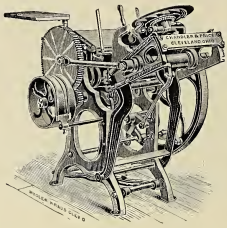
THE PRINTER AND BOOKMAKER

FOR PRINTERS, PUBLISHERS, ILLUSTRATORS, ENGRAVERS, ELECTROTYPERS, ETC.

The July number contains a report of the result of the "What Is a Printer" contest. Send 20 cents for a copy. Subscription price, $2.00 per year.

HOWARD LOCKWOOD & CO.,
143 Bleecker Street, NEW YORK.

REBUILT & & MACHINERY



.....FOR SALE BY THE.....

..Crescent Type Company..

C. E. ROLEAU, MANAGER.

346-348 Dearborn St., CHICAGO, ILL.

CYLINDER PRESSES.

42x60 Campbell; two-revolution, four-roller, table distribution.
41x56 Campbell; two-revolution, four-roller, table distribution.
37x52 Hoe; two-revolution, four-roller, table distribution.
34x52 Cottrell & Babcock Drum Cylinder; air springs, tape delivery, two-roller, rack and screw.
32x46 Six-Column Quarto Hoe Drum Cylinder; wire springs, two-roller, tape delivery.
22x28 Campbell Drum Cylinder; wire springs, tape delivery, two-roller, rack and screw.
19x25 American Cylinder; two-roller, tapeless delivery, cylinder distribution.
17x22 Potter Drum Cylinder; tapeless delivery, wire springs.
Six-Column Quarto Standard Prouty with hand or steam fixtures.
Seven-Column Folio Standard Prouty with hand or steam fixtures.

JOB PRESSES.

13x19 Universal, with steam fixtures.
12x17 New Style Nonpareil; receding bed, side steam fixtures.
14x17 Day Jobber, for hand power.
11x16 Peerless, throw-off and side steam fixtures.
10x15 Universal, with fountain and side steam fixtures.
10x15 Challenge Gordon, with throw-off, long fountain, brake, and side steam fixtures.
10x15 Lloyd Gordon, with throw-off and side steam fixtures.
10x15 Standard Jobber, with throw-off and side steam fixtures.
10x15 Old Style Gordon.
10x15 Old Style Gordon, with side steam fixtures.
10x15 Star Jobber.
9x13 O. K. Kelsey Jobber.
8x12 Challenge Gordon with throw-off, long fountain, brake and side steam fixtures.
8x12 Schneidewend & Lee Gordon; throw-off and side steam fixtures.
7x11 Old Style Gordon.
7x11 Pearl, iron stand.
5x8 Pearl, iron stand.
5x8 Pearl, wood stand.

HAND PRESSES.

8-Column Washington Hand Press.
7-Column Washington Hand Press.
6-Column Washington Hand Press.

ENGINES.

GAS OR GASOLINE.

10-Horse Power Lewis, for gas.
6-Horse Power Hercules, gas or gasoline; used only six months.
5-Horse Power Otto, gas or gasoline.
4-Horse Power Van Duzen, gas or gasoline.
2-Horse Power Hercules, gas or gasoline.

FOLDERS.

6-Column Quarto Lloyd Folding Machine, for three or four folds.
6-Column Quarto Bascom Folder.

CARD CUTTERS.

30-Inch Rotary Card Cutter.
28-Inch Ruggles Rotary Card Cutter.
26-Inch Ruggles Rotary Card Cutter.
24-Inch Eagle Card Cutter.
12-Inch Elm City Card Cutter.

PAPER CUTTERS.

48-Inch Dooley Power Cutter.
36-Inch Feister Coronet Power Cutter.
32-Inch Peerless Power Cutter.
32-Inch Challenge Lever Cutter.
25-Inch Advance Lever Cutter.
23-Inch Jewell Lever Cutter.

MISCELLANEOUS.

No. 3 Donnell Wire Stitcher.
No. 30 Foot-Power Wire Stitcher, capacity 3-16 flat or saddle-back; nearly new.
McFatrich Mailer, with 15 galleys.
Mustang Mailer, with 10 galleys.
2-Horse Power Climax Water Motor.
No. 10 Chicago Water Motor.
12x24 Stereo Outfit, complete.
11x21 Surguy Stereo Outfit.
9x27 Proof Press, iron stand.
Reliance Proof Press.
Economic Proof Press.
Lightning Staple Binder, with foot-power attachment.
Lightning Staple Binder.
Hoe Horizontal Mitering Machine.
Little Giant Lead and Rule Cutter.
Golding Rule Curving Machine.
A large lot of chases, all sizes, at 5 cents per pound.

A LARGE QUANTITY OF GOOD SECONDHAND DISPLAY AND BODY TYPE, CASES, STANDS, IMPOSING STONES, ETC., AT LOWEST PRICES.

The above machinery has been thoroughly overhauled, put in first-class condition and is nearly good as new. Correspondence solicited. When in the city make our office your headquarters and we will help you save money.

BARGAINS PRESSES
.....in Secondhand

We Advertise only Stock in our Warerooom.

150 ...42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book

152....41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book

148....37 x 52 Hoe Two-Revolution, four-roller, table distribution

139....38 x 54 Taylor Three-Revolution, air springs, tape delivery

153....35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery

101....32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery

131....24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw

130....17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery,

132....23 x 28 Taylor Drum Cylinder, wire springs, tape delivery

149....16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution

PRICES TO SUIT YOU.

MISCELLANY.

Special. —Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

109....Seven-column Quarto Kendall Folding Machine, with paster and trimmer

Full Line of New O. S. Gordon Presses at manufacturers' prices.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

H. BRONSON,
Pres't and Gen'l Mgr.

Bronson Printers' Machinery and Warehouse Co.,

TELEPHONE, MAIN 3726. 48 and 50 North Clinton St., CHICAGO.



The Corner Stone

of many a printer's success is the "Wetter."

It's a little thing—no longer than the first joint of a man's thumb. It is just type high.

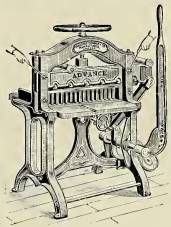
Can be locked up in any form as easily as a small cut. It will number everything that is to be numbered.

If you want to learn more about it, we will gladly give all the particulars you may see fit to inquire about.

JOSEPH WETTER & CO.

20-22 Morton St. BROOKLYN, N. Y.

Advance LEVER CUTTER



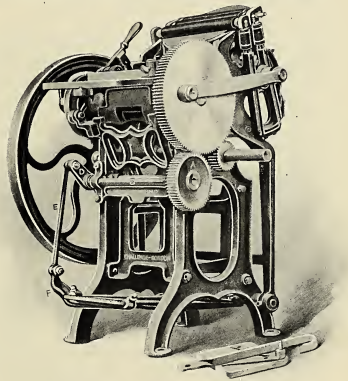
. . . is not an imitation of some other cutter, but **an advance** over other cutters. Notice the following **Points of Superiority:**

Gibs and Set Screws to take up wear. All shafts, screws and studs are ***steel. No lead*** or soft metal bearings. Interlocking gauge and clamp. ***Figured scale*** sunk in table. ***Knife dips,*** makes easy shear cut. ***New style lever*** gives increased power. ***All parts interchangeable.*** We refer to ***2,800*** purchasers. Every machine fully guaranteed.

Write for gem booklets—
"A Cut in Paper," "Printing Money."

High-Speed Presses

are necessary these times, and printers who recognize this fact are the money-makers. Many large establishments are running our new 8 x 12 Challenge-Gordon by steam at 3,000 an hour, and even faster. Smaller concerns who have no power can accomplish the same results by using our **CHALLENGE SPEED TREADLE.** This requires but two kicks to the impression, and as the Challenge-Gordon is so evenly balanced, it takes very little power to run it at high speed.



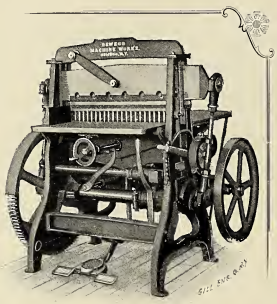
Invaluable in country offices without power; or in office buildings where printers are not allowed to run presses by power. Write for complete description.

Must be seen to be appreciated. Before ordering a new press, see the Challenge-Gordon with Speed Treadle attachment; you will be surprised at the speed and ease of operation.

SOLD BY DEALERS ONLY.

Manufactured by CHALLENGE MACHINERY CO., Chicago.

Instantaneous Adjustment



of the clamping pressure for varying classes of work. A new feature on the

Brown & Carver

Automatic Clamp Paper Cutting Machine.

CHICAGO, ILL., June 7, 1897.

OSWEGO MACHINE WORKS, OSWEGO, N. Y.:

Gentlemen,—The new improved Brown & Carver Paper Cutting Machine we recently purchased from your agent, Mr. J. M. Ives, we are delighted to say is strong, rapid and accurate, and the best paper cutter we have ever used in our bookbinding. We gladly recommend it to the trade. Yours truly,

H. H. HOFFMAN & CO.

Selling Agents:

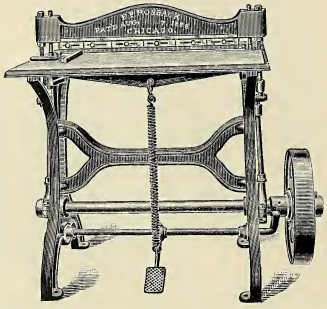
C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States. 17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
AMERICAN TYPE FOUNDERS' CO., 405-7 Sansome St., San Francisco, Cal.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn Street, Chicago, Ill.

Oswego Machine Works,

SEND FOR AUTO. BOOKLET.

OSWEGO, N. Y.

The Rosback .....POWER..... Perforator.



SIMPLE! DURABLE! RELIABLE!

PERFECT SECTIONAL ADJUSTMENT!

Made in three sizes, 20, 24 and 28 inch.

The same sizes in Foot Power.....

FOR SALE BY

F. P. ROSBACK, - 54-60 South Canal St., CHICAGO.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:

3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power			Price for Steam Power			Selfclamp.			Cut Indicator			Rapid movement of back Gauge.		
	Cm.	Inches	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.
A B..	50	19½	425	21	5	550	27	10	150	7	10	100	5	0	80	4	0
A Ba..	55	21½	485	24	5	610	30	10	160	8	0	105	5	5	80	4	0
A C..	60	23½	575	28	15	700	35	0	175	8	15	110	5	10	85	4	5
A Ca..	65	25½	650	32	10	775	38	15	185	9	5	115	5	15	85	4	5
A D..	71	28	740	37	0	865	43	5	200	10	0	120	6	0	90	4	10
A Da..	76	30	835	41	5	950	47	10	220	11	0	125	6	5	90	4	10
A E..	83	32½	950	47	10	1,075	53	15	240	12	0	125	6	5	95	4	15
A Ea..	91	35½	1,050	52	10	1,175	58	15	250	12	10	130	6	10	95	4	15
A F..	95	37½	1,150	57	10	1,275	63	15	260	13	0	135	6	15	100	5	0
A Fa..	100	39½	1,250	62	10	1,375	68	15	280	14	0	140	7	0	100	5	0
A G..	108	42	1,400	70	0	1,525	76	5	315	15	15	145	7	5	105	5	5
A Ga..	113	44½	1,500	75	0	1,625	81	5	325	16	5	150	7	10	105	5	5
A H..	120	47½	1,600	80	0	1,725	86	5	340	17	0	155	7	15	110	5	10
A Ha..	140	55½	1,950	97	10	2,075	103	5	365	18	5	160	8	0	115	5	15
A I..	160	63	2,375	113	15	2,400	120	0	390	19	0	160	8	0	120	6	0
A Z..	210	82½	—	—		4,900	245	0	500	25	0	200	10	0	—	—	

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:

Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

Karl Krause, Leipzig

Engineer.

Phone Main 1576.

JUERGENS BROS. & CO.

ELECTROTYPERS & STEREOTYPERS

HALF-TONE & ZINC & WOOD ENGRAVERS

148-154 MONROE St. Chicago.



OSGOOD & CO.

Designers.....
Engravers.....
Electrotypers...
Zinc-Etchers.....and.....
..makers of...
..Superior..
Half-Types.

The Temple.. Chicago.
La Salle & Monroe Sts.



FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

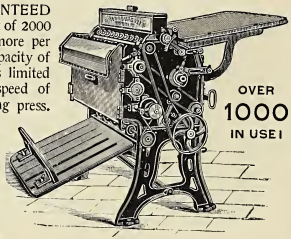
59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT.
CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,

191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.

New Champion Press



Lowest Prices
Best Work

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.			FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.		
Chase 6x10 in.; weight, 300 lbs.,	$ 65		Chase 8x12 in.; with throw-off,	$120	
" 8x12 " " 600 "	85		" 9x13 " "	"	140
" 9x13 " " 750 "	100		" 10x15 " "	"	175
" 10x15 " " 1,000 "	135		" 11x17 " "	"	225

Steam Fixtures, $25. Ink Fountain, $15. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

A. OLMESDAHL, *Manager.*

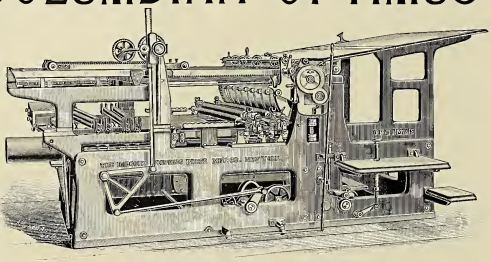
New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,
No. 41 Centre Street, New York.

THE NEW COLUMBIAN OPTIMUS

THE NEW BED MOTION recently put on the *OPTIMUS Press*, whereby the type bed is driven by means of a ball and socket universal joint, is one of the most valuable improvements made in press building in many years. The bed and cylinder of the New Optimus is geared together more closely, with more simplicity, durability and perfect mechanism than is possible in any other printing machine, and this device is immeasurably superior to the old Napier joint in common use.

A BACK-UP MOTION IS AN IMPORTANT FEATURE ON A PRESS. THE NEW COLUMBIAN OPTIMUS HAS IT.



We Guarantee: *The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.*

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.

BARNHART BROS. & SPINDLER,
183 to 187 Monroe St., CHICAGO, ILL.
GENERAL WESTERN AGENTS.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE OPTIMUS TWO-REVOLUTION,
DISPATCH SINGLE REVOLUTION,
STANDARD DRUM CYLINDER,
REGULAR, COUNTRY
AND OTHER CYLINDER PRESSES.

"Sky high"

Crescents for June

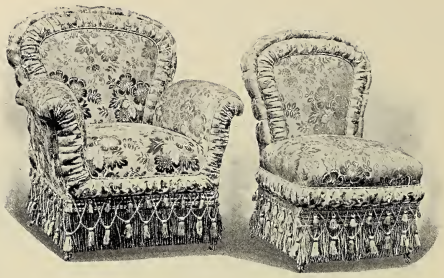
MANY people expect to buy Bicycles at reduced prices in June. There will be no change in the price of Crescents for they are absolutely high-grade wheels—sold at same price to everybody—all the year—and honest prices need no change. Crescent Bicycles (70,000 sold in 1896) are built on honor and sold on their merits—have a more expensive equipment than any other Bicycle. The popular wheel at the standard price, and no better wheel at any price. Crescent Agents Everywhere.

Catalogue Free.

Chicago. WESTERN WHEEL WORKS. New York.

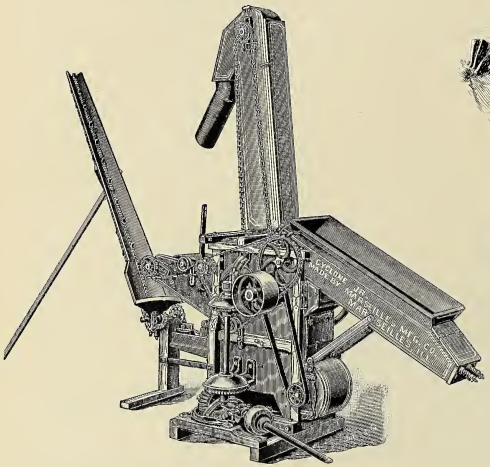


Half-Tone, Zinc and Wood Engraving.



Perfect Plates
at Reasonable Prices.





Colored Label and Carton Work.

Catalogue Covers.

BLOMGREN BROS. & CO.

Engraving and Electrotyping,

WRITE FOR
OUR SERIES OF STOCK
HALF-TONES....

175 MONROE STREET, CHICAGO.

Modern High-Art Illustrators.



Cuts

FOR CATALOGUES...
BOOKS, SOUVENIRS...
NEWSPAPERS.....
LETTER-HEADS, ETC...

Grand Rapids Engraving Co.

GRAND RAPIDS, MICH.

ENGRAVERS BY...
ALL PROCESSES.

COVERS

Plain
Smooth Laid
Antique Laid
"Ulster" Linen, Smooth and Rough
"Ashmere" Linen, Smooth and Rough
"Unique," Smooth and Rough
"White Star"
"Princess," Smooth and Rough
"Abbotsford" Deckle-Edge
"Shandon" Deckle-Edge
"Noiseless" Deckle-Edge
"Fort Dearborn," Enameled
"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
Embossed "Unique"
Embossed "Princess"
Embossed "Fort Dearborn"
Embossed "Yellowstone"
Colored S. & S. C. Book
Colored Coated Book
"Rialto" Coated Book
Document Manila

James White & Company,
(CORPORATION)
PAPER DEALERS,
Telephone, Express 672. 177 Monroe St., CHICAGO.

Illinois Paper Co.

181 MONROE STREET, CHICAGO.

Staple and Unique Cover and Book Papers.

PARKER'S UNRIVALED BLOTTING PAPERS. DOCUMENT MANILA, ETC.

WRITE FOR OUR LATEST.

CHICAGO PAPER CO.

W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

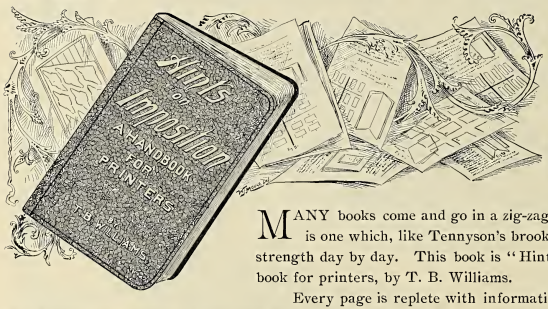
CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
CHICAGO
SELLING AGENTS · WHOLESALE DEALERS · PAPER SPECIALISTS ·

PAPER

FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.



A Thorough Instructor

MANY books come and go in a zig-zag, uncertain way, but there is one which, like Tennyson's brook, keeps right on gathering strength day by day. This book is "Hints on Imposition," a handbook for printers, by T. B. Williams.

Every page is replete with information for journeyman printer and apprentice. Nothing pertaining to the imposition of book forms has been overlooked by the author. The book is a thorough instructor, and as such has become very popular. An important feature of the book is the concise manner in which it deals with the work. The folded sheet and the imposed form are placed side by side in every instance, and directions are given for "making" the margins. Pages of unequal size in the form are fully dealt with, as also all other matters in connection with the work. This book should be in the hands of every printer, and no apprentice can afford to be without it.

THE INLAND PRINTER COMPANY,

Price, leather, $1.00.
Sent postpaid on receipt of price.

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

PHILADELPHIA BRANCH:
424 Library Street.

CHICAGO BRANCH:
337-339 Dearborn Street.

J. M. HUBER

MAKER OF { Fine Colors, Pure Varnishes, Best Inks.

FACTORY:
76-90 40th St., Brooklyn, N. Y.

MAIN OFFICE:
275 Water St., New York.

ARE YOU INTERESTED IN

ENVELOPES?

If you are, our new Reduced Price List will be a revelation to you. Envelopes of any kind, grade, size, color or weight. QUALITY? As represented all the time or money back.

PRICES? WAY BELOW you have ever heard. Send for samples and judge for yourself. We carry everything in Paper, Cardboard and Envelopes for the Printers' trade, and if you cannot succeed with our goods you can never succeed at all.

UNION CARD & PAPER CO.,
Cardboard, Paper and Envelopes,
198 William Street, NEW YORK.

If it's

Buffalo Ink

you are using, it's

The Best



Buffalo Printing Ink Works,
Buffalo, N. Y.

The Utility Cutter has Good Points!



Compound Leverage — makes cutting easy.
Patent Clamp for narrow cutting.
(This clamp does not crease paper.)
All Cast-iron Parts extra heavy.
Screws and Studs of best Machine Steel.
All parts Interchangeable.
Guaranteed to please.

We sell to Dealers only.
Write to them for prices.

For Circulars, address

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

Payger Printing Machine Works,
600-2-4 S. Broadway, St. Louis, Mo.

The Central Paper Company,

Nos. 177 & 179 Monroe Street, CHICAGO,

Put all their Ruled Papers up in Boxes with five Tablet Boards in each box.

SAMPLES ARE NOW READY.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock
etc., etc.

HEADQUARTERS FOR....
LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

LEATHERETTE IS WATERPROOF AND IMITATES LEATHER IN ALL GRAINS AND COLORS. FOR CUT-FLUSH COVERS IT HAS NO EQUAL. SEND FOR SAMPLES TO
A. W. POPE & CO.
GENERAL AGENTS,
45 HIGH STREET, BOSTON

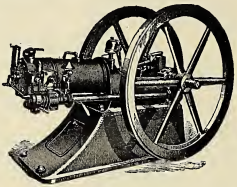
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

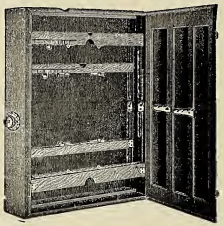
SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

ANTHONY'S PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

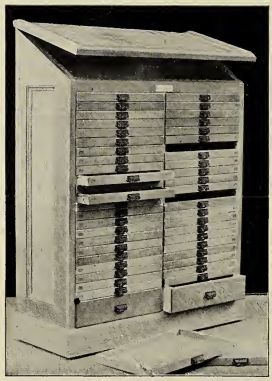
AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

The Bennett Electro Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



50 Drawers,
14 x 18 x 1 inches.

Floor Space,
42 x 20 inches.

Shipping Weight,
270 lbs.

THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

The Price is $20.00

THE LEADING

Printing Ink

MANUFACTURERS
ARE

KAST & EHINGER

Makers of all kinds of

**Lithographic, Printing and Fine Half-tone Inks,
Printing Inks for Bookbinders,
Colors for Lithographers and Printers,
Transparent Lithographic Inks,
Tin Printing Inks,
Lichtdruck Inks,
Plate Printers' Colors, Oils, Varnishes, etc., and
Importers of Bronze Powders.**

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.
Office and Factory:
46-48 East Houston Street,
NEW YORK.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF
Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

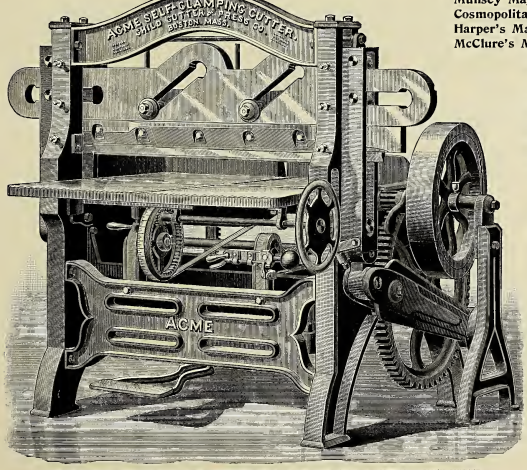
PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

**Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.**

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

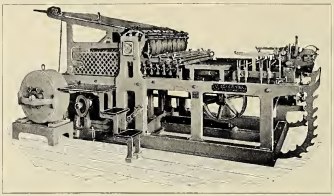
E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL MAKES OF PRINTING PRESSES.

NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shafting or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other method of operation.



The Bullock Electric Mfg. Co.

NEW YORK: St. Paul Building,
BOSTON: 8 Oliver St.
PHILADELPHIA: 662 Bourse Building.
ATLANTA: G. H. Wade, 708 Gould Building,
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 623 Western Union Building.
ST. LOUIS: St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple Court,

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

ESTABLISHED 1861
INCORPORATED

A. ZEESE & CO.

HALF-TONE
ZINC-ETCHING
AND
COLOR WORK

PHOTO-PROCESS-ENGRAVING AND

ELECTROTYPING
WAX AND WOOD ENGRAVING

HIGH GRADE WORK.
PROMPT EXECUTION.
REASONABLE PRICES.
SPECIAL DESIGNS & DRAWINGS MADE TO ORDER

300-306 DEARBORN ST.
CHICAGO.

TELEPHONE HARRISON 605

EASTERN BRASS TYPE FOUNDRY.
MANUFACTURERS OF
High Grade Brass Type.
ENGRAVERS & DESIGNERS.

Leyendecker Posters.

We still have on hand a few Posters designed by J. C. Leyendecker to advertise our issues of November and December, 1896, January, February, March, April, May, June and July, 1897. They are in colors, and make valuable additions to the exhibit of any poster collector. These will be sold at 15 cents each for the present.

The Inland Printer Company,
PUBLISHERS,
212-214 Monroe St. ..... CHICAGO.

Latham Machinery Co.

MANUFACTURERS OF EVERYTHING FIRST-CLASS IN

PRINTERS' AND BOOKBINDERS' MACHINERY.

MANUFACTURERS OF

MONITOR WIRE STITCHER. Latham Perforator.

(5 Sizes.)

BARGAINS IN SECONDHAND MACHINERY.

Every Machine on this List has been Thoroughly Overhauled and is Guaranteed in Perfect Working Order:

CYLINDER PRESSES.

1813 32 x 52 N. S. Taylor, double cylinder press, air springs, tape, back up.
—— 34 x 46 3-revolution Hoe press, in fine order, with Folder attached.
2516 19¾ x 24½ Taylor Drum, air springs, rack, screw and table.
—— 20 x 25 Campbell Complete, tape delivery.
2581 18 x 21 C. & B. Pony Cylinder Press, air springs and tape delivery.
—— 22 x 28½ Whitlock. Extra Heavy Pony, latest improved.
2651 19 x 24 R. Hoe, tape, rack and screw.
2657 21 x 26 Guernsey Newspaper Press.
2696 23 x 28 Campbell, tapeless delivery, table distribution.
2709 25 x 35 Potter, 2-roller, rack and screw, spiral springs, tapeless delivery.
2711 Cottrell & Co. Litho. Press, takes stone 28 x 42.
2727 4-roller Hoe 26 x 34 Drum, tapeless delivery, table distribution, wire springs, box frame.
2784 22 x 28 Campbell, tape.
2785 22 x 28 Cincinnati, rack and screw, tapeless, air springs.
2790 22 x 28 R. Hoe, rack and screw, tape.
2714 31 x 21 Campbell, rack and screw, tape delivery.
2956 33 x 48 Campbell Complete.
2958 26 x 34 Hoe, rack and screw, tapeless delivery, spiral springs.
2971 23½ x 28½ Hoe Drum, 2-roller, tape delivery and wire springs.

PAPER CUTTERS—LEVER.

1400 Plow Cutter.
1669 14-inch Card Cutter.
2503 28-inch Anson & Hardy, iron frame, Plow Cutter.
2594 Eagle Card Cutter.
2758 30-inch Sanborn, Printers.
2777 30-inch Gage.
2787 30-inch Anson Hardy, hand wheel.
2798 8-inch Hoe Card Cutter.
2898 32-inch Sheridan.
2924 32-inch Sanborn, '87.
2932 30-inch Acme.
2947 30-inch Leader.
2984 30-inch Gem.

POWER CUTTERS.

—— 43-inch Sheridan.

HALF-MEDIUM JOB PRESSES.

2799 14 x 21 Day Jobber, hand or steam.
2925 13 x 19 Challenge Gordon.
2952 13 x 19 O. S. Gordon.

QUARTER-MEDIUM JOB PRESSES.

2773 10 x 15 Peerless, throw-off.

EIGHTH-MEDIUM JOB PRESSES.

1114 7¾ x 11 Briggs Label Press.
2695 6 x 9 Columbian.
2725 7 x 11 Gordon.
2728 7 x 11 Gordon.
2803 6 x 10 Prouty.
2837 4½ x 3 Ruggles Rotary.
2941 7 x 11 Universal.
2943 8 x 12 Golding.
2975 7 x 11 O. S. Gordon, foot power.

HAND PRESSES.

2688 6-column folio Army Press.

BOOKBINDERS' MACHINERY—Miscellaneous.

971 11¾-inch Sanborn Roller Backer.
2705 Marshall Foot Saw.
2899 Blackhall Embosser.
2928 Smythe Thread Sewing Machine.
2931 Semple Book Trimmer.
2951 13-inch Roller Backer.
2957 Semple Book Trimmer, double head.

PERFORATORS.

2523 28-inch Rosback Perforator.
2653 28-inch Steam Power Perforator.
2715 24-inch Rosback Perforator.
2755 28-inch B. & C. Perforator.
2807 28-inch Rosback Perforator.
2834 28-inch Perforator.
2848 28-inch Victor E. Morgan Perforator.
2849 28-inch Stimpson Perforator.
2850 28-inch Stimpson Perforator.
2851 28-inch Stimpson Perforator.
2858 24-inch B. & C. Perforator.
2859 28-inch Rosback Perforator.
2880 28-inch Rosback, foot power.
2926 10-inch Rosback Perforator.
2963 28-inch Rosback.
2966 28-inch Rosback.
2967 28-inch Donnell.
2970 24-inch Black & Clawson.

RULING MACHINES.

1882 36-inch Hickok Ruling Machine, feint line.
2565 Lithograph Ruling Machine.
2789 36-inch Hickok Ruling Machine, Springfield Striker.
38-inch Hickok, Style I, O. A., single-beam Striker, No. 2 Layboy.
2960 36-inch Hickok, Springfield Striker.

WIRE STITCHERS.

1697 Brown Stapler, flat table, treadle.
1746 Stapling Machine.
2621 No. 4 Donnell, ⅛ to ⅜ inch capacity.
2703 Stapling Machine.
2718 No. 11 Thompson, late improved, 1 sheet to ½ inch capacity.
2734 Stapling Machine, flat table.
2737 Bremer, to stitch one inch.
2745 Bremer, to stitch ⅜ inch.
2756 Foot Power Stapler.
2761 Double-head Thompson, nearly new.
2780 No. 2 Donnell.
2806 No. 2 New Jersey.
2822 No. 5 Thompson, steam power, ¼ inch capacity.
2827 No. 4 Donnell, ⅛ to ⅜ inch capacity.
2836 No. 12 Thompson, capacity, 1 inch.
2842 No. 11 Thompson.
2843 Double-head Thompson.
2845 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2846 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2883 No. 4 Donnell, capacity, ⅛ to ⅜ inch.
2884 No. 1 Donnell, steam power, capacity, 1 sheet to ½ inch.
2885 No. 1 Donnell, foot power, capacity, 1 sheet to ½ inch.
2888 No. 12 Thompson, capacity, 1 inch.
2902 No. 11 Thompson.
2903 No. 4 Donnell.
2907 No. 11 Thompson.
2915 No. 11 Thompson.
2930 No. 3 Donnell.
2935 No. 11 Thompson.
2936 No. 11 Thompson.
2937 No. 11 Thompson.
2938 No. 11 Thompson.
2939 Bremer, foot power.
2940 Bremer, hand power.
2946 No. 3 Donnell.
2950 Perfection "C," Morrison.
2951 Perfection "C," Morrison.

WIRE STITCHERS—CONTINUED.

2953 Saddle Back Stapler.
2961 No. 11 Thompson.
2965 No. 3 Donnell.
2968 No. 8 Stapler.
2969 No. 1 Universal.
2972 No. 3 Donnell.
2973 No. 3 Donnell.
2976 No. 3 Donnell.
2977 Perfection "C," Morrison.

PAGING AND NUMBERING MACHINES.

1332 Seybold Numbering Machine, 4 and 6 wheel steel head.
1455 Hoole, 4-wheel brass head.
1456 Culver, Page & Hoyne, 4-wheel brass head.
1691 Cooper Paging Machine, 4-wheel head.
1914 Hoole Paging Machine, 4-wheel head.
2641 White Numbering Machine, steam and foot power, 6-wheel head.
2721 Hoole Numbering Machine, 6-wheel brass head.
2916 Donnell Paging and Numbering Machine, 2 heads.
2920 Culver, Page & Hoyne Paging and Numbering Machine.
2948 4 and 6 wheel Champion.
2962 4 and 6 wheel Cooper.

FOLDING MACHINES.

—— 32 x 46 Stonemetz Folder; 3 and 4 folds, 8-page paster and trimmer.
1832 6-column Dexter Folder.
—— One 7-col. quarto hand-feed Dexter Folder, with paster and trimmer for 8-page paper.
—— 6-column quarto Dexter Newspaper Folder, attached to press.
—— Lloyd Folding Machine, 7-column quarto.
2856 Brown Folding Machine, 14 x 19 down to 5 x 7, 3 folds.
2959 Chambers Point Machine, 3 and 4 folds.

ENGINES.

—— 10 horse-power Horizontal Steam Boiler, nearly new.
2699 4 horse-power Charter Gas Engine.
—— 3 horse-power Charter.
2910 4 horse-power Otto.
2955 2 horse-power Otto.

ELECTRIC MOTORS.

—— 3-horse Belding Motor, 220 volts.
—— 20 horse-power Belding, 220 volts.
2945 5 horse-power Akron.
2974 5 horse-power Royal.

STEREOTYPE OUTFITS.

1753 Stereotype Furnace.
1964 1 Dorman Stereotype Machine.
—— 1 12 x 25 Carleton, Caps & Co. Stereotype outfit.
2896 6-col. Carpleton & Caps Stereotype outfit, complete.
2934 Stereotype Casting Box, 14 x 24½.

TYPE AND MATERIAL.

50 Stands; several hundred Cases, Galley Racks.
25 lbs. 5-point modern; 90 lbs. 8-point modern; 300 lbs. 10-point modern; 800 lbs. 11-point modern; 300 fonts display type; leads; slugs; metal furniture.

MISCELLANEOUS.

Finishing Press; 50 Chases, wrought iron, all sizes; 2 Stereotype Beating Tables.
20 all-iron Hoe galley racks.
13 cases for brass-bound boards.
2904 Self-feeder.
2930 Eyelet Machine.

No. 6, 1897.

Send for circular of **Monitor Wire Stitcher.** You will regret it if you buy before you look up the **Monitor.**

Address, **Latham Machinery Co.**

CORRESPONDENCE INVITED. 197-201 South Canal Street, Chicago.

"HICKOK" BIKES

PRINTERS,
LITHOGRAPHERS,
RULERS,
BOOK-
BINDERS.



ADDRESS:
THE W. O. HICKOK
MFG. CO.
HARRISBURG, PA.

Write for Our CUT PRICE to You!

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

Never Forgotten.

The printer whom nobody hears of is the one who has a moribund business.
There are cobwebs growing over his cases.
The printer who is never forgotten is the printer who is always at it.
He is always keeping his name and work before the advertiser.
He gets the trade while his competitor snores.
Because he's always pushing.
When it gets too big to push alone he gets help.
But he wins trade—makes money.
He advertises.
He can't be forgotten.
He is always advertising.
He is never forgotten.
It is an art to advertise right—that is, to make the most out of it.
The best printers, the most successful, have their advertising matter prepared by advertising experts.
These printers get results.
They push—but they get the best pushers.
One of our clients in this city spend $100 a month with us—getting us to push for them.
It pays them.
Will their clients forget them?
Never.

A Booklet for Printers, - $5.00
A Series of Two Booklets and Six Folders, - 15.00
Cuts, 2,000 of them on hand, electros, each, - 25c.

Send for Special Proposition to Printers.
Address Main Office.

The Advertisers' Agency,

Ask LEWIS about it

E. ST. ELMO LEWIS,
General Manager,
921, 923, 925 Chestnut St.,
PHILADELPHIA.

BUFFALO. DETROIT.

STRMEFFER & SIEDENBURG
PHOTO-PROCESS
ETCHERS & ENGRAVERS
465 PEARL ST. N.Y.

FREE-HAND DRAWING and ILLUSTRATING....

Taught in
THE ART STUDENT
AND *THE LIMNER.*

FULLY ILLUSTRATED. SIXTH YEAR.
10 CENTS A COPY. $1.00 A YEAR.

Ernest Knaufft, Director of the Chautauqua Society of Fine Arts, Editor. Sketching from Nature, Caricaturing, Newspaper Illustrating by the Chalk-plate Process. Wood Engraving, A. B. Frost No.

PORT ORAM, N. J.
I liked *The Art Student* from its beginning for its sound and masterly instruction, and took it merely to support a good thing. When I now will exchange my Nos. for a new subscription so as to keep a little in touch. W. S. B.

NEW YORK, January 8, 1896.
I have looked over your specimen copies, and am satisfied I can learn from them, although I have been making designs for many years. J. H. G.

PHILADELPHIA, PA., February 10, 1896.
I wish to say that I appreciate *The Art Student* very much. I have learned considerable the past year, not only about illustrating, but about printing. Hoping you will not miss sending a single number, I inclose my subscription for another year. C. H. W.

THE ART STUDENT,
132 W. 23d Street, New York.



50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Importers of German Book Cloth, Skytogene, etc.

Correspondence solicited.

TARCOLIN *vs.* BENZINE

(Trade-Mark)

CLEANS Rollers, Type or Cuts better. PRESERVES Rollers.

SECURES Lower Rate of Fire Insurance. Rebates on existing Policies.

Approved by Fire Insurance Companies.

The Patent, Famous

MOIST BRISTLE BRUSH, to apply with, saving time, labor and money.

Write for circulars. DELETE CHEMICAL CO.

126 William St., New York.

ESTABLISHED 1872

PHOTO PROCESS ENGRAVERS

WE AIM AT THE BEST PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.

DENVER.

C. W. CRUTSINGER

MANUFACTURER OF

Printers' Rollers and Composition

18 North Second Street

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, corner Spruce, NEW YORK. 214 Monroe Street, CHICAGO.

Printers' Rollers.. BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.



ETCHING METALS

We have taken particular pains to procure a very superior

Copper for Half-tone, Ground and Polished

and have numbers of letters from photo-engravers stating our Copper to be the best they have ever used. Our Copper Plates are manufactured with the greatest care and are free from hollows, waves or flaws of any kind. We can furnish this metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching

Hard and Pure or Soft Zinc of superior quality. Sheets or plates of any size or gauge required.

AMERICAN STEEL AND COPPER PLATE COMPANY, 150 NASSAU STREET, NEW YORK.

FOR...

Glazed Papers
Plated Papers
Leather Papers

GO TO

Slade, Hipp & Meloy, 71-73 W. Monroe St., CHICAGO.

Gray's Ferry Printing Ink Works.

C. E. ROBINSON & BRO.

198 CLARK STREET, - CHICAGO.

86-88 Fulton Street, NEW YORK.
710 Sansom Street, PHILADELPHIA.
124 Hopkins Place, BALTIMORE, MD.



wants bright young and middle-aged men to take the Civil Service Examinations for appointments in the Customs, Internal Revenue, Departmental, Railway Mail Services, and the Government Printing Office. 5000 appointments made annually. Hundreds of new appointments to be made this year! Examinations in every State. Chances excellent for those who prepare by mail. Particulars as to salaries, duties, etc., free if you mention this paper.

NATIONAL CORRESPONDENCE INSTITUTE, Dept. S. Co. 2d National Bank Building, Washington, D. C.



OLDS Gasoline ENGINE

The Engine that Built a 10,000 Square Feet Addition last year!

Because they are an economy of fuel and space—½ cent per horse-power used per hour. Twelve years of successful business with the printer assures you of a marvel of perfection in the "Olds" Upright and Horizontal.

P. F. OLDS & SON ENGINE WORKS, Box 600. Lansing, Mich.

LOVEJOY CO.'S

DRY PAPER MATRIX

(PATENTED.)

Will keep in any climate.

Ready for use when wanted.

Just the thing for offices where there is but a limited amount of stereotyping.

No sweat box necessary. Easy to use.

Molds can be made on machine or by hand. Less time required for drying, less heating of type and less wear on blankets than when using the ordinary matrix. In sheets 19x24 inches.

Can be sent by mail or express to any part of the world. Send 12 cents in stamps for half-sheet sample by mail. ***Price, $1.50 per dozen.***

THE LOVEJOY CO.

444-6 Pearl Street, - NEW YORK, U. S. A.

H. GRIFFIN & SONS,

ESTABLISHED 1833,

IMPORTERS AND DEALERS IN

BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.

MOROCOLINE (An Imitation of Leather) A SPECIALTY.

75 AND 77 DUANE STREET, NEW YORK CITY.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager.

The Photo-Chromotype Engraving Co.

719 Vine Street, - - - PHILADELPHIA.

We solicit your correspondence if you appreciate

GOOD QUALITY—LOW PRICE—PROMPTNESS

Our Catalogue now ready.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Ireland, H. L., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Unparalleled results—unequivocal satisfaction—unequaled testimony. Catalogue free.

ENGRAVERS.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Bruce street, Buffalo, N. Y.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Johnson, Chas. Eneu, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Star Printing Ink Works. Carter & Barnard, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Comfort" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

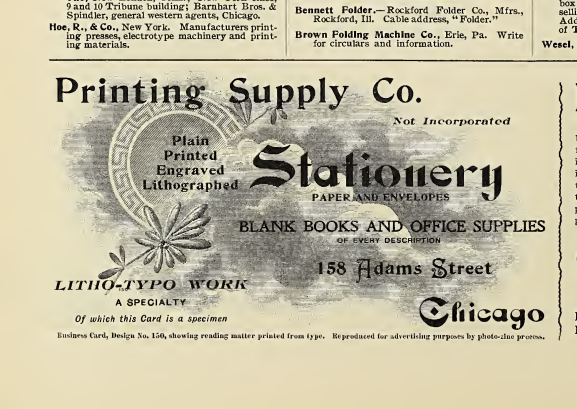
American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.



Business Card, Design No. 150, showing reading matter printed from type. Reproduced for advertising purposes by photo-zinc process.

Litho-Typo Stationery Blanks

Four designs each of cards, statements, bill, letter and note heads, lithographed from original and artistic designs, in greenish-black ink. By the use of these blanks it is possible for printers to produce, with type, commercial stationery closely imitating lithographed work. These blanks will prove trade-winners in the hands of any printer with average ability.

Samples on application.

Goes Lithographing Co.

158-174 Adams St., Chicago,

ORIGINATORS OF

PROFIT-MAKING **Trade Helps.**

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Biomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

PHOTO-ENGRAVING.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Coit, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereoptikon, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Gehiert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market st., Chicago. Mfrs. printers' rollers and tablet composition.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glues.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri Brass Type Foundry Company,

SUCCESSORS TO
E. MENUEL & SONS, LONDON, ENGLAND.

E. MENUEL & SONS, HONORABLE MENTION LONDON, 1862.
E. MENUEL & SONS, PRIZE MEDAL, LONDON, 1870.
PRIZE MEDAL, SYDENHAM, 1865.
HONORABLE MENTION, PARIS, 1878.

1611 South Jefferson Ave., ST. LOUIS, MO.

Manufacturers of **Brass Type** of Every Description

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

NOT IN THE TYPE TRUST.

For BOOKBINDERS, EMBOSSERS, HAT TIP PRINTERS and WOOD PRINTERS.



No. 877 50c.



No. 878. 45c.



No. 879. 50c.



No. 880. 50c.



No. 881. 50c.



No. 882. 50c.



No. 883. 50c.



No. 884 50c.



No. 885. 50c.



No. 886. 50c.



No. 887. 40c.



No. 888. 40c.



No. 889. 50c.



No. 890. 60c.



No. 891. 50c.



No. 892. 60c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago. Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.



No. 893. 60c.



No. 894. 45c.



No. 895. 60c.



No. 896. 60c.



No. 897. 50c.



No. 898. 60c.



No. 899. 50c.



No. 900. 40c.



No. 901. 40c.



No. 902. 40c.



No. 903. $1.20.



No. 904. $1.35.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago. Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.

Byron Weston Co's



Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertisers' Agency	486
American Steel and Copper Plate Co	487
American Type Founders' Co	372, 373, 384
Anthony, E. & H. T., & Co	482
Arabol Manufacturing Co	483
Art Student, The	486
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co.	476
Benedict, Geo. H., & Co	383
Binner Engraving Co	377
Blanchard, Isaac H., & Co	463
Blomgren Bros. & Co	478
Bronson Printers' Mchy. and Warehouse Co.	473
Brown Folding Machine Co	384
Brown, L. L., Paper Co	382
Buffalo Printing Ink Works	481
Bullock Electric Manufacturing Co	484
Business Directory	488
Butler, J. W., Paper Co	365
Campbell Printing Press & Mfg. Co	366 to 369
Carver & Swift Stamping Press Co	391
Central Electrotype and Engraving Co	487
Central Paper Co	481
Challenge Machinery Co	473
Chambers Brothers Co	396
C. H. & D. R'y	465
Chicago Great Western R'y	486
Chicago, Milwaukee & St. Paul R'y	465
Chicago Paper Co	480
Child Acme Cutter & Press Co	483
Coes, Loring, & Co	384
Color Printer, The	Cover
Cottrell, C. B., & Sons Co	464
Cramer, G., Dry Plate Works	396
Crescent Type Company	487
Crutsinger, C. W	487
Delete Chemical Co	487
Dexter Folder Co	471
Dick, Rev. Robert, Estate	384
Eastern Brass Type Foundry	484
Eastman Kodak Co	376
Electric City Engraving Co	376
Electro-Light Engraving Co	475
Electro-Tint Engraving Co	380
Emmerich & Vonderlehr	476
Empire Typesetting Machine Co	393
Franklin Engraving & Electrotyping Co	374
Freund, William, & Sons	391
Fuchs & Lang Manufacturing Co	471
Fuller, E. C., & Co	469
General Engraving Co	379
Gladiator Cycle Works	390
Godfrey & Co	487
Goes Lithographing Co	488
Grand Rapids Engraving Co	479
Gray's Ferry Printing Ink Works	487
Griffin, H., & Sons	487
Hamilton Manufacturing Co	395
Harris Automatic Press Co	370
Hellmuth, Charles	483
Hickok, W. O., Manufacturing Co	486
Hoke Engraving Plate Co	471
Huber, J. M	481
Illinois Engraving Co	467
Illinois Paper Co	480
Interior Conduit & Insulation Co	393
Jaenecke Bros. & Fr. Schneemann	371
Juergens Bros. Co	475
Keith Paper Co	385
Kidder Press Manufacturing Co	386
Krause, Karl	474
Latham Machinery Co	485
Levey, Fred'k H., Co	475
Lovejoy Co	487
Lloyd, George E., & Co	385
Maguire & Raucus (Limited)	390
Manz, J., & Co	375
Megill, Edward L	470
Mergenthaler Linotype Co	387
Miehle Printing Press & Mfg. Co	Cover
Missouri Brass Type Foundry Co	489
Morgans-Wilcox Mfg. Co	391
Moses, Lionel	465
Munson Typewriter Co	486
National Correspondence Institute	487
New Champion Press Co	476
O'Bannon, The J. W., Co	487
Olds, P. F., & Son, Engine Works	487
Osgood & Co	475
Oswego Machine Works	474
Otto Gas Engine Works	482
Paper Mills' Co	480
Pavyer Printing Machine Works	481
Parsons Paper Co	470
Photo-Chromotype Engraving Co	487
Pope, A. W., & Co	481
Printer and Bookmaker, The	471
Profitable Advertising	465
Prouty Co., The	465
Prouty, George W., Co	465
Queen City Printing Ink Co	466
Riverside Paper Co	394
Rockford Folder Co	482
Roback, F. P	474
Royle, John, & Sons	391
Scientific American	486
Seybold Machine Co	388, 389
Sheridan, T. W. & C. B	381
Slade, Hipp & Meloy	487
Standard Machinery Co	378
St. Louis Photo-Engraving Co	465
Straeffer & Siedenburg	486
Sturtevant, Charles L	465
Thorne Typesetting Machine Co	370
Union Card & Paper Co	481
Van Allens & Boughton	468
Van Duzen Gasoline Engine Co	465
Western Wheel Works	477
Want Advertisements	462
Wells, Heber	470
Wesel, F., Manufacturing Co	385
Weston, Byron, Co	492
Wetter, Joseph, & Co	473
White, James, & Co	480
Whiting Paper Co	481
Whitlock Machine Co	392
Wild, Anton	470
Williamson-Haffner Engraving Co	487
Zeese, A., & Co	484

BUTLER·BRANDS
PAPER
THE BEST

An August Suggestion.



WHEN you return from your summer outing you will find many things awaiting your attention — Time will be Money. A good way to save both will be to use Butler's Net Price List — printed in the handiest form possible for the selection of stock. We mailed you one; if you don't find it send for another.

Supposing you wanted five reams of double cap ruled special to bill-heads, what would it cost? The Price List will tell you — look it over.

Keep your eye on this list. This is our "August Suggestion."

J. W. Butler Paper Company,

212-218 Monroe Street,

Chicago.

The Tournament of the Century

Contest Number One.....

Closed July 31, and we hope to be able to present the names and portraits of the winning pressman and feeder in the September number, and also the names of those honorably mentioned by the Committee.

We take pleasure in announcing that, in addition to the cash prizes, the winning pressman and feeder will receive a handsomely engrossed and engraved certificate signed by the Committee.

Certificates of Honorable Mention will also be presented by the Committee to those competitors who, while failing to obtain the prize, yet presented specimens of unusual merit.

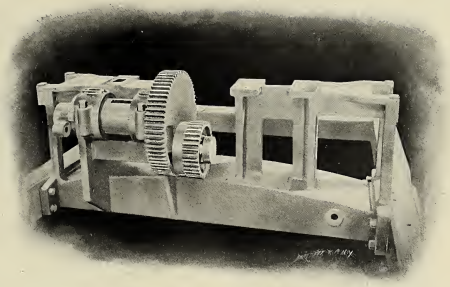
Writing of the Tournament of the "Century," the editor of THE INLAND PRINTER, in the July number, very truly remarks:

> "Reputations mean money in these times, so it must be remembered that the prizes offered by the Campbell Company, generous though they are, represent much more than the mere cash value to the recipients. The prize-winners will go far to establish a reputation for superior excellence in their craft, and it is safe to say that the Campbell Company will not let the victors modestly hide their light under a bushel."

It is to the interest of every man operating "Century" Presses to enter the tournament. Contest Number Two is now going on. Send us your names.

The Campbell Company

..The Heart of the "Century"



(DESIGN AND OTHER PATENTS PENDING.)
From a No. 0.

THIS is an illustration of what has been pronounced to be the cleverest accomplishment in modern press engineering. It consists of a single-piece casting of immense strength, weighing upward of a ton, which, being bolted within the base-plate at the bottom to the side frames at its ends and beneath the bed supporting rib at its top, constitutes a Gibraltar of strength which holds the parts of the machine in absolute alignment under the severest strains that high speeds, heavy forms and weak floors may bring to bear upon them.

This unique piece forms a massive base of operation for the bed-driving motion that is entirely without precedent, and it is the unyielding support which this member gives the bed beneath the point of pressure that constitutes the "Century" the best **printing** press yet devised.

The Rotary Centerless Movement is also shown; the large gear drives the bed at a uniform velocity throughout the full printing stroke and back, while the small gear, which is secured in an eccentric position to the large gear, acts to reverse the bed at each end of the stroke with a crank motion. The bed (in this illustration omitted) is provided with two straight racks of 3½-inch face, one above and the other below the large gear, and with two semi-circular racks, one of which at each end ties the straight racks together; these curved racks (which have their teeth pointing inward) are set to one side of the straight racks and are used by the small gear at each end of the stroke to reverse the bed. Thus, at **all times,** the bed and its driving mechanism are in harmonious gear—gates, latches, springs, shoes, slots and cams being unnecessary.

In order that the power which is possessed by the heart of the "Century" and its marvelously swift driving motion may be grasped, we cite the following figures:

The heart will withstand a pressure of **320,000** pounds applied along the line of impression.

The shaft of the Bed Driving Gear cannot fracture short of **450,000** pounds.

The Reversing Pinion will withstand a pull of **105,000** pounds.

With the "Century" we accomplish and **maintain** speeds heretofore unheard of, without jar and vibration. We secure a degree of impressional power superior to that of any other press in existence, which permits it to produce work of any desired quality at a rate of production far beyond the capabilities of other machines. Upon it half-tones and other delicate printing surfaces will produce **many more impressions** than have ever been secured from them; indeed, in many instances upon the "Century" their life has proven to be **four times** greater than was supposed.

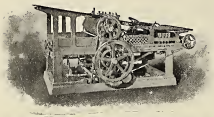
The importance of these facts, which concern but a few of the points of the "Century," upon earning capacity need not be mentioned. The printer who desires not merely to live but to **make money** while he lives will draw his own conclusions and act accordingly.

THE CAMPBELL COMPANY,

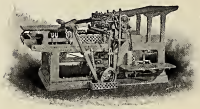
334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

96 Leadenhall St., London, E. C.

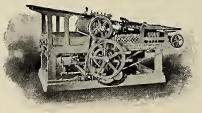
16 "Centurys" shipped in May!



W. S. Ray, State Printer, Harrisburg, Pa.



J. J. Little & Co., New York.



W. S. Ray, State Printer, Harrisburg, Pa.



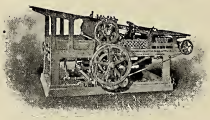
W. S. Ray, State Printer, Harrisburg, Pa.



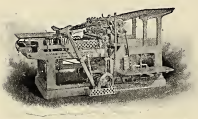
W. S. Ray, State Printer, Harrisburg, Pa.



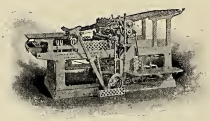
"The Alliance Press," So. Nyack, N. Y.



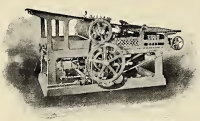
"The Alliance Press," So. Nyack, N. Y.



"The Colliery Engineer," Scranton, Pa.



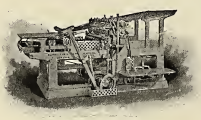
"The Colliery Engineer," Scranton, Pa.



American Litho. Co., New York.



American Litho. Co., New York.



Nicoll & Roy, New York.



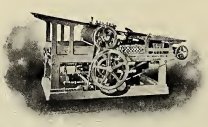
W. J. Roth, New York.



J. L. Murphy, Trenton, N. J.



J. J. Little & Co., New York.

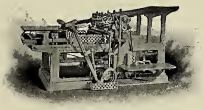


Staten Island Pub. Co., Port Richmond, N. Y.

The "Century"
is a new type of press
of but
recent invention,
and is a
vast improvement in
all respects
over other existing
machines.

It can be run
at a
profit where others fail
to meet the cost
of
operation.

18 "Centurys" shipped in June!



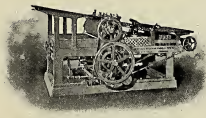
Thomas & Matill, Cleveland, Ohio.



Thomas & Matill, Cleveland, Ohio.



C. J. Krehbiel & Co., Cincinnati, Ohio.



Murdoch, Kerr & Co., Pittsburg, Pa.



Lounsbery, Nichols & Worth, Boston, Mass.



Nicoll & Roy, New York.

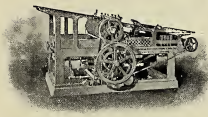


"The Colliery Engineer," Scranton, Pa.

If your presses are not "Centurys," throw them out. The increased earning capacity of your plant will warrant the sacrifice.



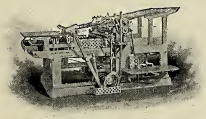
Meyer Bros., New York.



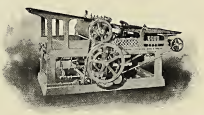
The Indianapolis Ptg. Co., Indianapolis, Ind.



Kinnard Mfg. Co., Dayton, Ohio.



"The Washingtonian," Washington, D. C.



G. F. Swank, Johnstown, Pa.



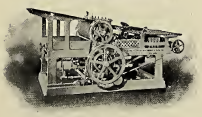
Young & Selden, Baltimore, Md.



The Eden Publishing Co., St. Louis, Mo.



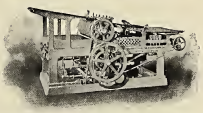
Regensberg & Seckbach, Chicago, Ill.



E. Hine & Bros., Peoria, Ill.



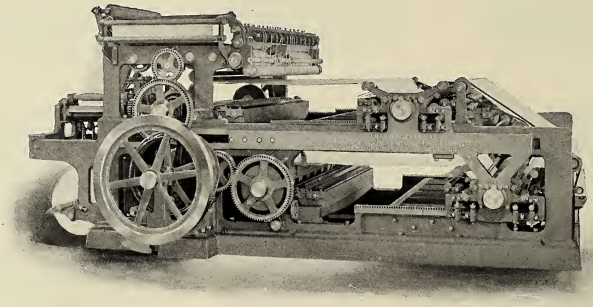
"The Courier-Journal" Job Printing Co., Louisville, Ky.



"Ottawa Times" Printing and Publishing Co. Ottawa, Canada.

The "MULTIPRESS"

(Many Presses in One.)



4-paged papers 6-paged papers 8-paged papers	can be	Printed, Folded and Delivered	at	5,000 to 6,000 per hour.

Also Bobtail Sheets consisting of 3, 5 or 7 pages.

The "Multipress," printing on a web from ordinary flat forms of type, is a unique press among machines of this character, in its speed, strength, simplicity and convenience.

The "Multipress" is built for business, to produce a newspaper more perfectly and profitably than has heretofore been possible, and with the least possible trouble and exertion to the pressman or to the proprietor.

It infringes no patents, it does not grind type continually or break the web by the strain and jerk of its looping mechanism. Its register is more accurate, its distribution more perfect than that of any similar machine.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

96 Leadenhall St., London, E. C.

BEWARE! *All Traveling Cylinder Flat Bed Web Perfecting Presses, whether the beds are movable or immovable, infringe our patents. Purchasers of such a machine will be held liable. Keep out of trouble.*

Offices
536/38 Pearl Street
NEW YORK

JAENECKE BROS. AND FR. SCHNEEMANN

Newark N.J., and Hanover, Germany.

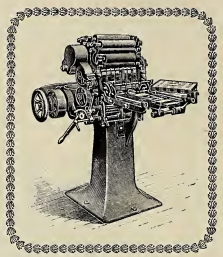
PRINTING INKS

for every system of printing.

BRONZE POWDERS.

J&S
TRADE MARK

"It is the Finest Piece of Machinery I ever saw."



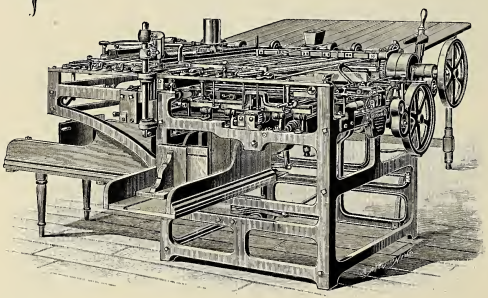
THIS has been the exclamation of more than one pressroom foreman, when the HARRIS AUTOMATIC has been uncrated before his astonished gaze. The performance of the press has invariably been still more of a surprise and delight than its appearance. If it were not a breach of confidence, we could tell some wonderful stories of the profits our presses are making for our customers. It is a truth that to print considerable runs of envelopes, cards, tags, blotters and box blanks in any other way than with the HARRIS AUTOMATIC CARD AND ENVELOPE PRESS is out of date. Successful figuring for such work against users of the Harris Automatic is impossible. Up-to-date printers will draw their own conclusions from these facts.

FOR FULL PARTICULARS, ADDRESS

The Harris Automatic Press Co.

NILES, OHIO.

THE DEXTER COMBINATION NEWSPAPER AND PERIODICAL FOLDER



A most satisfactory machine for the uses intended.

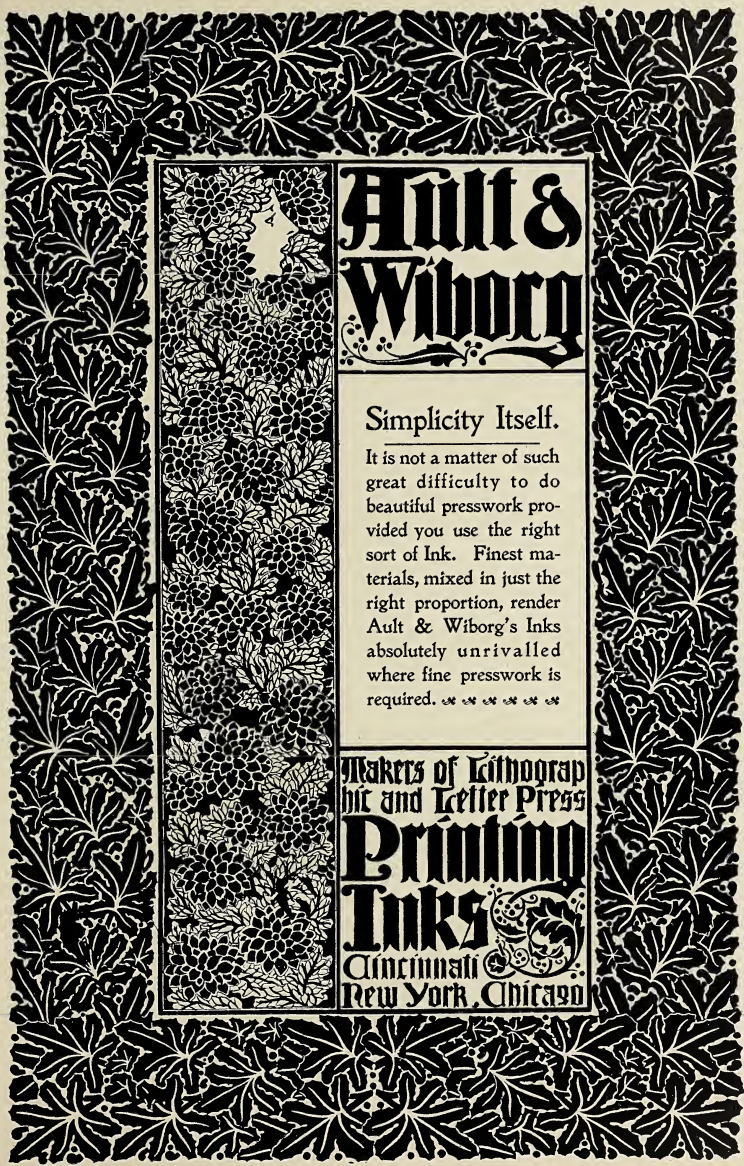
Built—as all "Dexter" machines are—of the best materials.

WRITE FOR CIRCULAR AND PARTICULARS.

BRANCHES:
CHICAGO: 315 DEARBORN STREET.
BOSTON: 149 CONGRESS STREET.
FACTORY: PEARL RIVER, N. Y.

DEXTER FOLDER CO.

97 READE STREET, NEW YORK.



Printed With No. 1. Enameled Paper Black, (No. 502=55.) COPYRIGHTED.



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 N. Fourth St., Phila., Pa.

P. S. Pease & Co.,
Detroit, Mich.

Cleveland Paper Co.,
Cleveland, Ohio.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Morgan & Hamilton Co.,
Nashville, Tenn

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

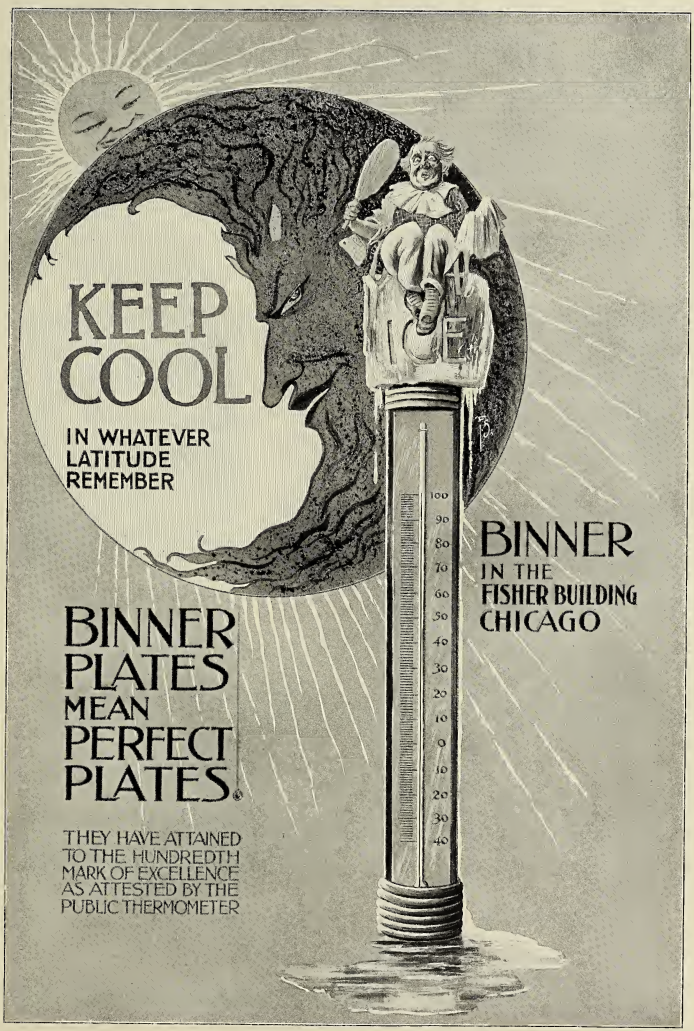
Geo. B. Stadden,
Minneapolis, Minn.

B. M. Wood,
Dayton, Ohio.

DISTRIBUTING AGENTS FOR CANADA:

Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*



If you want a copy of "Binner's Poster" or "Eighteen-Story Creations," send five 2-cent stamps for "Modernized Advertising," or for ten 2-cent stamps all three will be sent to any address in the United States. Address, with stamps,

BINNER, IN THE FISHER BUILDING, CHICAGO.

The Up-to-date Printer

is a live, energetic man, who keeps abreast of the times, has artistic ideas of his own, gets out of the old-fogy ruts and installs in his office the best typesetting machine which money can buy. CHEAP MACHINERY NEVER PAYS FOR ITSELF. THE LINOTYPE WILL. No "going" office has ever discarded it. Why? Because it does the work of four compositors, reduces the cost of composition from 30 to 60 per cent, and has a guaranteed capacity of 5,500-7,500 ems of solid, justified matter per hour.



Adjustable Molds.
No "Pi."
Four-mold Discs.
Accents in stock.
Any Language.
Library Work.
Tabular Matter.



The Linotype has no Rival.

The Linotype has no Rival.

Small Printing Offices Use The Linotype

for the reason it is adapted to their needs. They have to save money, and there is no better way than by the installation of the Linotype.

For further information, specimens of work, etc., call on or address

Mergenthaler Linotype Co.

P. T. DODGE, PRESIDENT.

Tribune Building, NEW YORK CITY.

ANTHONY'S
PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,

AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.

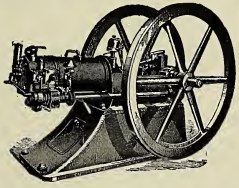
POWER
FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

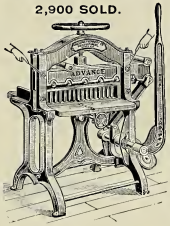
THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

Cor. 33d and Walnut Sts., PHILADELPHIA,

No. 245 Lake Street, CHICAGO.

Advance LEVER CUTTER

2,900 SOLD.



. . . is not an imitation of some other cutter, but **an advance** over other cutters. Notice the following **Points of Superiority:**

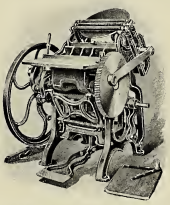
Gibs and Set Screws to take up wear.
All shafts, screws and studs are ***steel.***
No lead or soft metal bearings.
Interlocking gauge and clamp.
Figured scale sunk in table.
Knife dips, makes easy shear cut.
New style lever gives increased power.
All parts interchangeable.
We refer to ***2,800*** purchasers.
Every machine fully guaranteed.

Write for gem booklets —
"A Cut in Paper," "Printing Money."

Speed and Quality

of work produced are all-important features in a printing press, and printers know that they must have these in order to **MAKE MONEY.** You cannot earn profits with slow or antiquated presses.

We have tested an 8 x 12



Challenge-Gordon

with a full form in place, and developed a speed of 3,200 an hour, using a piece of twine for a belt. This shows it runs light and fast.

Light running saves power. Fast running saves time. Both are money to the printer. Will you let it save money for you?

Many large establishments are running our new 8 x 12 Challenge-Gordon by steam at 3,000 an hour, and even faster. Smaller concerns who have no power can accomplish the same results by using our

Challenge Speed Treadle.

It is adapted only to Challenge-Gordon presses, and is easily attached. Must be seen to be appreciated. Before ordering a new press, see the Challenge-Gordon with Speed Treadle attachment; you will be surprised at the speed and ease of operation.
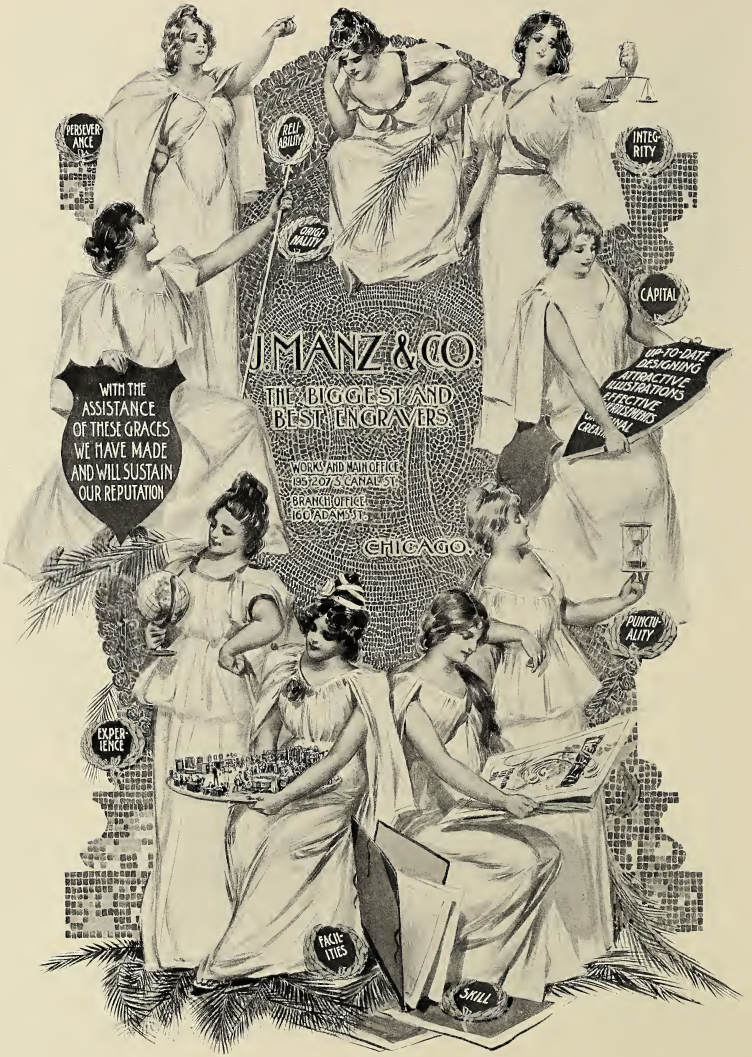
FOR SALE BY DEALERS ONLY.

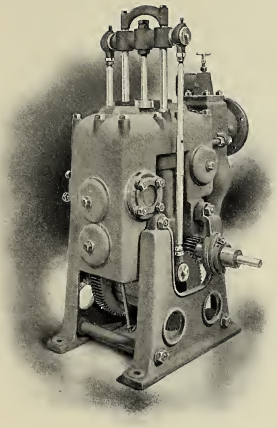
THE CHALLENGE MACHINERY CO.

SOLE MANUFACTURERS,

Write for gem booklet, "Printing Money," sent free.

CHICAGO.


PERSEVERANCE
RELIABILITY
QUALITY
INTEGRITY
CAPITAL
UP-TO-DATE DESIGNING
ATTRACTIVE ILLUSTRATIONS
EFFECTIVE COLORINGS
WITH THE ASSISTANCE OF THESE GRACES WE HAVE MADE AND WILL SUSTAIN OUR REPUTATION
J. MANZ & CO.
THE BIGGEST AND BEST ENGRAVERS
WORKS AND MAIN OFFICE 195 TO 207 S. CANAL ST.
BRANCH OFFICE 160 ADAMS ST.
CHICAGO.
PUNCTUALITY
EXPERIENCE
FACILITIES
SKILL



HALF-TONE FROM WASH DRAWING.

Catalogue Cuts...

"Engraved by THE Franklin"

COMBINE ARTISTIC FINISH
WITH ABSOLUTE PERFECTION OF
MECHANICAL DETAIL.

Our Specialty....

The highest grade of work obtainable from Wash Drawing or Photograph.



HALF-TONE FROM WASH DRAWING.

Franklin Engraving & Electrotyping Co.

341-351 DEARBORN ST. CHICAGO FRANKLIN BUILDING.

PRINTING and EMBOSSING At ONE Impression

STEEL DIE PRINTING is the highest style of the art.
There is money in this line as well as merit.
Our Stamping Press is a perfect piece of mechanism, producing high-grade work at a large profit.
Write for our new catalogue.

CARVER & SWIFT
STAMPING PRESS CO.
25 N. 7th St., PHILADELPHIA, PA.

Selling Agents:
VAN ALLENS & BOUGHTON,
17-23 Rose Street, New York.

LEADING SPECIALS.

2-Quire Box of Embossed Paper with Envelopes at 45c.
5-Quire Box of Embossed Paper with two-letter Monogram and Envelopes at $1.25
SEND FOR CIRCULARS.

ENGRAVED Wedding Invitations, Announcements, At Homes, in the most approved forms. Lowest Prices.
Calling Cards, Monogram Stationery.
STEEL DIE EMBOSSED Letter-Heads, Envelopes, Catalogue Covers, etc.

WM. FREUND & SONS,
Write for Samples and Prices. *155 State St., CHICAGO.*

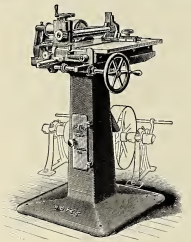
The Printer & Bookmaker

For Printers, Publishers, Illustrators, Engravers, Electrotypers, etc.

Every number is replete with interesting information. Handsomely illustrated. Well printed. Send 20 cents for a sample copy. Subscription price, $2.00 per year.

HOWARD LOCKWOOD & CO.,
143 Bleecker Street, NEW YORK.

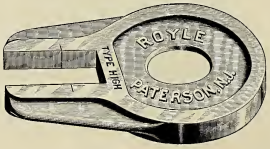
Photo-Engravers' Machinery.



WE specially commend our Beveler and Rotary Edger to all practical engravers. These machines have both been thoroughly tested and have shown themselves to be of the greatest value and utility. We build them with the utmost care. Everything possible is done to insure durability, accuracy and convenience in operating.

We still make a specialty of Routing Machines. This branch of our business is a subject of constant care and attention. Our Straight Line and Radial Arm Machines represent everything that is best in Routers. Of course we build cheaper machines than these, and very good ones, too.

John Royle & Sons,
Paterson, N. J., U. S. A.



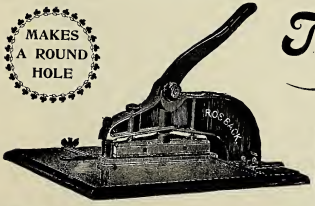
London Agent—P. LAWRENCE, 63 Farringdon Road, E. C.
Montreal Agent—C. J. ROBERTSON, 12 Philips Square.

THE FUCHS & LANG MFG. CO.
MANUFRS OF PHOTO ENGRAVERS' SUPPLIES
FACTORIES, BROOKLYN & NEW YORK.
ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.
LITHOGRAPHERS' SUPPLIES,
PRINTING INKS, BRONZE POWDER &c.
CHICAGO BRANCH, 328 Dearborn Street. 29 Warren Street, NEW YORK.

THE MODERN HIGH ART ILLUSTRATORS OF AMERICA.
ALL PROCESSES
CUTS FOR CATALOGUES, BOOKS, SOUVENIRS, NEWSPAPERS, LETTER-HEADS, ETC.
Grand Rapids Engraving Co.
GRAND RAPIDS, MICH.
BRANCH OFFICES NEW YORK, CHICAGO & CINCINNATI.

8,000
Chandler & Price Gordon Presses are continually in use by practical and discriminating
MEN
Who are judges of printing machinery and who make it a point to always
GET
presses that will stand high speed, need no repairs and produce the finest
WORK
capable of being turned out. These presses are made by Chandler & Price Co., Cleveland, Ohio, and are for sale by all dealers. Buy only C. & P. Gordons.

MAKES A ROUND HOLE



The Rosback....
10-Inch Hand Perforator

HAS many advantages over other machines and we fully recommend it as **the best on the market.** Springs are at either end of needle bar, out of the way, and preventing all tipping of the bar. Stripper is double flanged, rendering it stiff and firm. Bent or broken needles can be replaced in a few minutes.

FOR SALE BY F. P. ROSBACK, 54-60 South Canal Street, CHICAGO, ILL.

AGAIN THE CATALOGUE LAUREATE

OVER twenty-five hundred copies of this famous brochure (printed by Bartlett & Company, the Orr Press, the Printer Laureate) have already been mailed in response to requests; and we are prepared to send as many more, subject to the single proviso that the solicitors therefor shall be printers.

The Catalogue Laureate was published with the one object of selling our "Colt's Armory" presses.* To accomplish this we have aimed to adequately point out those features which we regard as of the highest advantage. But while endeavoring to present each detail with the utmost force and clearness, whereby to make you our customer, we have also surrounded these technical expressions with such a crown of typographic art as will, at least, prove professionally interesting, even if you are argument-proof.

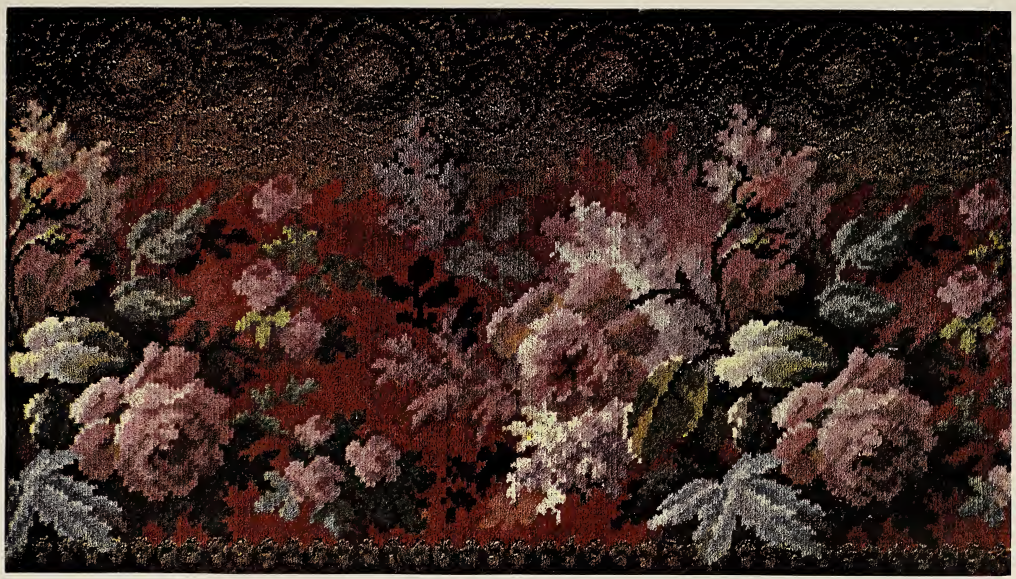
In brief, it is within the truth to say, that this catalogue is at once an incentive to a higher plane in commercial printing and an educator respecting the means for such accomplishment; hence the printer who obtains and studies it is certain to derive benefit even if he does not immediately purchase a press. Our recompense may come later; for if you undertake the production of Laureate Printing this will require the Laureate Press—our "Colt's Armory"!

JOHN THOMSON PRESS COMPANY
253 BROADWAY, NEW YORK

Also 1107 Monadnock Block, Chicago,
and 63 Farringdon Road, London, E. C.

* The colored insert, showing a carpet design, in this issue of THE INLAND PRINTER, is a sample of Three-Color Process Printing, executed on a "Colt's Armory" Press by the Coloritype Company, of New York.

See European indorsement of the Catalogue Laureate in the business notice pages of this issue.



Printed on a "Colt's Armory Press"
John Thomson Press Company, Designers and Manufacturers
New York Chicago London

Reproduced direct from a piece of carpet, and executed in three printings
from Coloritype Plates (patented) made by the
COLORITYPE COMPANY
Engravers for all printing methods
32-34 Lafayette Place, New York

Three-color Process Inks from
Charles Hellmuth, Agent for Kast & Ehinger
New York City

Printed from Duplicate Electrotypes made by The F. A. Ringler Co., N. Y.

FOR COLOR
PRINTING
USE OUR

THREE COLOR

COLORITYPE PROCESS PLATES (PATENTED)

"FOR PROMOTING INDUSTRY IN AGRICULTURE, COMMERCE, MANUFACTURE, AND FINE ARTS"

BY this new Three-color Printing Process paintings or color sketches, or, better yet, in many cases, the object itself, is photographed in its true primary color values. These photographs faithfully transmit the most delicate gradations and tones of color to the printing plate or lithographic stone, so that the ensuing prints, whether a hundred or a million, reproduce the form and detail of the original with an absolute sun-truth, adding at the same time all the varied hues of nature in marvelous resemblance.

OUR HALF-TONE AND ZINC-ETCHING PROCESS

"FIRST INTRODUCED IN AMERICA BY OUR F. A. RINGLER AND W. KURTZ"

We now supply the most critical users in America with a large volume of perfectly made and finished engravings ready for the press. These engravings, deeply etched on selected hard copper or zinc, will endure long editions, or may be readily duplicated by electrotyping, so that practically an indefinite number may be printed.
Publishers, manufacturers, advertisers, and others desiring the very best engravings, made with intelligent thought for good results, at a moderate and equitable charge, are invited to address us.

COLORITYPE COMPANY, 32-34 Lafayette Place, New York

George E. Sanborn

347 and 349 Dearborn Street

CHICAGO

WESTERN AGENT FOR

The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

MANUFACTURERS OF

Paper Cutting Machines

and ***Machinery*** *for*

Bookbinders and Printers

F. L. MONTAGUE, Eastern Agent, 30 Reade St., New York.

ALSO

Western Agent for **F. L. MONTAGUE & CO., New York**

MANUFACTURERS AND DEALERS IN

Elliott Thread Stitching and Tying Machine

Wire Stitching Machines and Wire

Paper Folding Machines

Paging and Numbering Machines

Ruling Machines, Signature Presses

Paper Box Machinery, Etc.

LONG DISTANCE TELEPHONE, "HARRISON 541."

5-2

TELEPHONE-M-548

BLOMGREN BROS AND CO.

ENGRAVERS BY ALL PROCESSES



HALF TONE. ZINC AND WOOD ENGRAVERS ELECTROTYPERS

175 MONROE ST., CHICAGO.



This half-tone is made on Max Levy's new patent Four-line Screen.

L. L. Brown Paper Company, Adams, Mass., U. S. A.

..... MAKERS OF .....

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS' LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.

Handmade Papers

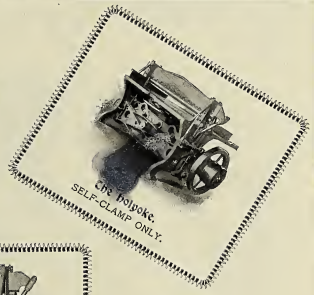
WE ARE THE ONLY MAKERS OF HANDMADE PAPER IN THE UNITED STATES, AND THE INCREASING DEMAND FOR THESE PAPERS FOR DRAWING, WATER-COLOR PAINTING, CORRESPONDENCE, AND SPECIAL BOOK EDITIONS, GIVES AMPLE EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.
177-179 MONROE ST.,
CHICAGO,
are Western Agents for the Handmade Papers.

J. W. Butler Paper Co.
212-218 MONROE ST.,
CHICAGO,
are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.







Users say, these are Four Facts about Seybold Cutters:

They are massively built and the working parts are of steel, few and simple.

Their rotary movements invite unequaled speed.

They have every possible convenience.

They cut accurately all kinds of stock at all times, without any ifs. Would you like details?

THE SEYBOLD MACHINE CO.

DAYTON, OHIO, 53-55 Louie St.

NEW YORK CITY, No. 1 Reade Street—a full line in operation.

CHICAGO. ST. LOUIS. LONDON.

SANDERS ENGRAVING CO.
ST. LOUIS, MO.

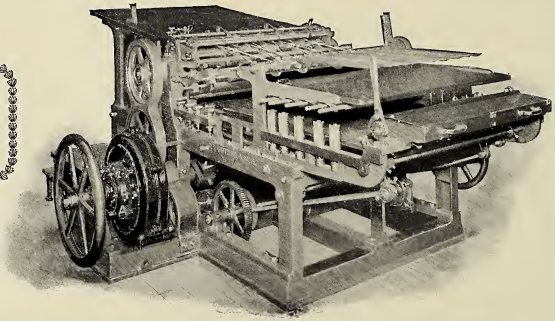


WHEN YOU NEED ENGRAVINGS FOR ANY PURPOSE, WRITE TO SANDERS ST LOUIS"

Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

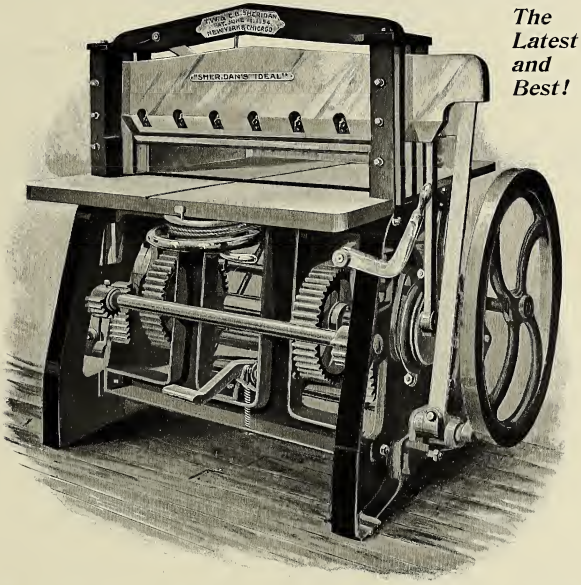
Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

Sheridan's Ideal



The Latest and Best!

THIS CUTTER embodies the result of **sixty years of labor and experience.** Has all the desirable features of our well-known "Auto" Cutter, with the advantage that **both clamp and knife are drawn down from both ends, with no reverse motion of gear,** thus securing an absolutely noiseless machine with a positive and very powerful Auto-clamp motion. It is the heaviest and strongest paper-cutting machine ever put on the market. All gears are cut and all shafts of steel. It is built in the very best manner, of the best material, and we **unhesitatingly guarantee** it for the heaviest as well as the most accurate work. Built in sizes from 36 to 70 inches. Write us for prices and full particulars.

T. W. & C. B. SHERIDAN,

2, 4 & 6 Reade Street, NEW YORK.

413 Dearborn Street, CHICAGO.

Works—Champlain, N. Y.

What more can we say,
Than to you we have said,
That Queen City Inks
Are still at the head.

...Our...

H. D. Book and Half-Tone Inks

are Good, BETTER, BEST.



THE use of inferior inks is "played out." When you buy, get only the BEST. We make them.

Queen City Printing Ink Company,

Home Office, Cincinnati, Ohio.

Branch...347 Dearborn Street,
CHICAGO, ILL.

We respectfully solicit your orders.

A Strong Testimonial

TO THE MERITS OF THE BROWN & CARVER CUTTERS.

1896.	1897.
American Bank Note Co. buy one 38-inch.	American Book Co. buy one 44-inch.
American Book Co. buy one 38-inch.	American Bank Note Co. buy one 34-inch.



THE LATEST IMPROVED

Brown & Carver Automatic Clamp Cutting Machine.

A Fast, Simple, Accurate, Easily Operated Labor Saver.

Selling Agents:

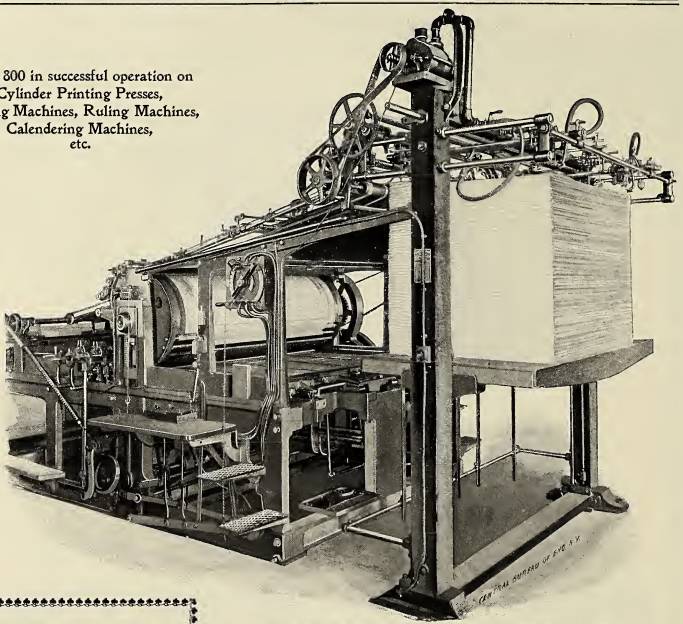
C. R. CARVER, 25 N. Seventh Street, Philadelphia, Pa.
VAN ALLENS & BOUGHTON, for New York and New England States. 17 to 23 Rose Street, New York City.
MILLER & RICHARD, 7 Jordan Street, Toronto.
KENNEDY & MASON, 414 E. Pearl Street, Cincinnati.
AMERICAN TYPE FOUNDERS' CO., 405-7 Sansome St., San Francisco, Cal.
THE WILL R. KNOX MACHINERY CO., 207 N. Second St., St. Louis, Mo.
J. M. IVES, 315 Dearborn Street, Chicago, Ill

Oswego Machine Works,

OSWEGO, N. Y.

ECONOMIC AUTOMATIC PAPER-FEEDING MACHINE.

Over 800 in successful operation on Cylinder Printing Presses, Folding Machines, Ruling Machines, Calendering Machines, etc.



Showing Feeder attached to a Two-Revolution Front-Delivery Press.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

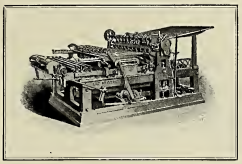
E. C. FULLER & CO.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

The Superiority of the Whitlock New Crank Bed Movement

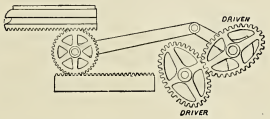
OVER ALL OTHER NEW MOVEMENTS LIES IN THESE POINTS:



It is so simple—the pressman need study nothing about it except the location of the oil holes—it does the work.

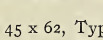
It is constantly in gear—no sudden entrance of gears before they operate—no slides—no springs—it works by simple, connected gearing.

It is long tried and durable as to those features which carry the bed backward and forward. The speed gears—two elliptical broad-faced gears (see cut)—form the sole novelty of the movement, and these we have tested and *know all about.*



It is smoother and slower over centers—by great odds smoother than any other—40 per cent less strain around ends.

We guarantee the swiftest, smoothest and most durable Bed Movement extant.



THE FOLLOWING SIZES ARE NOW ON THE MARKET:

No. 000	4-Roller,	Bed 45 x 62,	Type 40 x 58, Speed 1,620
No. 1	4-Roller,	Bed 35 x 47,	Type 30 x 44, Speed 2,040
No. 2	4-Roller,	Bed 29 x 42,	Type 25 x 38, Speed 2,200
No. 3	2-Roller,	Bed 27 x 40,	Type 23 x 36, Speed 2,600
No. 5	2-Roller,	Bed 27 x 31,	Type 22 x 28, Speed 3,000

Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52, Type 34 x 48, Speed 1,920.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

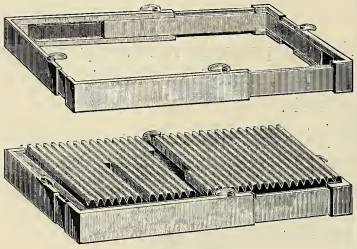
The Whitlock Machine Company.

Another Time-Saver....

The **DEEGAN Page Fastener**

To take the place of string. Quick....Accurate....Reliable.

Patent No. 581,271.



MADE BY

Morgans-Wilcox Co.

Send for Circulars. **Middletown, N. Y.**



How is that for high?

Three little "Wetters" did it for Southwick's Lock Stub System without a single repair. After all that pounding they look new, too, and are good for many millions more.

When you think of investing in a "Wetter," don't worry about its lasting qualities. Its durability is a quality which its users keep on praising. It's wonderful that so small a machine should stand so many hard knocks without wearing out or breaking down—but it does.

JOS. WETTER & CO.

20-22 MORTON ST., BROOKLYN, N. Y.

Parsons Paper Co.

Holyoke, Mass.

First-class Bond.	*No. 2 Ledger.*	*Extra Fines.*
Royal Bond.	*No. 3 Ledger.*	*No. 2 Fines.*
No. 2 Bond.	*Extra Linen Laid.*	*Tinted Weddings.*
Old Hampden Bond.	*Vendome Linen.*	*Colored Flats.*
Scotch Linen Ledger.	*Parsons Extra Superfine.*	*Envelope Papers.*
Royal Linen Ledger.	*Champion Superfine.*	*Bristol Boards.*

The most complete line of Loft-dried Papers of any manufacturer.

Send for sample sheets and compare with what you are now using.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant — red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

THE LEADING

Printing Ink

MANUFACTURERS ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks, Printing Inks for Bookbinders, Colors for Lithographers and Printers, Transparent Lithographic Inks, Tin Printing Inks, Lichtdruck Inks, Plate Printers' Colors, Oils, Varnishes, etc., and Importers of Bronze Powders.

THREE-COLOR PROCESS INKS

A SPECIALTY.

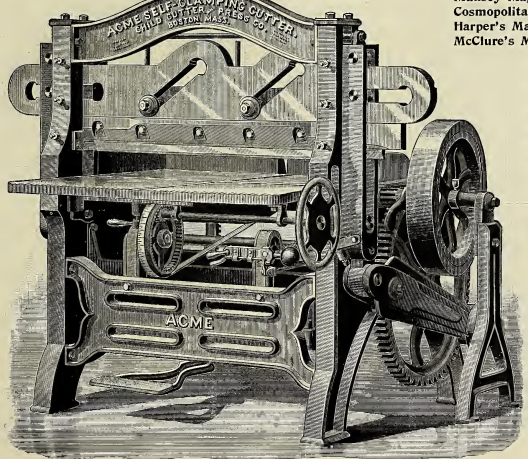
LITHOGRAPHERS' SUPPLIES.

CHAS. HELLMUTH, Agent.

Office and Factory:

46-48 East Houston Street, NEW YORK.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF, HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury, BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,

28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

Ticket Printing at a Profit.

Kidder Presses Print Tickets at a Profit.

In the First Place—THE DEMAND.

Look at the enormous increase in the use of all sorts of tickets. Think of the growing network of electric and suburban railways that in their development are bound to use tickets, checks and transfers by the million. Then the great fairs and amusement enterprises all use tickets—and lots of them. It is a demand that is growing, growing every day.

In the Second Place—THE SUPPLY.

When it comes to printing tickets AT A PROFIT, and getting the business in any volume, only a few printing houses, comparatively speaking, are really "in it." You may be trying, but if you haven't got the outfit, you are simply standing round outside the tent while the show is going on inside. *Better go in.*

In the Third Place—How to SUPPLY the DEMAND.

We can't explain all the detail here, but our self-feeding presses with their special attachments print tickets in two colors, numbering in a third color, cutting, slitting or perforating them as desired—do it all in one operation and do it so fast that it will surprise you—while our perfecting presses print your tickets on both sides in two colors and all the rest.

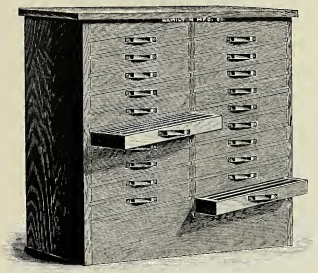
Write us a line, a postal will do, and we will gladly send you all the information about our machines. *You* can do the ticket printing of your section AT A PROFIT, why not?

The Kidder Press Manufacturing Co.

26-34 Norfolk Avenue, Roxbury District, BOSTON, MASS.

KIDDER PRESSES PRINT TICKETS AT A PROFIT.

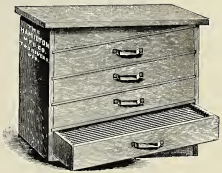
ROWEN BORDER AND SCRIPT TYPE CABINETS



20-Drawer Border and Script Type Cabinet.

Invaluable for the Life and Preservation of Delicate Borders and Script Type Faces.

Manufactured exclusively by...



4-Drawer Border and Script Type Cabinet.

The Hamilton Mfg. Co. Two Rivers, Wis.

Wood Type

Send for our large, new, Illustrated Circular of Modern Printing Office Furniture. Ask your dealer for our goods.

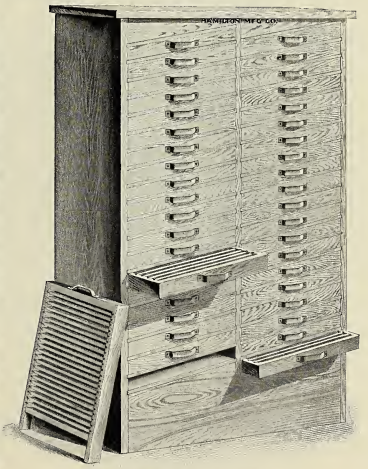
and Modern Printing Furniture.

IT is well known that borders and script type soon become battered and worn by friction when thrown in the ordinary type or border cases.

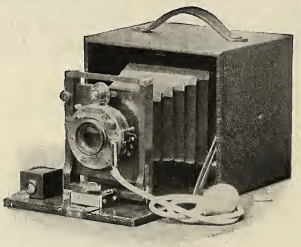
These Cabinets are constructed as shown in the illustration, with the drawers or cases pitched on an angle. The pieces of border or script type are set on end between the movable division strips, which leaves the faces exposed to the compositor and prevents any possibility of wear or friction of type faces. The tilt of the cases prevents the type from falling down. **For use in laying script fonts** a quantity of little pinch springs is furnished with each Cabinet, for dividing the different letters and characters in each font. These are to prevent a line from gradually settling down by gravity as characters are withdrawn. By the use of these pinch springs each series of characters is placed independently in the case. The slats or division strips are all made eighteen point in thickness, and the side rails are grooved at intervals of six points. By this arrangement all standard sizes divisible by six points are accommodated by properly placing the slats, and the whole Cabinet is interchangeable. The comparatively small number of eight and nine point border and script bodies can be accommodated in twelve-point divisions, or, where customers desire it, a quantity of special slats can be supplied to accommodate these bodies. Each case will hold thirty feet of six-point, or twenty-four feet of twelve-point, twenty feet of eighteen-point, seventeen feet of twenty-four-point, fifteen feet of thirty-point, thirteen feet of thirty-six-point, etc.

All drawers are 10 by 12 inches inside. Twenty division slats are furnished with each drawer in the four-drawer cabinet. In all other sizes fifteen division slats are furnished with each drawer. Ten brass pinch springs are furnished with each drawer in all cabinets. Extra springs two cents each. Extra springs should be ordered when a large amount of script type is to be accommodated.

We have secured the exclusive right to manufacture the Porter Patented Extension-Front Cabinet, and our new eight-page circular contains illustrations and full description of these excellent Cabinets. Write to us for a copy of this circular and prices on our new line of modern Printing Office Furniture.



40-Drawer Border and Script Type Cabinet.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.

Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

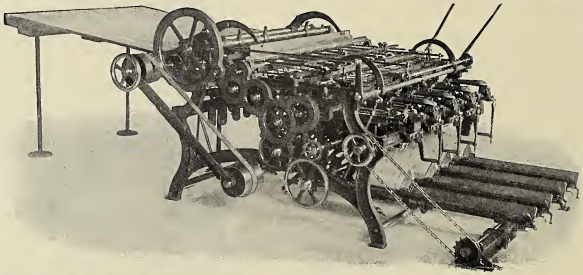
Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,

ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

Fifty-Second St., below Lancaster Avenue,

PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.



From painting by E. A. Burbank.

"GI-AUM-E HON-O-ME-TAH."

Belle of the Kiowa Indians.



From painting by E. A. Burbank.

APACHE INDIAN CHIEF GERONIMO.

Copyright, 1897, by The Inland Printer Company.

THE INLAND PRINTER

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XIX — No. 5. CHICAGO, AUGUST, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

THE PROPRIETOR BECOMES A TOURIST.

NO. II.— BY A. K. TAYLOR.

TRADE in the printing business here in Baltimore isn't all that could be desired. I have had considerable trouble getting work; I have tried so many places that I am really getting discouraged and feel very much a tramp indeed, although a letter from my cousin who is running my own office during what he terms "my insane expedition" informs me that business is booming and implies that I am needed badly there. But I have been tramping so much that I have actually acquired the independence which usually marks the "tourist's" actions in all matters of business, so I will not return until I get ready.

The other day I was in an office asking for work, and had told the foreman that, being unable to get work at my trade, I had been working on an oyster boat. (Which was a lie.) He took me aside and advised me to return in haste and secure the job that I had just left, before the "boss," as he termed him (who had overheard all that we had said), applied to fill the vacancy. He went on to say that there were so many printers in the county almshouse that they had started a typographical union out there for the purpose of making eight hours constitute a day's loaf, so that they could lie in bed an hour later in the mornings. Noting the ease with which he said all this, I asked him what part of the office work fell to his lot at present. He replied that his sole occupation consisted in telling customers upon leaving their orders when they would get their work, and when they didn't get it as promised to furnish them with plausible excuses, such as the annual inspection of boilers, which took place on an average of three times a week in the busy season. I recognized in him a past master in the art of prevaricating, and departed.

Calling at another printing office in order to get employment, I enjoyed having a conversation of considerable length with the proprietor, who appeared to be a genial man, not averse to treating a tramp with consideration even when he had no work for him. In moralizing on the state of the trade in general, he put forth ideas which seemed to contain so much good sense, that I thought that I would try to report some of them for your perusal.

He said: "From what I can see here and from what I can read of other cities, it appears to me that the printing business in general—I mean rather the job printing business — is suffering from an attack of general debility even more acute than that which is now affecting trade in almost all other lines.

"There are a number of reasons for this, it seems to me, but by far the greatest is that the employing printers fail to apply to the management of their plants those business principles which prudent and successful business men in other lines of trade find it necessary to apply to the conduct of their business operations. At its best, the printing business is a difficult one to conduct profitably. While in many manufacturing businesses men are engaged day after day in making the same articles without any deviation or change, becoming so expert in their work that the cost is materially lessened as they grow more proficient in their work, while the price for their product depends on the supply and the demand for it, in our business it is seldom that the same job is repeated under just the same conditions, and even then it is done so far after the first job in point of time that it gives no

opportunity for reducing the cost of production by increased proficiency in workmanship.

"Few businesses suffer such a heavy per cent of depreciation of value of plant from use, and I know of no business in which this item is taken into such small account, when reckoned at all, in computing the cost of production. Yet it is an item which it is impossible to get away from in figuring up the net result of your year's business. Of course, there are exceptions, but in most instances those constituting the exceptions either have a hold on some special well-paying work or else their work has such evident and decided merit that they can pick their own work and make their own prices."

After paying his respects to several other pleasing phases of the business, he concluded by asserting that there are three businesses in the following of which there is more or less worry; he named them as being counterfeiting, illicit distilling, and job printing.

Although this man has been associated in the management of a printing office for a number of years recently, I have come to the conclusion that he still has his lucid intervals.

Written for THE INLAND PRINTER.

THE COPY-READER.

BY F. HORACE TEALL.

MUCH has been written about the proofreader and his duties and responsibilities, but comparatively little about his assistant, commonly known as the copy-holder. This name "copy-holder" is in its most frequent application a misnomer, and that is why we prefer to consider the majority of the assistants as "copy-readers," a name, by the way, that is not new here, but has much local currency. Real copy-holders are found mainly where proofreaders work in pairs, one reading from the proof, and the other following on the copy and telling when that is different from what is read. Occasionally it may be that proofs are read in this way by one regular reader and a mere holder of copy, but as a rule such work is done by a team of readers equal in standing, who alternate in the reading. Such is the common method on morning papers. On evening papers it is not unusual for the proofreader to relieve his assistant occasionally by reading aloud from the proof, but as a rule the assistant reads from the copy, and so is a copy-reader. The distinction between "holder" and "reader" is not generally important, but is useful for the purpose of this article.

Until comparatively a few years ago nearly all the reading of copy was done by boys, mainly for very low pay, as the real importance of the work was not yet apprehended. Now, however, we have accomplished almost a complete revolution, and copy-reading is understood to demand intelligence and quick thought of an unusual order, among young persons at least. The nearer a reader of copy comes to being truly qualified for being a proofreader, the better for that one's welfare, and the more fortunate the proofreader who has that person as an assistant. That last word is just right, for a good copy-reader is truly an assistant to the proofreader.

Some very foolish things have been said about copy-readers, and none more foolish than this one from a paper read before a society of proofreaders: "Proofreaders complain of the bad copy *they* have to study over. Who has to read that copy — the proofreader or the copy-holder?" Another saying in the same paper may well be connected with this for consideration. It is: "I have known of proofreaders dozing — and even going to sleep — over proofs." Unfortunately, the truth of the accusation cannot be doubted; but it is really only one phase of something that is true of a majority of workers at anything — they do not always faithfully perform their duty. The copy-reader who takes the trouble to try to be sure that nothing is read when the proofreader does not hear it is sure to be a dutiful and conscientious worker; yet is not even that a real duty, as well to one's self as to one's employer?

Again, it is the proofreader's duty to know that copy is read correctly — not merely to make his proof conform to what he hears, but to know that he is making it like the copy, when it should be so, which is nearly always. The responsibility for getting the matter right on the proof properly belongs to the proofreader always — never in the slightest degree to the copy-reader, with any propriety. A proofreader has no real right, under any circumstances, to shield himself from blame by saying that "the copy-holder must have read it wrong." Nothing could be meaner than that. But he must have some protection against such accidents, and there is a manly remedy in insisting that he shall be the judge of the copy-reader's efficiency, or else that there shall be a distinct understanding that he must take the necessary time to verify what is read whenever he suspects it, by seeing the copy. In fact, the verification and the suspicion when necessary are very important to the proper performance of a proofreader's duty. This does not mean that a copy-reader has no responsibility, but only that that responsibility does not properly extend to the finished work. It is in this sense that proofreaders rightly speak of *their* having to study over bad copy.

Another foolish direction about copy-reading is the following, from Benjamin Drew's book, "Pens and Types," referring to the reading of Greek: "The method of reading will, we think, be sufficiently exemplified if we give but one line, which should be read by the copy-holder thus: Cap. K,



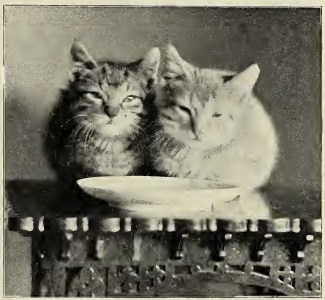
Copyright, 1897, by E. W. Young.

"GOING,

or write them without real form, so that little hope is left of absolute certainty in deciphering them. The writer has seen names in roman printing characters that would have been easier to read if written in the ordinary way with any care. Familiarity with the names likely to be written will enable a reader to master the writing with much more certainty and greater ease. In cases where no means of familiarity exist, as with initials of unknown persons, it frequently happens that the best effort of either proofreader or copy-reader must be mere guesswork. If, as often occurs, a person's initials are J. J., and they are written I. I., and the name is not positively known, no one can tell whether they will be printed right or wrong.

The information that is most useful generally is that which gives ability to distinguish words by their meaning, and to recognize a word unmistakably through the sense of the other words of the sentence, or sometimes through a clue given in the whole context. Very few persons really know as much in this way as every one should know. A study of etymology is very useful, and the ambitious copy-reader cannot afford to neglect it. Knowledge of the elements of words is one of the most helpful kinds of knowledge. So is knowledge of diction, or the right choice of words, and of syntax, or the right association of words. The

a, grave i; t, acute u, m, b, long o subscript; k, r, long e, p, circumflex i, d, a; p, short e, r, acute i, g, r, a, ph, short e; cap. P, short e, r, s, i, k, grave short o, n; cap. smooth acute A, r, long e." One of the best proofreaders the writer knows would not understand such mummery, because he does not know the Greek alphabet. Moreover, the reader who wastes his employer's time in having such spelling done is defrauding the employer. Such work should always be compared. The main purpose in referring to this, however, is to note the fact that both proofreader and copy-reader are much better equipped for their work if they know the Greek alphabet than if they do not know it. And they are still better off for each additional acquirement of unusual knowledge.



Copyright, 1897, by E. W. Young.

GOING,

A copy-reader will always find knowledge of any kind useful, and one who is ambitious and eager for advancement will be a close and ceaseless student, always acquiring new information, not only in books and periodicals, but in and from the persons and things with which one is surrounded. Particularly desirable is acquaintance with proper names of all sorts, and with important public events. So long as the world lasts, probably, reporters and editors, yea, and even authors of books, will write proper names and unusual words less legibly than they write common words. Even when reporters try to make names plain by writing each letter separately, they often form the letters,



Copyright, 1897, by E. W. Young.

GONE!"

writer once wrote an article in which he used "protocatechuic" as a test word, and wrote it as plain as any print, but the corrected proof sent to him had the word printed "protocatechnic," showing plainly that the test had been too much for the reader. This probably resulted from the reader's ignorance of the word "catechuic"; but not only every good proofreader, but also every good copy-reader, should know that word.

Unfortunately, there are many "cranky" proofreaders who are not patient with a copy-reader who hesitates while deciphering bad manuscript. Nine times out of ten the proofreader himself could do no better, notwithstanding that the responsibility is really his, and that special ability in such work is one of his most important qualifications. Well, such a proofreader is simply not a gentleman, and no remedy suggests itself. As nearly as the writer can decide, the copy-reader under such circumstances must either "grin and bear it" or find another situation. As in all relations in life, patience and forbearance on both sides are necessary for comfort, if not rather more so here than in most relations.

Written for THE INLAND PRINTER.

HOW TO MAKE RUBBER STAMPS.

BY THOMAS ROCHE.

YOU are a printer and maybe you wish to make rubber stamps. Nothing is so simple, nothing in all the complex intricacies of the printing industry so easy. The necessary outfit consists of type, a high chase, high furniture, a female chase with thumbscrews on each of the four corners, plaster of paris or papier-maché, a sheet of prepared crude rubber, and one vulcanizing press. You set up your form in the usual way, and if you adopt the plaster process it will save you much time and trouble if you use high spaces and high quads, such as are used in book offices when pages are to be electrotyped. Surround your form with beveled guard rules, then place your high furniture in the chase, having the quoins and type matter separated with a piece of furniture if possible. After locking up your form you will place on top of your chase the female chase, which should be exactly the same size, but not the thickness of the under one. Unscrew the thumbscrews so that it will lie perfectly flat and hug the form chase all around, making sure that when the plaster is poured on the form none will escape in rivulets between the chases.

Previous to mixing your plaster, place or paste pieces of paraffin or other waterproof paper, or good, hard writing stock, across from the furniture next to the type to that next the chase, thus covering up and preventing the plaster from going down around the quoins. You are now ready to mold. To sufficient plaster of paris add enough water to make the mixture of the consistency of cream. Pour a little on the type and work it well down to the shoulders and indentures of the type with a brush or your fingers, having previously oiled the form so that the mold will lift off easily. Pour on a little more plaster, and in the same manner, with brush or fingers, break up all air bubbles which may form. When the face of the type is all covered and free from air bubbles pour enough plaster on so as to fill flush the top chase. This last pouring had better be done at one corner of the chase, or at least along the edge of the top chase. When the plaster is commencing to set place a piece of cloth or paper over it, and with a cloth or rubber hand roller resting on the sides of the female chase, roll out all the surplus plaster and let the mold set. This last is of much importance, for if the back of the mold is not level with the chase surrounding it, the chances are a hundred to one that the mold will crack when it is put under pressure in the vulcanizing press. The plaster having now set, the next thing in order is to lift the mold from the type. To do this, commence turning down the thumbscrews in rotation from one corner to the other, screwing very lightly at first, say a quarter of a turn, your object being to secure as straight a lift as possible, not allowing the mold to slant when taking it off and thus break the spaces, which instead of being depressed as in the type, are raised in the plaster mold.

Having secured your mold, examine it thoroughly for flaws. If it is perfect, place it in the vulcanizing press. But before doing so, dust it well with pumice stone powder or plumbago.

The above method will give the sharpest casts when working with rubber, besides having the spaces on the stamp as deep as in the type form. Still, some may prefer a more simple method of making the mold, so the paper process is here given. The paper is beaten on the type in the same manner as in metal stereotyping, with the exception that it is backed with plaster of paris and a piece of unsized paper pasted over all on the back. The mold is left to dry on the type in the usual way, though it is not at all necessary to have a steam drying press unless the work in hand is in a great hurry. The mold will be just as good if allowed to dry spontaneously, always provided the plaster is put on thicker than when pouring it while making the plaster mold.

For dates, names of months and years, as well as sizes for shoes, boxes, corsets, etc., it is well to be provided with sets of copper or brass matrices.

The vulcanizing press has a platen and bed, and is much similar to the press for making celluloid plates, described in the May number of THE INLAND PRINTER, and almost the same as the drying presses used by stereotypers in newspaper offices. The bed is heated with steam, gas or coal

oil. Place your mold on the bed of the press. Cut your rubber to the necessary size, place it *on* your mold, screw down your platen, and when the thermometer has registered the required heat let it remain for about fifteen minutes, when the stamp may be taken from the press. It is always safe, however, to give one extra turn when the rubber has become softened by the heat. Before removing from the mold let the rubber become cold, because, while hot, it is soft and gummy, and an attempt to lift it at this stage will be sure to ruin it. The necessary heat ranges from 230° to 250° Fahr., according to the quality of rubber used. The rubber is sold in sheets by the wholesalers, and the required heat is held as no secret by them.

Those who have not the means to purchase an elaborate outfit can secure small vulcanizing presses heated with a coal-oil lamp, at a cost of about $6. A small letter-copying press heated underneath by a lamp or gas jet can be used to get good results, provided care is taken not to get the press overheated and the rubber burned. I have seen good results obtained by heating the rubber to the necessary degree on a plaster plate over an ordinary stove, then placed on the mold and pressed in on a letter-copying press. But if you wish good results each and every time, the first described method can always be counted upon.

The writer has refrained from saying anything about the ingredients which enter into the composition of the rubber compound, because, in his opinion, it would be superfluous here. Suffice it to say that rubber is already prepared at the mill for the stampmaker's use, and a rubber-stamp maker who compounds his own rubber is a rarity. The writer has endeavored to make the foregoing remarks so plain that he who runs may read, and those who peruse this article may feel assured that if they throw a few ounces of brains into the process success will be surely theirs.

BLOTTING PAPER.

Blotting paper is not new, but it was first made in this country only about forty years ago. Before that time we used some of the thin English blotting paper, such as is now used here for blotting leaves in books. This is still used in England for desk blotters.

The old-fashioned sand box filled with black sand from Lake George was a common article of desk furniture, but at the time of the Civil War in this country, blotting paper had come into comparatively common use. It is only within fifteen or twenty years, however, that it has come into the wide and very nearly general use of the present time. Now the sales of it increase with the population or more rapidly. There are American paper mills devoted wholly to the manufacture of blotting paper and their products amount to thousands of tons annually, and American blotting paper is now an article of export. We still import a little English blotting paper, but only a very little; not enough to cut any figure in the market. The very best blotting paper is made wholly of cotton rags. Some poorer grades are made partly of wood pulp and with it may be some clay. Such papers, as they dry out, become still less absorbent. The addition of dyes to blotting paper makes it less absorbent. English blotting paper is made usually of from twenty to forty pounds to the ream. American blotting is made from forty to a hundred and fifty pounds to a ream. Blotting paper colors are white, blue, granite (a very light gray), yellow and pink. It is made in various shades of these colors. There is sold of white blotting paper ten times as much as of any other color.



A TYPICAL NORTH CAROLINA CONVEYANCE. Photo by T. H. Lindsey, Asheville, N. C.

PEN, ink and paper and brains are the only things requisite to literary success; and almost anybody can get the pen, ink and paper.—*Texas Siftings.*



From painting by Frank Kirchbach.

"SUFFER LITTLE CHILDREN TO COME UNTO ME."

Half-tone by
ELECTRO-TINT ENGRAVING COMPANY,
723 Sansom street,
Philadelphia, Pennsylvania.

[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
EDMUND H. MORSE, Manager.

VOL. XIX. AUGUST, 1897. No. 5.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endevor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. McCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 97 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Auftrage Insertion betreffend zu richten.

PRINTERS' ESTIMATES AND PROFITS.

CONTROVERSIES on the subject of estimates are very frequent, and in consequence many appeals are made to THE INLAND PRINTER for an opinion on the points of dispute. These usually resolve themselves into two queries: Is the price of one too high? or is the price of the other too low? The customer wants to get the best printing, but he wants it at a low price. The low-priced printer may not do the work so well, and he may lose money on it, but the first consideration only has weight with the customer. There are so many things which enter into excellence in printing that are not appreciated by the average customer that it is difficult for the printer who pays his debts to prove that his prices are founded on good work and fair dealing. If his competitor chooses to do the work at a loss, there are several things which may account for it. Inferior work, paper and ink; inability to estimate and a resort to guesswork; or a deliberate throwing away of profit in the expectation that the job will be a "leader" and bring other trade from the customer on which a profit may be made.

THE INLAND PRINTER has been urged to institute a campaign against the printers who are in the habit of slashing prices. This is manifestly impossible. The evil works its own cure in many cases. The cheap printer soon wearies his customers by blunders and bad work, and the printer who cuts prices below cost soon has the sheriff's notice on his door. "Excellence in work and no estimates" is the aim of progressive printers, and the best houses live up to it.

TYPOTHETAE EXTENSION.

FREQUENT mention has been made in these pages of the admirably practical work of the Buffalo Typothetæ. The secretary's report for the year ending June 14 last announces several additions to the membership, "until now only a few really good printing offices are unrepresented," and assurance is given that there is no lack of interesting and valuable work for the future. In concluding the secretary suggests that steps be taken to admit as members printers in the outlying towns and cities within the sphere of Buffalo influence. "Once each quarter a special meeting could be held to which these outside members might be invited, and special provision made to entertain them." The experience of these new members and the opportunity to discuss trade methods, etc., are urged as among the *desiderata* in furthering the plan.

This method of extension, if carried out, will also do much to bring about an understanding on competitive bidding. The printers of the outlying towns about the larger cities are active competitors of the city printers, and vice versa; and it is well known that customers quote lower figures than those given them by the city printer or by the printer in a town adjoining, while holding out a shadowy promise of future orders, to which the weaker vessels succumb. When the printers of a certain section of country can meet at the intervals suggested there will be experienced a more active interest in the typothetæ and its usefulness will

be largely increased. It is not too much to anticipate that State typothetæ will eventually be the result of this form of extension, which will give the organization throughout the country a virility which it does not generally possess at the present time.

SUGGESTIVENESS OF SPECIMEN BOOKS.

A CORRESPONDENT, whose letter appears on another page, questions the utility of the specimen books offered for sale by some printers, and takes the stand that such specimens are of so ornate and elaborate a character that the printer whose work is of the severe commercial order can neither imitate them nor adapt the ideas to his use. While in the main this is true, particularly of the specimen books of a few years ago, the best and most admired work today is severely plain, but arranged with taste and appropriateness to the subject matter. The printing houses that are today producing the most tasteful work observe a treatment of the utmost simplicity. It is not so much a question of material as it is of taste in selection and of brains. The dominant force in the printing office is the man who has taken the pains to learn something of the principles of decorative art. To him only is the ability given to obtain suggestions from the work of others, so skillfully hidden, however, that its originality is taken for granted. To the average printer, unless gifted with unusual native taste, the study of samples suggests nothing but imitation; but to the man whose ideas have been quickened by the art sense of a competent teacher, the power of assimilating the suggestiveness of all things in art is limited only by his native ability.

A TARIFF COMMISSION.

TARIFF tinkering is justly held to be one of the causes that seriously hinders the commerce of the country. There is no just reason why the United States tariff should be torn to pieces by every administration, and there is a growing feeling that the tariff should be taken out of politics. In a recent dispatch to the Chicago *Record*, Mr. William E. Curtis emphasizes this point, and refers to the proposition made three years ago by Senator Cullom when the Wilson bill was under consideration, to appoint a tariff commission which should sit permanently at Washington, and report to Congress every session what changes were necessary in the customs duties, based upon the needs of revenue, and the difference in the cost of American and foreign labor, and the fluctuation of prices. The press of the country should seriously consider this suggestion, and urge its adoption. Mr. Curtis says "such a law will take the tariff out of politics. It will prevent the constant agitation and uncertainty which are a great deal worse for the business interests of the country than actual changes in rates. It will permit manufacturers and merchants to meet on common ground, and allow the interests of one to be protected without injury to the other. At present every member of Congress of both parties is trying his best to secure the highest rates possible upon imported articles which come in competition with the products of his constituents, without regard to the interests of the consumers, or the general welfare, and the man with the strongest 'pull' gets the most protection.

"The Dingley bill was purely a New England bill as it came out of the House of Representatives. Mr. Dingley, who, by the way, is a printer, dominated the Committee on Ways and Means, and fixed things as he wanted them. He took care of the manufactures of New England, but he was not alone. The members from the South, even though they are Democrats and free traders, would have done the same if it had been possible. Therefore the tariff laws as passed by Congress are always unsymmetrical, partial and unjust."

While it may be found to be an impossible task to take the tariff out of politics, yet the effort should be made. The evils of the present system are palpable and too serious to be permitted without strenuous effort in the line of reform suggested. The printers of the country are an influential body, and their duty to agitate, as far as possible, to further the purpose outlined by Mr. Curtis, is plain.

A TYPOGRAPHICAL UNION DEFEAT.

THE Hudson-Kimberly Publishing Company, of Kansas City, Missouri, has issued a statement of the causes which led to its recent disagreement with the typographical union and the results of the strikes and lock-outs that ensued therefrom. "War that Was" is the title of the pamphlet, and as stated therein the attitude of the typographical union shows little regard for diplomacy. The serious charge is made that the union departed from its own laws in ordering the strike, and with the result that with few exceptions public sentiment turned against it. The condition of affairs in Kansas City as stated in the pamphlet is one of demoralization of the union men. The effort to conduct a coöperative printing plant was unsuccessful, and only served to emphasize the failure of the union. While the statement from which the above information is taken offers the assurance of the places of the union men being filled satisfactorily, experience in such matters does not tally with this statement. It requires unusually competent men to fill the places of a gradually selected staff of operatives, be they union or non-union; and while it would appear that Typographical Union No. 80 has received a bitter lesson from this strike, the employing printers of Kansas City

will realize that temporary victory has been won at some loss to themselves, though it is questionable if the union itself has not earned defeat by forcing upon the employers an attitude from which they found it impossible to withdraw.

BENEFIT OF CRAFT COMPETITION.

NO craftsman, artist, or manufacturer excels who has not acquired a pride in his occupation. Such a pride is a direct incentive to excellence, and any effort that stimulates an ambition of this character tends to the elevation of the trade. THE INLAND PRINTER has obtained from the printers throughout the country many testimonials to the value of its technical notes and articles, and the response to the competitions which it has set on foot from time to time is a certain evidence of the hearty interest and coöperation of its readers. The competition for the best specimen of work, particulars of which were given in last month's issue, is well under way, and much expectation is evident as to the result. The specimens will receive a careful analysis by Mr. Ralph, whose department has already proved so helpful to many printers, and for this reason alone the competition will be an unusual one.

INSTABILITY OF MODERN RECORDS.

SPEAKING on the subject of parish registers, the Rt. Rev. William Lawrence, D.D., Bishop of Massachusetts, in an address in Trinity Church, Boston, May 19, before the Massachusetts Diocesan Convention, said that the study of these records in connection with the life of Bishop Bass had brought to his attention the fact that the records of a century ago are still clear and black, while some of only ten or twenty years ago are so faded as to be almost illegible, due to the poor quality of modern writing fluids and paper. The modern wood pulp paper is altogether unsuited for the purpose of making permanent records. Handmade papers alone are desirable for such purpose. It is to be regretted that many valuable writings of the present are destined to sink into oblivion through the general use of wood pulp in papermaking. The *Scientific American*, in an article in a recent issue on the increasing demand for wood pulp, quotes the figures of the *Paper Trade Journal*, stating that "the daily capacity of the book and news mills of the United States shows an increase of fourteen per cent over last year, and shows the phenomenal increase of three hundred and fifty-two per cent during the past fifteen years." As the mills do not produce more than enough to meet the demand, it may be concluded that our literature, such as it is, must be vastly increasing in quantity if not in quality. This increase in the production of white paper, the *Scientific American* explains, cannot be wholly credited to the activity of American presses, for many of the London papers are now printed on the paper made from the spruce trees of New England and Canada. Our export trade in wood pulp and white paper is an infant yet, but it has such a healthy, vigorous appearance that it is safe to predict an important life for it. Great Britain imports annually nearly 300,000 tons of wood pulp for her printing presses, valued at nearly $8,000,000, and the United States are just beginning to realize that our natural resources will enable us to supply a good percentage of the raw material. In 1895 we sent wood pulp to Great Britain in small quantities, valued in the aggregate at less than $250,000, but in 1896 the export trade in the line had enormously increased. American-made white paper has been exported to London more liberally than the raw wood pulp. With such an increase in the use of the perishable wood paper, it behooves the writer who has a message to send thundering down the ages to examine closely the quality of the medium on which his message shall appear.

REPRINT JOBWORK.

THERE is a moderately justifiable desire on the part of nearly every printer to improve upon the quality of each job that comes into his hands. From an artistic point of view this desire is praiseworthy, and if permitted by the customer would do much to remove from circulation many tasteless forms of printing. The art of printing is not followed for its own sake, however, and the appeal "Art for art's sake" finds no echo in the field of commercial printing. The customer knows what he wants — or thinks he does — and is resentful if the printer changes the reprint copy he sent in for duplication. The eyesore "follow copy" marked on a proof has often been an expensive rebuke to the too cultivated printer. The copy, it is true, may outrage all laws of taste, and cause as much anguish to the printer as that caused the cook in Smollet's novel, who was ordered to stuff a goose with asafætida and other abominations, after the manner of the ancients. The money-wise printer is nevertheless stoical in the face of these afflictions, and "follows copy" with a dogged resolution worthy of a better cause.



HILARITY.



GRAVITY.

Written for THE INLAND PRINTER.

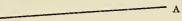
DRAWING FOR PRINTERS.*

NO. V.—BY ERNEST KNAUFFT,

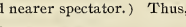
Editor of the *Art Student* and Director of the Chautauqua Society of Fine Arts.

I HEAR some of my readers ask, "Is there not something a teacher should tell us that will help us whether we are drawing in outline or whether we are shading—something that will teach us *how to begin* any kind of a drawing?" The reply is "Yes," and I propose to give such help in this chapter; but it has purposely been delayed till now, because I wished to emphasize the fact that the principal thing is not for me to tell you how to draw, but for me to help you learn what to draw. For example, I will ask the printer to insert a rule here in a horizontal position, so—

This represents a mantelshelf seen in front view, or one seen in a side view, but exactly on a level with your eyes. Now it stands to reason, does it not, that anybody can draw such a line? What you need to be taught, is that the mantel is to be drawn that way only under the two circumstances mentioned. The moment you have a side view of it when it is below or above the eyes, you must draw it tipping. Tipping downward (away from you) if above the eye; upward, if below. Thus, if above the eye:



(A, the end nearer spectator.) Thus, if below:



This difference in the direction of line according to the position of the spectator is something the novice does not see, and it is the business of the teacher to point it out. Hence the many references to seeing and the few to drawing which are found in our foregoing chapter.

But there is a suggestion about drawing which I will give you that will help you at the first stage of your study. It is this: Accustom yourself to place something on your paper—some form having a height and a breadth—that resembles the big proportions of your subject, before you attempt to finish any single part of it.

Our illustrations clearly show the working of this method. In the Herkomer study the lower parts of the tree trunks are not finished, they are merely placed. The outlines of the trunks show (1) the relation of the two trunks to one another, (2) their size, and (3) their direction. With the same simple means the artist could have shown contrary facts, for example, that (1) the trees were nearer together, (2) that the left one was wider than the right, (3) that they tipped at an angle of fifteen degrees to our left. Again, the mass that at first glance looks like a cloud, is really the "placing" of a branch, with a suggesting of its main limb. Now, before the artist put any of the black in his picture, which suggests the dark colors of a pine, he placed all the principal branches, limbs, and the trunks of the two trees, just as you see them in the unfinished places we have pointed out. The reader should need very little more help than this to fit him to go out to nature and begin a landscape.

Almost any element you may see can be begun in this manner. (I use the word element to cover



STUDY OF PINE TREE BY HUBERT HERKOMER.

either one object or a group of objects; we say of some picture that it has four elements: a foreground, a pine tree, a clump of trees and distant hills.) For example, without the line representing the limb, Mr. Herkomer's outline for the unfinished branch might almost stand for a cloud—its outline would then simply be a little less toothed. Its upper part might also stand for a group of distant trees. Now, this branch, no less than the trunks, has its big proportions; it is almost twice as long as it is high, and no amount of pretty drawing of details would ever represent *that* branch if you should start out with a form twice as high as wide. Always look out for these dimensions at first. The branch also has a *direction*, the direction

*Copyrighted, 1897, by Ernest Knaufft. All rights reserved.

of its axis—which is downward to our left, and no amount of pretty drawing of its details would ever represent *this* branch if it were represented with a horizontal axis. (The axis of the lowest branch is at a still greater angle; this downward tip is characteristic of the lower branches of the pine,* larch, elm, beech, willow, etc.) Now, a cloud has its axis, a group of trees, and you must not draw a stratus cloud which lies horizontal as though it were a cirrus or cumulus cloud blown upward by a contrary wind. In the placing of an element, then, it is not the margin of the outline we think of but the position of one object to another, the general bulk of the object and the direction of its axis.

In the figure studies we reproduce by Bonnat and Munkacsy, you can plainly see the action of the figures is graphically portrayed without any attempt at detail, simply by "placing" the parts of the figure in the right place. A good beginning in the case of figure drawing should always show the action; that is to say, show that the man is stooping over, leaning back, standing upright or sitting down, long before the drawing shows that his coat is black or has four buttons on it, or that he has finger nails on his fingers.

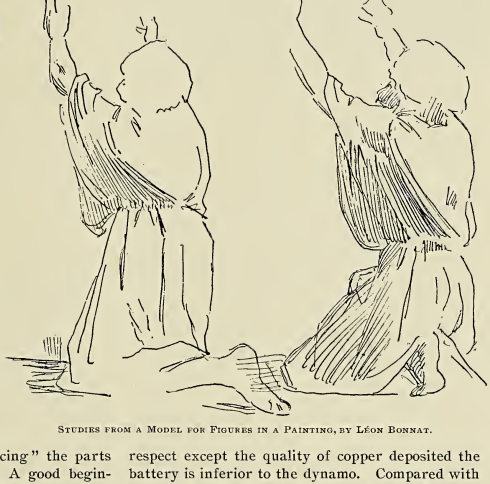
It is nearly always the practice with artists to place objects in this way with a pencil line, even if the subsequent drawing is to be in pen or wash. Let your lines be light, and then you can erase them after your ink lines are put over them. Do not be afraid of feeling your way with lines; put down several until you get the right one. Do not expect to get your work right at first. If you get in a branch of a tree and think it is correct, leave it till the tree is complete; but if in the end you see it is too large for the rest of the tree, rub it out and make it smaller. Every artist has to do this if his subject is at all complicated.

(To be continued.)

*An interesting example of tree anatomy is found in the July number, page 406, the base limbs of the denuded tree show the axes of the limbs.



Study for a Figure in a Painting, by Michael Munkacsy.



Studies from a Model for Figures in a Painting, by Léon Bonnat.

Written for The Inland Printer.

ELECTROTYPING—THE DYNAMO.

NO. III.—BY C. S. PARTRIDGE.

AS previously stated, there are certain conditions under which the galvanic battery may be found useful as a current generator for electrotyping, but it should be understood that in every respect except the quality of copper deposited the battery is inferior to the dynamo. Compared with the machine the battery is both slow and expensive. A shell which would require twelve hours' time to deposit with the battery may be deposited in one hour with the dynamo, and leaving the time element out of consideration the actual cost of deposition by the battery method is probably six times as great as by the machine. Theoretically a pound of copper should be obtained for each pound of zinc and acid consumed in the battery, but in actual working the consumption of zinc amounts to nearly two pounds. With zinc at 7 cents per pound, a copper shell $\frac{1}{1000}$ of an inch in thickness

would cost for deposition about 3 cents per square foot. On the other hand, a dynamo with a capacity of 160 square feet per day can be operated at an expense for power of not to exceed 75 cents, or about ½ cent per square foot. The current generated by the dynamo is powerful, uniform, and

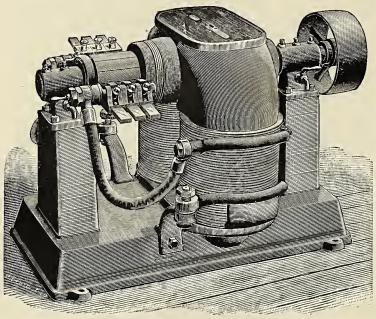


Fig. 2.—Electrotyping Dynamo.

easily managed; while the machine itself requires but little attention, is clean and always ready for business.

Dynamos of various sizes and types are now manufactured specially for electrotyping and plating purposes, and the electrotyper is offered an unlimited assortment from which to choose. Dynamo building is no longer a mystery, and its principles are so well understood that there is no more excuse for building an inferior machine than there would be for building a poor steam engine. There is, therefore, little danger of disappointment if the dynamo is purchased from a reputable manufacturer, provided the requirements of the machine are thoroughly understood by purchaser and seller. It would be folly to attempt to force a ten-horse engine to do work requiring twenty horse-power, and it is equally foolish to expect a dynamo to do more work than it is designed to do. Here is where an error is often made. To save the few dollars difference in first cost a small machine is installed, overloaded and condemned, when the fault is not with the machine but in the man who overloads it. Competition between builders of dynamos induces them to claim for their respective machines the utmost limit of their capacity when running under the most favorable conditions. As the conditions are not always favorable, dissatisfaction results. The electrotyper should himself have a definite idea of the number of square feet he will require to deposit at one time and the speed at which he wishes to work, for it is true in electrotyping as in mechanics generally that "we cannot get something for nothing." A dynamo which will deposit 100 feet of shells in two hours will deposit only 50 feet in one hour, and if a rapid rate of deposition is desired a correspondingly large machine must be employed.

Authorities differ somewhat in their estimates as to the maximum current density which may be employed in electrotying; but it is safe to figure on about twenty-five amperes per square foot with the solution at rest and about fifty amperes with the solution in motion. On this basis, a dynamo of 500 amperes, with an E. M. F. of 1½ volts working one vat, would deposit about twenty feet at a time. If speed were no object a somewhat larger area could be covered by reducing the voltage. The most economical method of utilizing the current and the one generally employed is to connect the machine to two vats in series. By this means the current is utilized in both baths before it returns to the machine and the capacity of the dynamo is nearly doubled. Fig. 3 is a plan view of a double vat, showing the method of connecting the dynamo in series. The current leaving the machine traverses the electrode *a*, enters the solution in the first vat by anode (1), passes through the solution and leaves the vat by cathode (3) and the dead rod *c*, enters the second vat by the anode (2), leaves it by cathode (4) and returns to the dynamo by electrode *b*. By this method the current is made to do duty in both vats; but inasmuch as the resistance of two solutions is double the resistance of one solution, the E. M. F. of the current must be double what would be required for a single bath. If one volt pressure will overcome the resistance of one solution to an extent sufficient to accomplish a satisfactory rate of deposition, then two volts will be required to effect the same rate of deposition in two vats. It should be remembered that within certain limits the rate of deposition depends on the strength of current employed, and this fact should have due consideration in estimating the capacity of a machine. A good quality of copper may be deposited with a current density of thirteen or fourteen amperes per square foot, but the rate of deposition would be slow. On the other hand, fifty

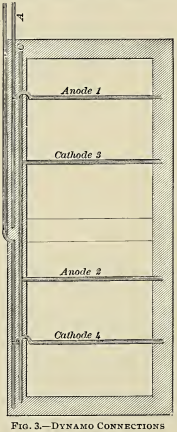


Fig. 3.—Dynamo Connections on Double Vat.

or more amperes per square foot may be employed, under proper conditions, with a corresponding increase in the rate of deposition, but at an additional expense for power. In the first case, roughly speaking, about four hours would be required to deposit a shell $\frac{1}{1000}$ of an inch in thickness, while in the latter case one hour would be sufficient to deposit the same weight of copper. In the first case a 500-ampere machine on one vat would deposit about thirty-five feet at one time, while in the latter case it would deposit only one-fourth as large an area, but would accomplish the work four times as fast. In the long run the result would be the same so far as the total quantity of copper deposited is concerned, and where speed is no object the former current density is preferable because more economical in power.

(To be continued.)

THE LATEST POST OFFICE REGULATIONS.

From the official "Postal Guide" we condense the following information of interest to printers and engravers:

First Class Matter.

CLASSIFICATION.—Manuscript copy, when not accompanied by proofsheets; hand, or typewritten matter and manifold copies of the same, together with imitations or reproductions thereof *not easily recognized as such;* also any printed forms, blanks or drawings that contain handwritten or rubber-stamped items.

RATE.—Two cents an ounce or fraction thereof. "Drop letters" come under the 1-cent rate only at offices where free delivery by carrier is not established.

WEIGHT.—No limit.

Second Class Matter.

CLASSIFICATION.—Periodical publications issued at stated intervals and as frequently as four times a year, which bear a date of issue and are numbered consecutively, are issued from a known office of publication, are formed of printed paper sheets, without board, cloth, leather or other substantial binding. To be entitled to entry in this class, such publications must be originated and published for the dissemination of information of a public character, or devoted to literature, the sciences, art, or some special industry, and must have a legitimate list of subscribers, and must not be designed primarily for advertising purposes, or for free circulation, or circulation at nominal rates.

Also periodical publications printed and issued as above but published by and for the benefit of a benevolent or fraternal society having a bona fide membership of over 1,000; or an incorporated institution of learning, or a trades union; also all publications of strictly professional, literary, historical or scientific societies, and of State boards of health.

Also newspapers and periodicals of the second class when sent by others than the publishers or news agents.

Under this act, a "newspaper" is defined to be a publication issued at stated intervals of not longer than one week, for the dissemination of current news, whether it be of a general or special character; and a "periodical" is a publication not embraced in the above definition and that is issued as frequently as four times a year.

RATE.—One cent per pound or fraction thereof when sent by the publisher from office of publication, or by news agent to his subscribers; 1 cent for four ounces or fraction thereof when sent by any other than publisher or news agent. On newspapers, not weeklies, deposited in a letter-carrier office by the publisher in a letter-carrier office, for delivery by its carriers, if weighing not more than two ounces, 1 cent each; if weighing more, 2 cents each. On newspapers or periodicals for general or box delivery, 1 cent per pound if deposited by the publisher or news agent; if by any other, the rate is 1 cent for four ounces or fraction thereof. Weekly newspapers, however, are only subject to the 1 cent a pound rate if deposited by publisher or news agent in a letter-carrier office for delivery by its carriers. When sent by mail to a letter-carrier office, all second class publications are entitled to free delivery.

WEIGHT.—No limit.

PREPAYMENT.—When sent at the pound rate, postage must be prepaid in money, and newspaper and periodical stamps are affixed to the stub of the receipt given; ordinary stamps cannot be used for this purpose; in all other cases must be prepaid with ordinary stamps affixed.

Third Class Matter.

CLASSIFICATION.—Books, circulars and pamphlets, and other matter wholly in print (not included in second class matter), proofsheets, corrected proofsheets and manuscript copy accompanying the same. "Printed matter" is defined to be "the reproduction on paper, by any process except that of handwriting, of any words, letters, characters, figures or images, or of any combination thereof, not having the character of an actual and personal correspondence, provided it is easy of recognition as such." A "circular" is defined to be "a printed letter, which, according to internal evidence, is being sent in identical terms to several persons" and does not lose its character as such by writing therein the date, name of the addressee or of the sender, or the correction of mere typographical errors.

Also the following named articles when printed on paper and containing no writing: Almanacs, printed legal blanks and forms of insurance applications, blue prints; printed books; canvassing and prospectus books with printed sample chapters; blank check books and receipt books; printed cards, circulars, catalogues and assessment notices wholly in print; Christmas and Easter cards; school copybooks; engravings and wood cuts; printed labels; lithographs; printed maps, on paper; music books and sheets of music; printed blank notes; photographs; printed plans and designs; postal cards bearing printed advertisements, mailed singly or in bulk; price lists wholly in print; printed tags, calendars and valentines; press clippings, with name and date of paper stamped or written in; indented or perforated sheets of paper, not correspondence, for the use of the blind.

RATE.—One cent for each two ounces or fraction thereof.

WEIGHT.—The limit is four pounds, except single books weighing in excess of that amount.

PREPAYMENT.—Must be prepaid by stamps affixed.

Fourth Class Matter.

CLASSIFICATION.—All mail matter not included in the first, second or third classes, and not above proper weight.

Also the following articles: Blank books, with printed headings; bill-heads and letter-heads; blank books; blotters, printed or unprinted; blank cards; printed playing cards; Christmas or Easter cards, printed on other material than paper; blank diaries; combination calendar and memorandum pads or books; envelopes, printed or unprinted; blank address tags or labels; paper bags and wrapping paper, printed or unprinted; pen or pencil plans or drawings without specifications; printed dress charts and printed patterns; stationery; framed engravings, drawings or paintings; maps printed on cloth; calendars or other matter printed on celluloid; retouched photographs; electrotype plates.

RATE.—One cent an ounce or fraction thereof.

WEIGHT.—The limit is four pounds.

PREPAYMENT.—Must be prepaid by stamps affixed.



From painting by O. Beggrow Hartmann.

THE YOUNG ENTOMOLOGIST.

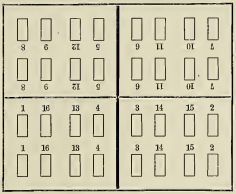
Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

CONVENIENT SCHEME OF IMPOSITION.

To the Editor: TOLEDO, OHIO, April 16, 1897.

I send herewith scheme of imposition which may be of interest to readers of THE INLAND PRINTER. It will be noticed that the form consists of two ordinary half-sheets of sixteens run together.



As per the lay-out, sheets can be folded by hand or machine, and when folded and stitched are cut apart, obviating extra folding and handling in stitching.

JOS. P. KEATING.

WHAT CAN THE PRINTER DO?

To the Editor: DALTON, GA., June 3, 1897.

Please note the prices quoted on the inclosed flap torn from an envelope received today, with a letter-head showing

1,000 envelopes, Government Style, like this, $1; 1,000 Letter-Heads, $1; 1,000 Note-Heads, 75c.; 1,000 Statements, 85c.; 1,000 Bill-Heads, 85c.; 1,000 Tags, 90c.; 1,000 Cards, $1. Subscribers Only. Samples FREE.

a good quality of paper acceptably printed in red-brown ink and quoted at $1 per thousand. What do employes in such shops earn? From all such, "Good Lord, deliver us."

THE A. J. SHOWALTER COMPANY.

ARE SPECIMEN BOOKS A BENEFIT?

To the Editor: THREE RIVERS, MICH., June 26, 1897.

I have always endeavored, during the ten years spent in the news shop and jobroom, to class myself among those of a progressive nature, and also have been a close observer of specimen books that are constantly being issued from various points, and have many of them plied away in my craft library. "Are they a benefit?" is what I wish to find out. If my instant answer was called for, I should say "No." The average specimen book gotten up to lure the printer to spend fifty cents or a dollar is issued from some shop containing the latest of type faces, borders, ornaments, etc., in two colors or more, and while some of the pages please the eye, I would like to ask: How many of those jobs can be duplicated in the average shop with the average run of type that is bought for lasting purposes and be made to look any ways admissible? And how many of those jobs that are run in two colors would look respectable in one color? How many jobs does a printer get in a year that the customer is willing to pay for two colors? Not many, I assure you, in the average shop. While the form of some of the commercial jobs may bring forth new locations for various lines, such as "dealer in," "bought of," or "proprietor of," of what other good are they, only to advertise the compositor of the same. The various displays for booklets and catalogue covers are on the same order; a printer seldom gets the copy for two of such jobs that will stand the same manner of display or design. If specimen books were set in the common faces of type, in one color, presenting new forms that can be easily duplicated or adapted without bending all the rules in the shop, or using all the ornaments, would they not be of more benefit to us all? The commercial printer of today is expected to waste no time in making stars, diamonds, and panels for average jobs. The demand is for clean, plain—yet artistic—work; such work that, should another man fill his position in the course of time, he too might be able to reproduce his predecessor's ideas and work, if the customer desired it. Set up a job however nice you may, the pressman has it in his power to spoil the entire effect of the same. I should like to hear from others upon this subject, to ascertain whether I am falling in the "rut" of some who have passed before me.

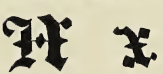
C. K. SMEED.

SOME DEFECTS IN TUDOR BLACK.

To the Editor: SEATTLE, WASH., June 20, 1897.

Based upon the German alphabet, the handsome and serviceable Tudor Black series of type had when placed upon the American market three faults—no cap. I, a poor cap. H, and a worse lower case x. The first disappeared when the happy expedient occurred to some one of adapting for the missing letter the main capital stem of the series, and probably no better one could have been devised. But the others remain to vex us, and more than one printer has wished when his proofs came back that some foundryman would give to the trade a cap. H for this series more pleasing to eyes accustomed to the roman form than the one now supplied, and a lower case x which it would be possible to persuade a customer was not an r.

Probably the foundrymen, not dealing directly with the public as the printer does, have never suspected that a letter meeting with the general and lasting favor that this one has found could stand in need of any important or pecuniarily valuable improvement, and no printer has taken the trouble or thought it worth while to make his needs and wishes known to them. It is not the first time a generally meritorious article has found popularity despite defects. And



there is really no good reason why printers should continue to endure the annoyance caused by these defects in this series of type, samples of which are here shown. Recently the rector of a church brought to the office where the writer was employed copy for a programme of some special Lenten services, and specified particularly that certain portions should be set in Tudor Black—bringing with him as a sample a copy of another job containing the letter. His wishes were followed; but when the proof was submitted he made some additions to the original copy, in which, unfortunately, the letter x occurred and a name began with H, and nearly all the Tudor Black in the job had to be discarded and another letter substituted.

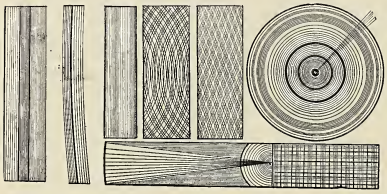
I believe if some foundry would put up "sort fonts" of these two letters for this series (either after the style of those roughly sketched herein, or some better design), that

they would find ready sale not only with future orders for the series, but also to those printers who now have it in their offices. The diamond-shaped dot over the lower case i, as made by a Chicago foundry in some of the sizes of this series, is also, I think, an improvement. ORVILLE ESPY.

HOMEMADE ORNAMENTS WITH CHALK PLATE AND MACHINE RULER.

To the Editor: HOUSTON, TEX., June 2, 1897.

In this mail I send you a sample of ruling done on a chalk plate by an improved process of my own; indeed, it can scarcely be called chalk plate, for while used in the same way it is much finer. The work was done with a



machine I have devised expressly for chalk and pen-and-ink ruling. It will draw at any angle and move to any part of the table and is perfectly automatic. Presuming this will be of interest to yourself and readers, I venture to advise you of it. THOMAS OWEN.

1015½ Congress avenue.

CELLULOID PRINTING PLATES BY THE INVENTOR.

To the Editor: BROOKLYN, June 11, 1897.

In your June issue of THE INLAND PRINTER I read part of my letter that I wrote you, and as I still claim justice has not been done to me for my invention, I therefore hasten to reply to Mr. Partridge's answer, and hope you will publish the full contents of this letter as I wrote it, and not brief it by half and leave the most important part out in regard to my proof and claim as the inventor. Bear in mind, sir, I do not seek free advertisement in your journal, but ask that the credit be given to him to whom it belongs. I have mentioned in my previous letter of several French and English experts who have experimented with celluloid, but have failed to make a successful printing plate of the same. In the full contents of my last letter my assertion is sustained. Mr. Partridge claims that celluloid printing plates were made in France in 1879, or possibly earlier, but as he could not or did not receive any reliable information, he could not see how I could be credited with the right and honor as the inventor, but that I was entitled to honorable mention with regard to other points of difference. The information that Mr. Partridge seeks I can give him. In 1878 there were two French so-called experts experimenting with zylenite to make printing plates, but failed in their attempt. Finally, from copper and other metal reverses they produced good results, but reverses were made long before Mr. Partridge's or my own time; therefore I claim they discovered nothing new. When these experts heard of celluloid being made in this country they drifted here, knowing there was everything to gain if they succeeded and nothing to lose if they failed; hence one of these experts dabbled in celluloid, not zylenite, in 1880, in New York. I may mention there is little or no difference between the two compositions. So after failing, as usual, to prove anything new or make his experimenting a success he left for France, where he was going to experiment in his laboratory and shortly return with a successful resisting mold, but I have as yet failed to hear of his return; hence when I made the first successful celluloid plate from my mold I became the inventor and father of celluloid printing plates, and back my claim by claiming celluloid plates were first made a success of by me through my new, theretofore unknown, resisting hydraulic papier-maché molds, as reverses of metal were made away back before my time and are not new. But my process was new, and my transfer papers of patents of 1884 under Commissioner Montgomery then substantiates my claim.

Mr. Partridge claims that I must have had a peculiar experience as to the relative value of paper and copper molds. My experience in regard to copper has been more rigid than perhaps he is aware of, and as Mr. Partridge says my statement does not harmonize with the conclusions of the authorities, I would like to know who his authorities are. Perhaps they have had more, or likely less, experience with hydraulic pressure than I. Those who work by theory are not to be relied upon, and as I still claim that the expansion has been from 13 m. to 13½ m. where it was subjected to 60 pounds steam and from 200 to 500 pounds hydraulic pressure to a square inch, there is more expansion to some copper than with others. You will find that if Mr. Partridge has seen one hundred or more casts taken from a copper reverse without perceptibly affecting the mold, that the copper must have been tempered or treated by some chemical process to harden the same, or the pressure on the same was very light, as no doubt you are aware that all metals in this world contract or expand when subjected to heat or cold, for if we could overcome these two points miracles could be accomplished.

I do not wish to take up too much space in your valuable journal, but hope you will publish the full contents of this letter, and not brief it as before; and if there are still any doubts in Mr. Partridge's mind as to my claim, kindly send your eastern agent to see me and he will be convinced that I am entitled to all I claim as the inventor and father of celluloid printing plates. LOUIS C. TIMROTH.

PRINTERS' ESTIMATES.

To the Editor: STREATOR, ILL., June 29, 1897.

Regular perusal of THE INLAND PRINTER, which we printers so much admire, gives us much valuable information out here in the country. Particularly is this true of "Jobroom Queries," etc. Some of the "estimates" given for various jobs are "cheerful" reading — but we have one which is worthy a marble slab, namely:

A 64-page catalogue, 3,000 copies, in two colors; stock — 24 by 36, 60 pounds, enameled book; cover — in three colors, the four pages to be set and printed, stock for which costs $9 per ream, and requiring 1½ reams.

Stock would cost not less than	$36.00
Cover " " " "	13.50
64 pages composition, in 8-point, with several small cuts; then the display lines and border to arrange for two colors, pages 6 by 9	64.00
Make-up	20.00
Presswork	24.00
Ink	10.00
Binding and trimming	30.00
Composition on cover	6.00
Presswork on cover (three colors)	9.00
	$212.50
Ten per cent for incidentals	21.25
	$233.75

That's the way we figure it, and we do not believe we are very much out of the way. But a would-be competitor who has not expended $10 for new material in that many years bid, for the job complete, $135. We wish to ask THE INLAND

PRINTER to tell us wherein we have erred in our estimate, if too high, and to present the two sides to the case fairly.

The job has not been given out as yet, the party having a suspicion that there may be a chance to "do" him on the cheap job, and a fear that we are trying to "do" him at our figure. BICKERTON PRINTING COMPANY,

Per A. S. BICKERTON.

The following estimate from a Chicago printer will answer the inquiry of our correspondent.—EDITOR INLAND PRINTER.

Composition	$100.00
Lock-up	25.00
Paper	54.00
Cover paper	13.50
Presswork, four 16s	30.00
Presswork, cover	20.00
Binding	18.00
	$260.50

ANCHORING PLATES TO WOOD MOUNTS—A REPLY TO MR. SHUGG.

To the Editor: MAYWOOD, ILL., July 5, 1897.

In the June issue of THE INLAND PRINTER, page 301, I notice that Mr. E. B. Shugg, of Melbourne, Australia, claims priority in the invention of anchoring half-tone plates by means of anchor screws, referring to the notice of my invention in the February number. Even if Mr. Shugg has carried this idea for two years, it would not bring him ahead of me, for I had been trying for a number of years prior to that time to find something to do away with the old metal anchor. Then it was that I came to the conclusion that the only practicable way was to secure the copper plate to the block by means of screws which were held in place by nuts; and besides this, I prepared the head of the screw with a special copper solder, which was more binding and easier to melt than the common solder generally in use. This anchoring system I introduced to some of the prominent engraving firms in Chicago, and after they had given it a thorough and severe test and assured me I had a good thing, I sent in an application for a patent. This was on January 10, 1896. On August 15, 1896, the patent was granted. I hope this will convince Mr. Shugg that he is mistaken about being the first in the field, as the firms I mention were using the idea before the time he spoke to his employer, and I applied for the patent before Mr. Calvert decided to try the scheme. AUG. ABELMANN.

Written for THE INLAND PRINTER.

REVIEW OF TYPE DESIGNS.

BY R. COUPLAND HARDING.

THE Bauer Foundry, Frankfurt-on-the-Main, send me specimen sheets of their Fat Cursive Grotesque for one and two colors. It is shown in five sizes, 16 to 48 point. The face is new, and is one to be highly commended. With all the prominence and legibility of the best sanserifs (American "gothics") it has just so much of free-hand ornament as gives it distinction and freedom from formality. For two-color work a contour series is supplied, producing an excellent effect of lightness when used alone, and affording fine decorative results in register color work. What its possibilities in this respect are may be judged from the specimen sheet, in seven printings—it is needless to say in well-judged harmonies of color. This letter should have a large sale.

I have a neat specimen book of the Cushing types, and started to note them, but I got so far beyond the usual limit that I made them (with others) the subject of a separate review. Mr. Cushing's types are all good; but for reasons set forth elsewhere I prefer the Monotone No. 1.

Invitation Script, by the Inland Type Foundry, is a good letter in the copperplate style for visiting cards and invitation circulars, as well as for the plainer commercial work favored by business men. The founders have carried out a suggestion I read in THE INLAND PRINTER some months ago, and casting a c and apostrophe in one avoid the unsightly break usually seen in "o'clock." An s similarly provided is also supplied and will be welcomed. The space with double flourish is as useful as it is rare. It is a feature of Bruce's old Penman, and the new face has also a hyphen with double flourish. In three sizes, 12, 18 and 24 point.

The Laurel Borders, of the American Type Founders' Company, are neatly set forth in an eight-page folder. They are in three sizes—18-point, containing five characters, and 12 and 6 point, six characters each. The design is a conventional laurel leaf in silhouette, forming a running border provided with round and square corners and a terminal. By means of the round corners circles or chaplets can be formed. Series No. 2 is the same design in outline. If the little points between the leaves had been small open circles I think it would have been better, as the two would have worked well in register. That they were not designed to be so used I infer from the specimen, which, though printed in two colors, black and green, only shows the borders singly. They are cheap, neat, and in excellent taste.

Garland Ornaments, by Barnhart Brothers & Spindler, are curiously like the Laurel; and the four-page folder on which they are shown in size and style corresponds closely with the American Type Founders' specimen, and like it, is printed in black and green. In the Garland the laurel leaves are not rigid as in the Laurel, but slightly waved, and the number of characters is increased to seventeen. By means of the extra sorts it is possible to add a knotted ribbon to the wreath, also a conventional staff and torch. The border is somewhat more adaptable than the Laurel, is in the same three sizes, and has no outline series to correspond.

I understand that the Laurel was first in the field, and that the Garland is an imitation, and would almost have drawn the same inference from the specimens. Buyers, however, I imagine, will generally choose that which suits them the best. Two or three years ago the Inland Foundry produced its pretty Wreath combination, which I take to be the parent of both these later designs. The Wreath, as far as I am aware, was not imitated from any preceding combination. It is generally open for an imitator to improve in matters of detail, and to combine the wreath or chaplet with a regular running border was a real improvement. But the chief features of the latest of the three are forestalled in the Wreath, which possesses the knotted ribbon; and the staff and torch are found in the Inland Ornaments which came out at the same time as the Wreath. And I may note that the Inland Border 1281 is very like the Laurel, except that the leaves are grouped in twos instead of threes.

I scarcely know what to say of Vogue, by Farmer & Son. It is a good letter, in ten sizes, 6 to 60 point. A good letter, yet I think it is a little belated. It is the latest cousin of the De Vinne family. But for the De Vinne we should not have had Vogue. I look for some improvement on the prototype and do not find it. The G and R are the two ill-formed letters in the De Vinne. Vogue has closely followed the G, and its R is an "R bizarre," more ungainly than the original. The chief variation from the model is found in the minim h, m, n and u. These letters are curved inward, after the manner of the Karnac, but I cannot see that this is an improvement.

Diploma, by the California Type Foundry, is a tint-faced shaded ornamental style in four sizes, 18 to 48 point. It will require careful printing, is very limited in its sphere of usefulness, and is almost too suggestive of copperplate ornament for a typographic design. In mechanical execution the engraving is of the best class.



FOUNTAIN IN FRONT OF CONGRESSIONAL LIBRARY BUILDING, WASHINGTON, D. C. Photo by E. R. Myers.

COPYRIGHT AS APPLIED TO THE CONGRESSIONAL LIBRARY.

IT is no exaggeration to say that the new Congressional Library is the largest, costliest, and most beautiful building of its kind in the world; it can be added, moreover, without fear of contradiction, that it is the most thoroughly adapted for its purpose of any now in existence, and that it is absolutely safe from fire. In all of the vast structure there is not enough inflammable matter for a fire to spread. Wood floors are used in many of the rooms, but they are merely a covering of boards laid upon terra cotta or brick vaults, while iron, steel, terra cotta, brick, marble and granite—its component parts—make it fireproof.

It is an immense building, and one who has never seen it realizes its immensity and grandeur more readily when he remembers that it has been ten years in building, and that it has cost $6,360,000; that it covers, exclusive of its wide, sweeping approaches, nearly four acres of ground; that there are in it 409,000 cubic feet of granite, 22,500,000 bricks, and nearly four thousand tons of steel and iron; that its total floor space is nearly eight acres; that the length of shelving in it placed end to end would reach from Washington to Baltimore—a distance of forty-three miles—and that in the entire building there are 2,165 windows.

It is inspiring to gaze on its exterior; its gilded dome, on which there is $3,800 worth of gold leaf, glitters in the sunlight like the stories of fairy tales, its polished granite walls gleam like marble, and as one views it from the river, or from the heights at Arlington, in its new splendor it outshines its neighbor, the Capitol. But with all of its exterior magnificence it is the interior which awakens the rhapsodies of the soul. The grand entrance hall is lined throughout with radiant white Italian marble, and from its sides rise lofty Corinthian columns from which reach heavy but graceful arches of the same material. This hallway with its vaulted ceilings rises seventy-two feet to the skylight; in its center is the double staircase with its white marble balustrades, and upon newel posts, which terminate the railings of each, are placed heroic bronze figures upholding a torch for electric lights. Taken in connection with the corridors leading off from it, it can fittingly be called "A vision in polished stone."

But it is the color designs, the frescoing and paintings, the splendid series of mural and sculptural decorations which have brought, and will bring, the building its greatest fame. They represent months and years of study and work on the part of many of America's greatest artists, and will stand as their monuments long, long after the skillful fingers that produced them have gone back to dust. And it is these works of art which have been causing a tempest of words lately.



Photo by E. R. Myers.

CONGRESSIONAL LIBRARY BUILDING, WASHINGTON, D. C.

All over the building wherever a painting is to be found runs the word "copyrighted." It is only a little legend, written generally in just a little corner of the picture and seemingly not intended to attract much notice, but as innocent as it looks it has raised a storm of queries, and has brought Librarian Spofford almost as many letters as he has had in regard to positions in the new library. How is the word copyright to be interpreted when it is on a piece of property which belongs to the Government? That has been the burning question, and the newspaper reporters have been

to Mr. Spofford to know if the copyright would hold good—if the artists had a right to copyright the paintings after they had sold them to the Government?

To all of these questions the little old man, with his keen sharp eyes and rasping nervous voice, who for the past thirty years has had absolute control of that mighty heterogeneous mass of literature at the Capitol, and who probably knows more about books than any man in America, gives a shake of the head and says: "I cannot define the law of copyright; there are large law books devoted to these subjects; look up Dovne's 'Law of Copyright,' that covers it"; and then he fishes out from an archive of pigeonholes in front of his desk a printed circular, which states "that no question concerning the validity of a copyright can be determined under our laws by any other authority than a United States court," and which goes on to tell what a copyright is, and refers its readers to the Act of Congress, July 8, 1870, "to revise, consolidate, and amend the statutes relating to copyright and patents."

From Mr. Spofford the reporter turns to Mr. Newhouse. Mr. Newhouse is the chief clerk of the copyright department of the library, and if there is anything about copyrights from A to Z which he don't know it would be hard to find. He is as rubicund and round as Librarian Spofford is thin and angular, and he has a delightfully pleasant manner of giving information. He has been employed in the library for the past twenty years, and before he went into the copyright department he had charge of the foreign publications of the Smithsonian collection, a position which brought into play his knowledge of the languages of Russia, Persia, East India, and a dozen of the other unknown tongues—unknown at least to the most of humanity on this side of the Atlantic.

"Well," he said in response to the same question, "you know it is not our place to define copyright law. We are here to give a copyright to everyone who asks it, and who can pay the fee, which is 50 cents for recording the title or description of any copyright book or other article, and $1 for copy of an assignment. We simply copyright here, and then, afterwards, if some one wants to contest a copyright, that is a case for the courts, and does not concern us at this office. It is a very fine line that divides the objects which can be copyrighted, or which must be patented, for protection. Copyrights cannot be granted upon trade-marks, nor upon names of companies, nor upon an idea or device for advertising, nor upon prints or labels intended to be used for any article of manufacture. Protection for those things can be had at the Patent Office, where the fee is $6 for labels, and $25 for trade-marks.

"The copyright for fine arts includes only painting and sculpture which are intended exclusively for ornamental purposes. But as to why the artists of the new library copyrighted their pictures, and as to whether their copyright would hold good in court, I cannot say. You might look up the Heine *vs.* Appleton case, which was quite famous at the time it was tried, and which may have some bearing on this subject."

A record of this was found after an hour's search among the time-musty books in the law library under the Supreme Court room. It was the case of the artist Heine, who went with Perry to Japan in 1849, with the distinct understanding that all of the sketches or drawings he made while there were to be the exclusive property of the Government. While in Japan he made a large number of drawings, which after their return were incorporated in the naval report of the expedition. Some months later, Appleton got out a much shorter and more story-like report, and to illustrate it used the Heine drawings. The artist objected to this and copyrighted them, and then sued the Appleton Company; but the court held that the drawings belonged to the Government, that his copyright was not valid, and that he could not restrain Mr. Appleton or any one else from using them.

This seems to be a strong point against the artists who copyrighted their pictures in the Congressional Library, providing that they had any thought of preventing their work from being copied, but Superintendent Green does not believe that they used the copyright for that purpose. "It is hard to tell," he said with a laugh, "what the artists' intentions were when they copyrighted. When the contracts were made for the decorations not a word was said one way or the other about copyright, and indeed it was not thought of until long afterwards. As the work was nearing completion the building began to be thronged with visitors, who of course took the greatest interest in watching its progress, and it was at this time that some of the artists heard it said that this design or that would make a "catchy" advertisement, and one day one of the artists took the alarm that some of his immortal conceptions would be gracing a cigarette or a soap box soon if he did not prevent it, and he rushed off and had his work copyrighted; then another did the same thing, and another, and so on until the result was that about all of them were copyrighted. But I don't believe that any of them had any idea of preventing either the newspapers or the photographers from making legitimate use of their paintings. Indeed, very many of the papers are using them right along. *Harper's* has a majority of the copyrighted studies reproduced, and I have not heard of any objections to it from the artists themselves."

THE "AMERICAN NEW DEPARTURE" CRITICISED.

Mr. Walter Crane, the eminent book decorator of the Morris school, has a word of praise and criticism for American process work in his newly appeared work on "The Decorative Illustration of Books." He refers to Mr. Linton as one who has carried "the lamp of the older traditions of wood engraving to these degenerate days when, whatever wonders of literal translation and imitation of chalk, charcoal or palette and brushes it has exhibited under spell of American enterprise—and I am far from denying its achievements as such—it cannot be said to have preserved the distinction and independence of the engraver as an artist or original designer in any sense. When not extinguished altogether by some form of automatic reproductive process, he is reduced to the office of "process-server"—he becomes the slave of the pictorial artist. The picturesque sketcher loves his "bits" and "effects," which, moreover, however sensational and sparkling they may be in themselves, have no reference as a rule to the decoration of the page, being in this sense no more than more or less adroit splashes of ink upon it, which the text, torn into an irregularly ragged edge, seems instinctively to shrink from touching, squeezing itself together like the passengers in a crowded omnibus might do, reluctantly to admit a chimney-sweep."

And he goes on to say that Mr. Linton, after having associated with the best engravers and designers of books since the days of the Bewick school, and seen the art pass through such a variety of stages and tendencies, is now finally face to face with what he himself has called the "American New Departure."

AN APPRECIATIVE READER.

To say that I am an appreciative reader of THE INLAND PRINTER but mildly expresses it. Am especially interested in the department conducted by Ed S. Ralph, and highly commend his position in comments on jobwork, namely, that it is not necessary that every job must be artistic from *every point of view* in order to receive favorable mention.—*Charles L. Kennedy, Norwalk, Ohio.*

LOUIS ROESCH COMPANY SAN FRANCISCO.

BY STYLUS.

THE extensive printing house of the Louis Roesch Company is the lineal descendant of the small job printing office established, in 1852, as an adjunct to the *California Demokrat*, by Frederick Hess, the present proprietor of that journal. That influential German newspaper has long since outgrown the business of printing, except in so far as it pertains to its regular daily and weekly issues. As long ago as 1876 Ludwig Rosenthal purchased the good will and material of the job department, and four years later he was joined in the enterprise by Louis Roesch, a young and energetic printer. In 1885, increasing business necessitated a removal to more commodious quarters, and a suitable room was secured at 320 Sansome street, where the office was located for the next twelve years, though additional room was twice demanded by the increasing business. In June, 1888, Mr. Rosenthal sold his half interest to Mr. Roesch, who continued the business as The Louis Roesch Company until April of this year, when it was incorporated under the laws of the State of California. On the 1st of April of this year the establishment was moved across the street to 321, 323 and 325 Sansome street, occupying the entire upper floor and attic of the magnificent granite building then just completed on the site of the old American Exchange Hotel. The room is amply lighted on four sides, standing on a corner, as it does, with an area in the rear and on a portion of the north side. As the room was finished up in accordance with the ideas and wishes of Mr. Roesch, every facility has been provided for the comfort of the employes and the expeditious handling of the large business.



LOUIS ROESCH.

During the year 1896, in spite of the dull times, nearly an entire new outfit of presses was placed in the establishment, together with liberal additions to the type and materials. The plant now includes twelve presses, two steam cutters, two bronzing machines, besides die cutting and other machines. All departments are so distributed as to be under the immediate observation of Mr. Roesch, the superintendent, and his superintendence is of that character which insures prompt attention to every detail of the business, from the time the orders are received and booked until the finished work is sent out to the customer.

Louis Roesch was born in the city of Stuttgart, Würtemberg, in 1856, where he spent his boyhood days and received his education. In 1872, at the age of sixteen years, he came direct to San Francisco, and shortly after his arrival he entered a printing office as an apprentice. Having a natural liking for the occupation, he determined to master it in all its details. In due time he acquired a general knowledge of both composition and presswork, and an opportunity for purchasing an interest presenting itself, he invested as above stated, and with most flattering results. Mr. Roesch attributes his success in the business to the fact that he has given his careful attention to the mechanical details, and has devoted his best thought to the wants of his patrons. In no case has he gone on the plan of "anything goes," but he has studied the wants of his clients first, last and all the time. In doing this he has never lost sight of the fact that good work commands a good price, and that purchasers of printing recognize that fact. In his experience, those who want *cheap* printing get it, and he has never bid for that class of work. Early recognizing the importance of a technical knowledge of the laws of harmony and contrast in colors, he made this a special study, and much of the ink used in the establishment is compounded and ground over in his own pressroom, after formulas of his own. His best inks are imported direct from Kast & Ehinger of his native city. So noticeable a feature of the work from this office is its effective use of brilliant and harmonious inks, that the work is recognizable at a distance, without regard to its imprint. The establishment has long been the favorite one for the users of wine and beer labels, and latterly for the large tobacco companies. In these fields the best artists have contributed drawings and designs, and the care given the work in the after processes has resulted in success. Many of the large posters for the tobacco companies are used in the East and are familiar to most persons. While the house is in no sense a specialty one, more attention has been given to labels and posters than to any other line. In fine bookwork, such specimens as "Blue and Gold" of the University of California, and the "Stanford Quad," from the Leland Stanford Junior University, have for several years been among the special issues of The Louis Roesch Company. These works are both very fair representatives of the best products of fine letterpress, composition and halftone, and have no superior in this city.

At the last annual fair of the Mechanics' Institute The Louis Roesch Company was awarded three prizes for fine book, job and label work, and the exhibit covered wall space of more than one hundred and fifty square yards. This was one of the attractions of the fair, and called forth many flattering compliments.

The officers of the corporation are: Louis Roesch, president and manager; Nicholas Ohlandt, vice-president; Theodore Fricke, secretary and cashier, who has charge of the business management. F. W. Menzer, who has been in the office for twenty years, is foreman of the job department, a director of the company, and besides being a first-class printer, is one of the most popular foremen in San Francisco. He has long since made himself indispensable, but is not the less agreeable to all around and under him on that account. It is only simple justice to say also that Mr. Roesch has been for many years a prominent figure in the German-American population of San Francisco, and is an example of the push and enterprise of the race. He has never sought or accepted office, though frequently solicited to allow his name to be used in convention. His ambition has never led that way, though always manifesting a keen interest in the general welfare of the city, and giving the weight of his influence on the side of clean politics and the honest administration of affairs.



SUMMER GIRLS—NOT AFTER GIBSON.

FROM A COLLEGE PROFESSOR.

Printing becomes a fine art when so much taste and so much mechanical skill are combined in a product as are found in THE INLAND PRINTER. Advertising takes on a very different character when it becomes so beautiful.—*Prof. H. M. Whitney, Professor of English, Beloit College, Beloit, Wisconsin.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

THE NEW FOUR-LINE SCREEN.—Mr. Max Levy has at last succeeded in placing on the market his four-line half-tone screen. It is ruled with two lines at right angles as usual, and in addition has two lines diagonal to the first. They are of seven degrees of fineness.

ETCHING ALUMINUM.—The following formula is given as a mordant for aluminum. To those anxious to experiment with the "metal of the future" it will be of interest:

Butter of antimony	2 ounces
Acetic acid No. 8	3 "
Alcohol	2 "
Water	20 "

PHOTO-ENGRAVERS' ASSOCIATIONS.—"Subscriber," Philadelphia. You are entirely right in suggestion that "those engaged in the photo-engraving business should get together and stop throat cutting." Associations for that purpose have been organized in Chicago, St. Louis, Kansas City, Grand Rapids, Cleveland, Pittsburg, Buffalo, New York City, Cincinnati, Indianapolis and Baltimore. Some of them are already accomplishing results in their localities. You had better write for information as to organizing in your city to Mr. Oscar E. Binner, president of the Association of Photo-Engravers of Chicago, Fisher building, Chicago.

PERCHLORIDE OF IRON.—A. Cuyas, Mexico, writes: "I learned half-tone process in the 'States,' but since coming home I have much trouble. I am helped by THE INLAND PRINTER. The perchloride of iron I get here is not a liquid, as I was taught to use, but is in black lumps. Is it just as good?" *Answer.*—Many etchers prefer the perchloride of iron as a solid salt. It is dissolved to saturation in water, and this becomes a stock solution. To use, it is diluted with water to suit the etcher's fancy. If the solution is very dark in color and the copper does not etch bright and clear with it, even when brushed with a flat camel-hair brush, then the addition of a small quantity of hydrochloric acid will clear the solution and hasten the etching. Too much hydrochloric acid, however, will cause the enamel coating to lift.

CLEANING HALF-TONE SCREENS.—F. A. G., Grand Rapids, Michigan, recites his trials in half-tone negative making, too lengthy to print here, but the advice given him may benefit others: In the first place, do not rest content with a half-tone screen that is a photographic copy of the genuine machine-ruled screen. To prevent sweat on the screen from the wet plate in the holder, keep your darkroom and operating room at the same temperature. It has been recommended for this trouble to rub a little glycerin over the screen and then wipe the screen until no streaks appear. To polish the screen it is dangerous to use rouge, as there is liability of scratching. If you will use a powder, try the finest French chalk wet with a few drops of aqua ammonia. For my part, I prefer to use a perfectly clean chamois skin, only breathing on the screen before polishing, and when the breath shows no streaks the screen is considered clean.

PHOTOGRAVURES ON A FAST PRESS.—An opinion is asked on the following startling statement from *Newspaperdom:* "A curious experiment, that of reproducing photogravure illustrations on a rotary press, has been tried in the machinery hall of the Brussels Exhibition. The London *Chronicle* correspondent states that the machine, which belongs to the proprietors of the *Petit Bleu*, an illustrated daily, prints at the rate of 18,000 per hour, and the result was so far successful that the problem of utilizing photogravure for newspaper purposes is practically solved." *Answer.*—It can be safely said that the printing of 18,000 photogravures an hour from a single plate is impossible. The word "photogravure" has evidently been used to mean photo-engraving, and the kind of photo-engraving referred to is likely half-tone. If this is the case, the proprietors of the *Petit Bleu* are not the first to accomplish this. The New York *Tribune* has for the last six months been printing half-tone engravings daily at a speed of 18,000 an hour.

THE PENROSE & CO'S PHOTO-PROCESS CATALOGUE.—One does not appreciate entirely how much apparatus and chemicals are necessary in a photo-engraving establishment. Some idea may be gained, however, by a study of the magnificent 220-page catalogue compiled by Penrose & Co., the photo-process stores, London, published at the charge of one shilling. The index of this catalogue contains nearly one thousand subjects. This volume is a valuable addition to any library; it is handsomely illustrated and well printed on fine paper. Quite a compliment is paid to our process workers in the addition of the title "American" to so many of the articles found in this catalogue. The word "American," when applied to a whirler or other piece of machinery or goods, seems to carry with it a guarantee of superiority. This is flattering, of course, but we must admit that on this whole continent, or in the world for that matter, there is no single firm that caters so thoroughly to the wants of the process worker as does Penrose & Co., of London. We trust they will meet with the success they deserve.

HALF-TONES IN GRAIN.—"Editor," New York, sends a half-tone print, made without a line screen, by Herr Cronenberg, of Germany, and asks: "1. Whether you think Cronenberg's system has any real advantages? 2. Would it be practicable for use in a Sunday supplement? 3. Would readers note any difference between the ordinary half-tone and one made by Cronenberg's system?" *Answer.*—Herr Cronenberg's half-tone in grain is made by printing from an ordinary negative on a thin sheet of metal coated with bichromatized gelatin, as used in collotype printing. After the exposure to light, the collotype surface is soaked in a special solution, washed, dried until it is just moist, then rolled up as a litho stone. When inked it is brought into contact, under heavy pressure, with a clean copper plate. The transfer ink goes over to the copper, then the latter is dusted with rosin and etched. Too uncertain a process by all odds. If you were to see the same subject reproduced by Herr Cronenberg's and the ordinary half-tone process, you would decide in favor of the latter as giving the best reproduction.

WHY PROCESS WORK IN THE UNITED STATES IS SUPERIOR.—"The United States is forging ahead of her foreign contemporaries, not alone in the quality of photo-engraving, but in the speed with which excellent work can be produced." This tribute is paid us by a writer in the *British and Colonial Stationer and Printer.* He partially accounts for it thus: "Speed of production, and by that we mean cheapness of production, is a very important item, and involves several factors to its successful realization. Absolute cleanliness of workrooms — an unknown quantity in the old-style plant — is imperative. All rapid process work depends upon delicately balanced affinities which are easily reversed, thereby changing regular certainty to chance and uncertainty. Expert manipulation of time-saving devices is a wonderful help, and technical care in keeping chemical preparations, inks, powders and other material and equipment always at their highest working value is a point well understood and appreciated by those who do quick work. The etching room, up-to-date, is a marvel of compactness — no unnecessary steps need be taken. America, in a great

measure, owes its progress in the process to the improvement of the workrooms."

ENGRAVING COPPER DIALS.—"Manager," Baltimore, writes: "I have occasion to etch some copper dials, about 6-inch dials, with numbers around the face somewhat like a clock dial. This work is done by using a solution of fish glue, bichromate of potash and other chemicals, and coating the copper disk with it, thus making the dial sensitive to light. A tracing on regular tracing cloth is then put over the sensitized disk and exposed to the sunlight, then washed and etched. While I know generally the process, I do not know the proportions that are best for the sensitizing solution, their exact ingredients, the times of exposure, method of coating material and method of etching. Can you not supply the formula and directions for doing this work best to a subscriber?" *Answer.*—You will find precise formulæ for this work in Jenkins' "Manual of Photo-Engraving," published by The Inland Printer Company. The methods you require are those used in ordinary half-tone engraving on copper. If you have any trouble in understanding anything in Mr. Jenkins' work, we shall be pleased to make it clear to you, if possible. I could write you lengthy instructions, but in this hot weather I am sure you would prefer to read them in cold type.

MARGARET L. HACKEDORN—PUBLISHER.

BY C. Q. M.

TIME was when the establishment of a business was the mere planting of the seed and the waiting for it to grow, natural conditions would attend to the growth, and unless nature was infringed upon the result was a certainty. It was merely requisite to have time and strength and patience and ability. Now it requires all of these things, plus almost superhuman energy, tireless vigilance, eternal watchfulness, infinite versatility, and clever business judgment and sagacity. Upon these foundations must the business structure of the present day be constructed, and few there are who succeed. A young man must have money, brains and push to succeed, and then it is not a sure thing. There are new elements in business life; new conditions that confront us, and among the new things which are apparent is the advent of women into business life, not merely as employe, but as employer.



Few there are who have been more successful than Margaret L. Hackedorn, the manager of the Recorder Publishing Company, of Toledo, the only job printing and publishing business owned and managed by women in Ohio. Starting into the publishing business in Toledo in January of 1893, Miss Hackedorn, by her attention to details, has built up a business that is fast growing into one of the most important establishments in the State. While the general publishing business of this company is of interest, it founded and has carried on successfully the work of publishing the *Woman's Medical Journal*, now one of the leading and most prosperous medical journals in this country. They also launched the *Cycling News* upon the sea of journalism two years ago, that also being a successful publication. With these publications as a nucleus for work, Miss Hackedorn decided that it would be well to enter the printing business, so early in 1896 a small plant was purchased and business opened in a modest way with a small press and a small office. Versatility and originality in the preparation of catalogues and booklets soon demonstrated that there was an opportunity for greater growth, and presses have been added so that with other machinery this is now one of the best-equipped plants in the State for this sort of work. A special feature is made of writing, designing and printing, and here is where Miss Hackedorn's sagacity stands her in good stead, for this department is one of the most prominent of the firm's resources. The Recorder Publishing Company has had a steady growth and has successfully survived the effects of last year's panics and uncertainties, when older firms have met shipwreck and disaster, and this pleasant condition is largely due to Miss Hackedorn, who has entire charge of the business department of the company. Why this success? Close attention to details, careful supervision of work, tact and general progression—these are the elements that have made success. Miss Hackedorn began business life seven years ago in the countingroom of the Lima *Republican* and there received her first insight into the intricacies of the job printing business. Two years later she accepted a position as assistant manager of the Toledo *Commercial*, remaining with them a little over a year when she assumed her present position. Always courteous, always bright, Miss Hackedorn is always womanly, and has demonstrated the fact that the woman in business can make a pleasant and, withal, a profitable position for herself if she chooses. The results lie largely in her own hands.



PLAYMATES. Photo by Randall.

[Shown by courtesy of Mr. J. J. Goodyear, President Humane Society, Ann Arbor, Michigan.]

CORRECT TYPOGRAPHY.

No subject is of greater importance to the seeker after publicity than that of correct typography. The keynote to effective work with types is simplicity; but alas, how few there be among the craft capable of producing the strong, simple, effective result. It is easy to say of the finished announcement, "That is easy, only give me the type faces." It is true that the compositor can do little without good type, and the wise printer always buys the best. But it needs the artist "comp." to handle type effectively.—*Profitable Advertising.*

WELL AHEAD OF ALL COMPETITORS.

THE INLAND PRINTER, that sterling Chicago monthly which is well ahead of all its competitors, and which interests not only the printing trade, but all who enjoy fine printing and illustrating, comes in a very gay cover this month by Leyendecker. There is an unusually good specimen of color printing for a frontispiece and the printed pages are full of up-to-date information, suggestion and illustration.—*The Post, Hartford, Connecticut.*

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

HEATING STEAM TABLES.—A correspondent writes: "Would you kindly furnish us any information you may have concerning a new apparatus for heating a steam table, aside from a large boiler. I understand something new has been placed on the market during the past year, and think perhaps you are in position to know." *Answer.*—The only practicable method of heating a drying table is by steam. Some of the manufacturers of stereotyping machinery furnish a small steam generator for this purpose, which occupies little space, and is very satisfactory. Either coal or gas may be used for fuel. The drying table should be supplied with a small automatic trap to keep the table free from water without wasting steam. If the generator can be located on a floor below the drying table, a trap would not be necessary, as the steam will circulate and prevent the accumulation of water in the table. For information as to prices, etc., address the manufacturers of stereotyping machinery who advertise in this paper.

MATRIX COMPOSITION.—J. B. P. writes: "As a reader of THE INLAND PRINTER, I take the liberty of asking if you can give me any information regarding the matrix composition invented by Louis Jannen, mentioned in your article on 'Celluloid Printing Plates.' I have been on the lookout for such a composition as this seems to be, and would like to know where it is to be obtained. I have tried plaster of paris, but it is not satisfactory, as only one perfect cast can be obtained from it. I may say that the casts are not celluloid, but type metal. Any information on the subject of durable cement molds will be appreciated." *Answer.*—The composition to which reference is made consists of peroxide of lead (red litharge) moistened with glycerin to the consistency of putty. It becomes as hard as stone in a few minutes, but would not be suitable for your purpose, because the temperature of melted type metal would melt the composition. You will probably find it impossible to make a mold of any kind of cement which will stand more than one cast.

DRYING STEREOTYPE MOLDS.—J. I. H., Harrisburg, Pennsylvania, writes: "I am an interested reader of THE INLAND PRINTER, and should be very much pleased if you could give me a little information. I put in a stereotype outfit a short time ago. There was an agent around who is selling stereotype machinery, and he told me that the outfit would spoil my type and wanted me to buy a steam table. He told me that letters would get high in the form. Is this so? I suppose you know that with the outfit the matrix is dried with hot air. Will the hot air hurt the type quicker than a steam table? Rather than have my type spoiled I would stop using this plant. The reason I have no steam table is that I do not have the steam. I stereotype an eight-page weekly and four periodicals." *Answer.*—Hot air will not injure type any more than steam heat, provided it is no hotter than steam. The chief advantage of the steam table lies in the fact that the heat is limited to a safe temperature, whereas with gas or coal as a heating agent there is great danger of overheating because of the difficulty of controlling the heat within safe limits, and the further fact that it is impossible to determine the degree of heat to which the type is being subjected. The steam table is therefore by far the safer method of drying molds. A 16-inch steam generator will supply you with all the steam necessary to heat one steam table. Whatever method is employed for drying, great care should be observed in locking up the forms, for even with the steam table process there is danger of injuring the type unless provision is made for expansion. Directions for reducing this danger to the minimum are given in the work on "Stereotyping," which may be procured from THE INLAND PRINTER.

ELECTROTYPES OF HALF-TONES.—In the June number of THE INLAND PRINTER the editor of "Pressroom Notes and Queries" takes the position that the best results cannot be obtained from electrotyped copies of half-tones. In proof of the truth of this statement it is claimed that the use of originals is becoming more prevalent every day. While electrotyping is the best-known process for copying engravings, it is probably true that there is room for improvement in the methods generally employed. At the same time there are cases where it would puzzle an expert to detect any difference between the original and the copy. It is admitted, however, that there is a chance to lose something of the delicacy of the original in the present methods of molding and preparing the mold for the bath. Possibly a better molding composition than beeswax may be found, and certainly a better process of metallizing the mold would seem to be desirable, for no matter how carefully the work may be done, the blackleading process is liable to fill, to some extent, the almost imperceptible meshes of the half-tone. The popular method of precipitating a film of copper on the mold by means of iron filings previous to its immersion in the bath, is also full of danger to the half-tones. The ideal electrotype should be molded in a composition which will take with absolute accuracy an impression of every feature of the original, and which will release the pattern without the aid of molding lead. The metallizing should be done by a wet process, the iron filings dispensed with altogether, and lastly the electrotype should be deposited with a nickel or steel face. With such a process the electrotype would be preferable to the original because of its superior wearing qualities.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

SINGULAR VS. PLURAL.—A. K., Dayton, Ohio, asks: "Which sentence is grammatically correct—'Ten dollars was paid' or 'Ten dollars were paid'?" *Answer.*—Simply as a matter of grammar, with no deference to sense, the second sentence is right; but as a matter of fact, unless ten separate dollar coins or bills are paid, which seldom happens, "was paid" is much more accurate, as the real meaning is, "The amount of $10 was paid"—one thing that is named by the words that express its equivalent in smaller amounts. "Ten dollars" is logically singular when it means one amount of money, and so is "ten million dollars," although grammatically plural; therefore it is better to use the singular verb for the common intention in sense.

MISPLACED CRITICISM.—Mr. R. D. Watts, in a letter to the editor in THE INLAND PRINTER for July, defends proofreaders against a criticism which he mistakenly attributes to "Mr. Teall." The criticism was contained in a letter plainly signed "A. E. Davis," given without a word of editorial comment. It expressed a preference for a punctuation strongly antagonized by Mr. Teall on every possible occasion. It is hard to perceive how it could be possible for Mr. Watts to make the mistake that he did make. His whole letter asserts that "Mr. Teall" says things that he evidently does not say. Mr. Watts is right in all of his assertions as to the facts connected with the work considered, especially as to the common ignorance of proper

punctuation by those who prepare copy for railroad work. Such copy often is, as he says, "fearful and wonderful." The one to whom Mr. Watts attributes the criticism would not attempt to criticise such work, for it would not pay.

TWO GRAMMAR QUESTIONS.—D., Bayonne, N. J., writes: "I enclose two clippings from papers, which I have numbered (1) and (2). Will you kindly inform me if these two sentences are grammatically correct as printed? If not, please explain why. (1) 'He made many friends, but all were in moderate circumstances, and none wanted to know any other language than their own.' (2) 'This thing is so simple and so clear in my own mind that I cannot see how any one can think differently; but if anybody does, I would like to hear from them.'" *Answer.*—The first sentence cannot rightly be utterly condemned, although "none" is simply "no one," and so is primarily singular. It is not uncommon to use the word with a plural pronoun or verb, as including more than one, and it is not wrong to do so. It would undoubtedly be right, however, to say "none wanted other than his own." The second sentence is positively and unqualifiedly bad, notwithstanding the fact that the error is a very common one. "I would like to hear from him" would be right. In cases like both of these (supposing that one prefers the singular pronoun in the first) it is preferable to use the masculine singular, despite the inclusion of women among those meant by the other words, because it agrees in number, and while it means a man and not a woman, "man" is inclusive of women, though it is essentially a masculine word.

A NEGATIVE OMITTED.—G. W. M., New York, asks the following question: "Will you kindly inform me whether the subjoined sentence is wrong? 'The events in Field's life—his birth at St. Louis in 1850; his education at Williams, Knox, Amherst, and Missouri State Universities; his connection with the St. Louis *Journal*, Kansas City *Times*, Denver *Tribune*, and Chicago *News*; and his rise in journalism—were sufficiently commented upon at the time of his unfortunate death a little over a year ago to require special mention now.' It is claimed by a literary friend that the word 'not' should be inserted after 'ago,' making the phrase read 'not to require special mention now.' I maintain that the clause beginning with 'to' is a clause of result. For substitute the word 'enough' for 'sufficiently'—which means the same—and see how it reads: 'The events in F's life . . . were enough commented upon at the time of his . . . death . . . to require special mention now.'" *Answer.*—The sentence is incomplete without "not" after "ago," or a corresponding change, as "to require no special mention." Its intention is that no mention is now required, and why not say so? Substitution of "enough" for "sufficiently" makes no difference, and I must confess that I do not know what "a clause of result" is, as I never heard of one before, at least with any meaning that is at all fitting for anything that can be intended here.

ARE THEY ABBREVIATIONS?—W. S. M., Olympia, Washington, writes: "Please tell me what kind of mark (if any) should be placed after 4th, 21st, and like words used in a sentence where if the word were spelled out there would be no mark; as, 'On the 21st of September.' My opinion is that the form is not an abbreviation. It certainly is a contraction, but nothing seems left out." *Answer.*—No mark should be used. The opinion that the form is not an abbreviation is a good opinion, because there is no abbreviating. Abbreviating is done by leaving off a part of the word, and it is commonly shown by using a period at the end of the short form; but some short forms, while they really are abbreviations, are not technically known as such, because they are quite properly included in another category, that of nicknames or merely short names. In this latter class are "Ed," "Fred," "Will," etc. In the ordinal words of our question there is no cutting off from the end, but only substitution of a figure for the numeral part of the word, with the same ordinal termination that is used in the word when spelled out. How can anything "certainly" be a contraction when nothing seems left out? A contraction is a form made by leaving out a part from between the ends and drawing the ends together, commonly with an apostrophe in place of the omitted part, as in "dep't" for "department"; but some real contractions are known as abbreviations by printers, because they are printed in the form of abbreviations, as "dept.," which is often used instead of the other form. The dates with figures certainly are *not* contractions, as there is no omission, but mere substitution of a figure for the corresponding letters. Possibly the doubt arose from the fact that the Germans do make abbreviations of ordinal words by using a figure and a period, omitting the termination, as "21. September," which shows plainly why the point is used.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

AN OPINION REGARDING A SPECIMEN SENT.—C. F. N. W., of Baltimore, Maryland, has sent us three specimens of printing, printed from one half-tone plate, regarding which he desires our opinion. He has this to say: "I send you this specimen of three-color work, printed from one half-tone engraving, done without the use of friskets on the grippers. As many impressions as desired can be made with as much ease as if separate plates were used. This specimen was made on a job press, but similar work can be done on a cylinder press. It is my object to imitate as near as possible the much-admired chromotype." *Answer.* The specimen sent has the merit of apparent novelty, but it is not artistic nor good.

CAN'T MAKE BRONZE STICK ON RIBBON.—W. S. H., of Morgantown, West Virginia, has trouble with his bronze work. He says: "Inclosed find bookmark; I have trouble to get the bronze to stick. Can you advise me how to print them, so that the bronze will not rub off?" *Answer.*—This difficulty has been encountered by many who have essayed to do work beyond their capacity, and it has been answered as often in these pages. Here goes again. Make your form ready with a strong impression on a fairly hard tympan, so that the impression may be deep enough to send the ink *into* the texture of the ribbon used. Next get a *good gold size ink*—not black, blue, green, etc., ink, as is often done—and have a properly seasoned set of form rollers on the press. Use as much ink as will cover and print whatever is in the form *solidly*. Keep this up all through the job. Now use a bright bronze powder, and take enough of it at a time to absorb the ink on the printed impression, at the same time *rubbing in the bronze so that it looks bright and solid.* Do this by fairly light rubbing—yet effective rubbing. Use fine cotton batting or a bronzing pad. After a few hours the work may be about dry enough to dust off, which should be accomplished by the use of a soft brush, cotton batting or an old silk handkerchief. Dust off the surplus bronze thoroughly.

TROUBLE WITH A PROUTY PRESS.—J. H. R., of Waverly, Illinois, writes as follows: "Could you or any mortal man tell me how to keep a standard Prouty newspaper press from wrinkling? Press has a rubber blanket (a thick one), covered by a sheet of the best Irish linen drawn tight as a drumhead; paper is a six-column folio, fed fold into the

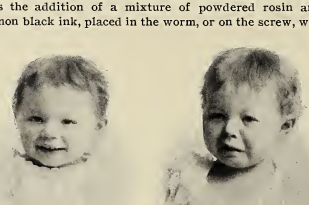
grippers (patent inside *folded*). I have tried setting the grippers in every conceivable way, have raised and lowered the impression and done everything known, but still it wrinkles the papers, and the flow of consequent cuss words is sufficient to dishearten a Salvation Army bass drum. If you can assist me, please do so in haste." *Answer.*—From the tenor of your letter, and the peculiar manner in which the paper is fed to the press, we believe you have got a "corker" in your pressroom. If you have done all you say you have to remedy the wrinkling, you may have exhausted almost all known devices to that end. However, suppose you go over your tympaning and test its condition as to *height with the cylinder bearers*—if it has such. You are probably carrying too much packing; if so, this will help materially to develop what you seek to avoid. Try reducing the amount of packing and lower the cylinder to make the equivalent. Exert a little patience at this point, and if not successful write the makers of the press, who may be able to help you out of the dilemma.

Coating Pulling Off Card Stock.—O. L. A., of Grand Junction, Michigan, has sent us a sample of card stock (or rather about one hundred pounds milled paper), coated to represent a thin, low-grade bristol. The coating is simply *vile*, for it has no more tenacity than if put on with a very weak-sized water holder. Regarding this stock, the correspondent writes: "Please find inclosed sample of paper which we tried to work on a form of mottoes, run on a Babcock standard press. You will notice that the type pulls the coating off the paper; can you give me a remedy for the trouble? I put printers' varnish into the ink, but it did no good; then I thought I was running too much ink, so cut the quantity down, but this also failed as a remedy." *Answer.*—The stock used is manufactured for box and sample card purposes. The coating would not withstand the tack and pull necessary to do printing, without picking, no matter how "gingerly" treated. As a printing surface it is a complete failure. We cannot conceive how any publishing concern can be so effectively imposed upon as to buy such stock for printing on. Methods of testing the strength of coating on papers and cards have been published in these pages from time to time. A correct one can be found on page 79 of Kelly's "Presswork."



Little Jack Tar.

Correction Regarding Middle Screws on a Peerless Press.—E. T., of Chicago, Illinois, asked this question: "Kindly explain the use of the two middle screws on a Peerless job press; also explain what the cause is that makes the two bottom end screws work loose! Do you think that if I tightened the bottom middle screw that it would prevent the two bottom end screws from working loose?" (Our answer to this question was erroneous, from the fact that the writer told what would be a remedy for loose impression screws on a press known as the Liberty.) *Answer.*—The two middle screws on a Peerless press—unlike the Liberty—are held in a rigid position, around which are strong wire springs. These are placed behind the platen that they may, by the aid of these springs, adjust such movement of the platen as may develop through long usage. As may be observed, by examination, it is not possible to take hold of the heads of these screws, as they are made about even with the face of the points of insertion, and are not to be meddled with, because they have no other function than to steady the platen and to hold it to its position on the four impression screws. When the impression screws, on the four ends of the platen, or any of them, refuse to hold rigidly, after being carefully set, it is a pretty sure sign that either the thread on the screw, or the worm into which the screw fits, is imperfect or worn down, and that new screws or a machinist, or both, are needed to remedy the complaint. Sometimes the addition of a mixture of powdered rosin and common black ink, placed in the worm, or on the screw, will



Sunshine and Shadow.

take up the looseness which is produced by constant wear, and help to keep the screw rigid. Some people believe in setting the impression screws to suit the job, contending that if the form is large it is necessary to lower the two bottom screws a trifle, and to increase the impression on the top screws, thereby equalizing the points of contact when the impression is reached (this is the theory of an old friend of the Peerless press); others believe this is unnecessary, from the fact that the quantity of tympan used may be so regulated as to overcome this difference. Be this as it may, however, it is wise to consider both theories in the case of presses constructed with a clam-shell or hinged motion to make their impressions. Perhaps a neglect of this course has had the effect of bearing too strongly on the two bottom screws complained about.

Printing Solid Blocks—Press and Inks.—J. H. P., of Stoneham, Massachusetts, is evidently a stranger to the methods of and the accessories to doing good block presswork when he says: "Please inform me, through The Inland Printer, of the best way to treat solid tint-blocks, both as to press and inks, for I find a great deal of trouble in covering the solids evenly with the right quantity of ink (that is, light enough). Is it proper to thin the inks or should I buy special tint inks to make first-class work?" *Answer.*—To print solid tint-blocks properly they must first be made ready on a press that has strength, good roller distribution for all grades of inks, and sufficient form roller accommodation to cover with color any form adapted to its capacity in size and other essentials. The make-ready should be fairly hard and the block trued up to the face of the form by careful underlaying. A fairly well seasoned set of rollers should be employed to distribute the ink and cover the form well and evenly. In most cases inks are reduced with a thinning varnish, put up for printers' use by any reputable inkmaker, and for just such work. Great care is necessary in reducing inks, because it is very easy to spoil a fine quality of ink. Tint inks are generally made with white ink and varnish and a small quantity of the color desired for use. Such ink should not be too thin—that is, too much varnish must not be added, as this is what is employed to reduce the ink. Where there is lack of experience at first, it is wise to consult an inkmaker, telling

him just what you want to do with the color, and submit a sample of the paper or card stock you are going to print on to enable him to judge of the consistency of the ink best suited for form and stock. If all these conditions have been adhered to, and a fair degree of intelligence exercised (coupled with patience, because the printing of a solid block in a blameless way is a difficult job), then there will be reason to look for success.

COMPOSITION ROLLERS BREAKING ON THE ENDS.—J. P., of Christchurch, New Zealand, writes: "Can you tell me the cause of rollers (inkers) breaking up at the ends, generally more on one end than on the other? The rollers are always carefully set, so as to just 'kiss' both form and riders. Is the fault in the casting of the rollers? (The mold is heated by a gaslight placed inside of it, which gets much warmer at the ends than in the center.) Would the continual heating of the mold injure the face of the mold and thus cause the rollers to break up at the ends? I have gained much information from your valuable pages, and also from 'Kelly's Presswork' book, and would therefore like your opinion on the above. Will you also tell me why we have trouble in remelting composition—represented as of good quality—and how we can get good results? *Answer.*—If your rollers are as perfectly set as you state, and there is no undue lost motion in the action of the riding rollers, or lurch or sag in the movement of the bed or cylinder, then the fault lies in the composition on the roller stocks. But before we blame the composition we must also investigate the spindles, or journals, of the roller stocks to see that they, too, are in perfect order, by being *absolutely straight*, and that the composition is equal and circular in its full dimensions. Be sure of these prerequisites, and if these have been attended to faithfully, then let us examine what trouble may have been brought about by heating the mold with a gas jet light inside! To begin with, this is a very bad way to heat up a roller mold, and then expect to get round and good rollers. Your roller mold should be heated from the *outside*, and that as *uniformly* (from one end to the other) as possible. This is necessary to insure success. It is too often the case, in casting one's own rollers, that too much attention is paid to some parts of the detail while one equally important to the others is almost overlooked in the preparation. There can be but little doubt that your mold has been overheated in places, which has caused the composition to simmer and soon get "brittle" by reason of "over-cooking" at these places, and then it will crack and break off after being in use a short time. Another reason why rollers chip off at the ends is because ink is allowed to harden on the ends, which soon splits when washed off after being in the press. Extra friction is also acquired by reason of the "tackiness" of the dirty ends. In no case allow the ends of form rollers (inkers) to touch or lean on the bed bearers of the machine. Relative to your last query let us add that there should be no trouble in remelting good composition. If it has been over-cooked or remelted too often, then its vitality is gone and it is useless. Good composition should be remelted slowly and brought to a proper heat for pouring without bringing it to the boiling stage.

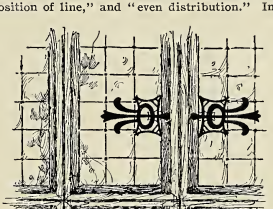
WANTS TO COAT HIS OWN PAPER.—H. E. S., St. Louis, Missouri, wants to know how to coat some paper he wants to print. *Answer.*—This is a branch of paper manufacture which requires special machinery and equipment. An explanation of the procedure would occupy too much space and be of no practical benefit to you.

A FIREPROOF printing paper has been invented in Berlin, and is now being manufactured there. It is made of ninety-five parts asbestos, with which is mixed uninflammable acids, lime water and borax, with five parts wood pulp.

THE PICTORIAL PLACARD.

In a lecture delivered before the Brooklyn Art Institute recently by Mr. Louis J. Rhead, on the pictorial placard or poster, much practical advice was given to the younger artists. From notes published in the *Art Journal*, we take the following:

Mr. Rhead divides his lecture into two parts—"How to produce a Good Poster," and "How to Sell it." To make a good poster requires a thorough knowledge of the laws of decoration. These laws, or primary principles, enumerated as nine by Ruskin, Mr. Rhead elaborates to thirteen, the most important of which he names: "principality," "continuity," "curvature," "radiation," "contrast," "interchange," "consistency," "harmony," "development," "composition of line," and "even distribution." Into the



WROUGHT-IRON WINDOW FASTENINGS AT ARLESCOTE.
(Time of Edward VI., introducing his monogram.)

direct application of each of these first principles he does not, in his preliminary lecture, enter; but, to aid the student in a practical comprehension of them, he recommends at the outset intellectual effort—thoughtful consideration of new ideas—aiming at inventiveness; the cultivation of the faculty of observation, be it in the fine work of others or in nature; a command of detail, so that from actual knowledge drawings can be accurately made from memory; and after practice and severe self-examination, the finding out what description of work the student is best fitted for, so that he can make a specialty of it, and thus always have a definite aim. He further recommends the avoidance of "mindless imitation" of existing productions, as well as of nature, and insists that systematic training is required in the study of details—figures, drapery, trees, flowers, and, in fact, everything that the artist has to depict. The imagination—by reading and observation—can be and should be assiduously cultivated. A habit of industry, greatly aiding the memory, may be acquired by keeping a notebook in constant use, filling it with careful studies of everything under the sun that comes within ken. A careful study of the works of Vedder, Pyle, Abbey, Edwards, Beardsley and others is advisable, and, says Mr. Rhead, by way of parting advice, "Let your ambition be to do good work before original work, and you will then find your work more original than if you tried to make it so."

And now to Mr. Rhead's suggestions as to selling the poster, designed after a careful training in the principles above laid down. Premising that the work prepared for sale should be compared with master works, rather than by the designer's imagination, he proceeds: "When you have produced something that shows quality in design, something really original and that has reason in it, work it out as best you can. Do not hastily add the lettering, but leave a prominent place for it—the choicest spot in the design. It should be strong in color, bold in drawing, and its story should be clearly told, whether it be for a magazine, a book, or for ordinary merchandise."

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

IMPORTANT NOTICE.—Numbers of samples have been received for the job specimen competition which must be disqualified, as the conditions are not complied with. Duplicates in black ink on white paper or card must be sent if the job is in colors, and only one specimen must be sent by an individual. These conditions have been violated in several instances. The competitors are therefore disqualified. Read the conditions carefully in the July number, and send your specimen in accordance therewith. Rules are made to be observed, not to be broken.

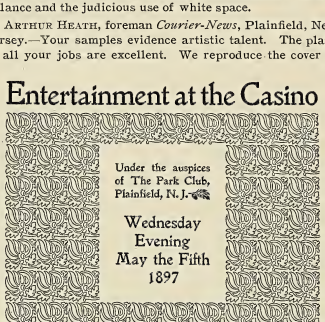
JOHN MCCORMICK, Albany, New York.—The two samples submitted are excellent from all points of view.

A. B. C., Monmouth, Illinois.—Where book pages in catalogue work have no running folio, it is always advisable to center the type matter or cut on the page.

FRANK H. FARLEY, with the *Semi-Weekly Phœnix*, Bristol, Rhode Island.—Your composition and tint work on the leaf from the directory are both very creditable. Work is well balanced and finished, coupled with excellent presswork.

L. S. HOTCHKISS, Oakland, California.—Considering your age and experience, we have every reason to believe you will in time make an excellent, artistic printer. You have improved your work very much. The only criticism we offer on your cards is the use of too heavy-faced type in conjunction with script. Light-face type should be the rule. We see you are now paying more attention to proper balance and the judicious use of white space.

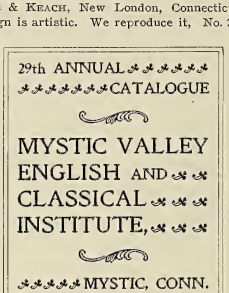
ARTHUR HEATH, foreman *Courier-News*, Plainfield, New Jersey.—Your samples evidence artistic talent. The plans of all your jobs are excellent. We reproduce the cover of



No. 1.

the entertainment programme, No. 1. It is decidedly artistic, and offers exceptional advantages for color schemes and produces an equally pleasing effect in black and white. Your envelope corner for the city collector is excellent, with the exception that "Plainfield, N. J.," is too weak. It should be in heavier-faced type. In the card of the Plainfield Cornet Band, the name of the band is by far too weak. The curved rule on the William H. Pangborn card did not help it any. The reproduction, No. 1, was printed at the top of the folder, leaving one-half of the stock blank.

CLARKE & KEACH, New London, Connecticut.—Your cover design is artistic. We reproduce it, No. 2. It was



No. 2.

used on a cover 4 by 6 inches. The stock was a coated robin's egg blue, and the design was printed in the upper right-hand corner.

E. B. BROWN, commercial printer, Woodstock, Canada.—Your blotter is very good, but we think you could have improved it by strengthening the two lines in the upper left-hand corner.

FRED MEYER, Chicago, Illinois.—Your samples of commercial jobwork deserve credit for balance, finish, effective display and correct whiting out. The bicycle card is excellent, as are also the two statements.

B. FREUNDLICH, with Bloomingdale Brothers, New York.—Your composition on the business card of the firm you are with is an artistic piece of work. The presswork and selection of colors by Mr. J. Bryan is harmonious and well done.

MUNROE & SOUTHWORTH, the Acorn Press, 358 Dearborn street, Chicago, Illinois, sent out a very artistic folder, in two colors and embossed, announcing the new firm. The folder is excellently well done, and is an artistic piece of work from all standpoints.

R. H. DIPPY, Philadelphia, Pennsylvania.—The cover page of Electrozone is a very neat, artistic piece of composition, showing excellent taste in the pressroom. The plan of composition is original, the design excellent and well balanced. The envelope of the Thompson Printing Company is also of the same order.

THOMAS E. ABBOTT, Trail, British Columbia.—The cover for the pamphlet of "Little Joe" mine is excellent and shows unmistakable evidence of artistic talent. The letter-head of the *Trail Creek News* is also excellent as to design, balance and finish, but is weak in the selection of colors. It is in two printings, with the main line set in 24-point Tudor Black text. The letter has been worked to "shade" with gold. We have repeatedly stated that it was a mistake to shade Tudor Black text, and have no reason to change our mind. Had a good bright red been used and

the entire line been printed in solid red, the effect would have been much better. The stock used was a rose tint bond.

W. H. TOWNER, Whitehall, Wisconsin.—For six months' experience, your memorandum-head speaks very well for your ability. A trifle more space between the lines would have helped your heading.

L. A. CHANDLER, foreman Mirror Printing House, Mayfield, Kentucky, knows how to set practical, artistic newspaper advertisements, as the large number of clippings from the Mayfield *Mirror* abundantly testify.

JOHN H. MATTHEWS, with the American Baptist Publication Society, Philadelphia, Pennsylvania, sends us a few samples of excellent typography, for which we have nothing but words of praise. They show excellent treatment.

M. W. PERSHING, proprietor Tipton *Advocate*, Tipton, Indiana, sends us a copy of his Fourth of July issue. It has the American flag on the first page printed in colors. The paper presents a neat as well as healthy appearance. The ads. are very good.

J. A. HOOD, foreman of the *Times*, Trenton, New Jersey, was awarded first prize of $10, offered by the *Printer and Bookmaker*, in a letter-head competition. The heading was effectively displayed, correctly whited out, and a good example of balance and finish.

H. A. BARNES, with Pusey & Troxell, New York.—Both of your folders are very artistic, properly ornamented; presswork in proper and appropriate shades for church work. The *Stationery Bulletin* issued by your firm is very neat, and as an advertising scheme should prove a tradegetter.

J. P., Boston, Massachusetts.—The card of David F. Silbert is very good, but at the right-hand side it has a ragged appearance, which always hinders a good balance. The card was difficult to manage, on account of the peculiar wording, and we cannot see how you could do much better with it than you did.

C. H. PALMER, with the Sun Printing House, Clay Center, Nebraska.—Your composition is of a high order, and shows that you understand forceful display, proper whiting out, balance and finish. The letter-head of your firm is an excellent piece of work. The blotters are very good, especially the St. Patrick and new year blotters.

J. EDWARD AFFOLTER, Shakopee, Minnesota.—The catalogue of Coral Stoves is very creditable indeed. The cover is in good taste, well balanced and correctly whited out. There is one elusive point in the introductory page. The border around the initial letter "I" throws the letter so far away from the rest of the word as to make it exceedingly objectionable.

F. W. LYNES, manager Advertisers' Printing Company, Buffalo, New York.—The blotters are very artistic. The stationery is also excellent. The same can be said for the cards with but two exceptions. The Robinson card is too crowded and the type used for the secondary portions of reading matter much too large. The plan of the card is most excellent. The card of R. D. Hanson, electrical contractor, is faulty because not enough prominence was accorded the line "Electrical Contractor."

W. T. MCLAIN, Tipton, Indiana.—Your composition is neat and tasty, but there is trouble in the pressroom. Your colors are much too harsh. This is especially true in your tints, where type is printed over border worked in another color from that on the tint. Now it is an excellent plan to work these jobs in a systematic manner, or rather to the rule which we will explain. We will suppose that you are printing a tint-block in green. Make the green very light, by taking out a piece of magnesia or gloss white on the ink slab and adding a sufficient quantity of the ink to give the desired shade. Now, it is always a safe plan to print the type in a darker shade of the same ink. This rule applies with equal force to colored stock. A dark blue will always look well printed on a light shade of blue, and so it goes all through the whole list of colors.

FERGUSON & MAYER, Jefferson City, Missouri.—Taking your samples as a whole, they are exceedingly neat, tasty and well balanced, together with admirable presswork. We see but two faults worth mentioning—the use of the Laurel border on the Monroe House note-head, and the lines of type set diagonally on the Globe note-head.

FROM the G. W. Schloendorn Art Printing Company, 510 Lorain street, Philadelphia, Pennsylvania, comes an announcement that their trade is booming, which fact is typified by placing a "squib" fire-cracker on the folder and letting the powder slightly blacken and burn the stock. The fire-cracker is first glued to the stock and flattened out. The idea, we believe, is original. It is a good advertising scheme.

J. T. SHORT, with Mysell-Rollins Company, 22 Clay street, San Francisco, California.—Your advertisement of Sospita Company is excellent, both from an artistic and practical standpoint. We reproduce it, No. 3, reduced.



No. 3.

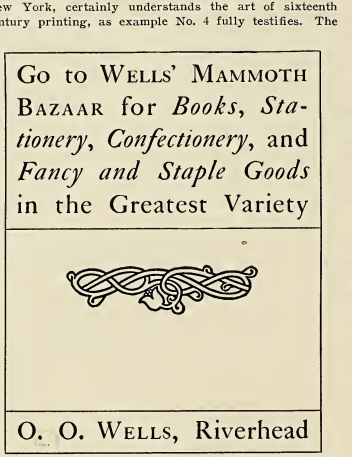
Now we think the ad. would have been just as effective had you omitted the light rule around the outside. Certainly it could have been done in less time had you not used it.

T. L. TURNER, editor *Martin Mail*, Martin, Texas.—The *Oak Leaf* is well gotten up, the design of cover is very good, but the bronze ink used on the cover does not produce a good effect, there being not enough contrast. The appearance of the inside could be made more effective by the use of good, plain initial letters at the commencement of articles having headings. Use 24-point Jenson for your initial letters. Your ads. are very good indeed. It is a

bad plan to use the same kind or face of border on ads. on the same page. This gives the page too much of a sameness.

W. F. Stahl, Lisbon, Iowa.—Your samples show that you are a careful reader of The Inland Printer. Your work is all well balanced and finished, showing proper and artistic treatment. One thing, however, we would call your attention to. Don't use a heavy strip of border under a catch line, as is evidenced in the "Burr-Oak Herd" card.

Henry D. Taft, with the Roanoke *Press*, River Head, New York, certainly understands the art of sixteenth century printing, as example No. 4 fully testifies. The



No. 4.

greater part of Mr. Taft's samples are on this order. Some of them, printed in two colors, black and red, on antique stock, and others in one color, show this class of printing to be thoroughly understood. Certainly they produce very striking, artistic and pleasing effects.

A. F. Sargent, Tacoma, Washington.—Many thanks for suggestions and kind words. Your work is very excellent from a point of composition and exemplifies artistic ability, but the presswork is faulty. A little more impression and a trifle more ink is all that is necessary to make it first-class.

The Jackson Quick Print Company, Waterbury, Connecticut.—The little booklet, "What Pays," designed to advertise your business, is a very excellent, artistic piece of work from all points of view. Your blotters take a place in the front rank among the best we have ever seen. The programme of the "Choristers" is also very fine.

William Eskew, the Keystone Press, Portsmouth, Ohio, sends a large and varied package of commercial work of all kinds for review. The work as a whole reflects a great deal of credit, but we think the use of the two strips of heavy border above and below the panel on the bill-head of Fred Reininger is out of place; also the border around the word "Festival" on the Y. M. I. card. This plan in stationery work detracts too much from the display. White space is of more value than a lot of border ornaments. The presswork on some of the specimens could be improved with the use of a trifle more ink. The impression is also too weak. In presswork the form must be given sufficient impression to cause the stock to take the ink. By this, it is not intended to "emboss" the job on the reverse side, but merely give enough impression to prevent the printing from having a gray appearance.

F. Oldham, Montgomery, Alabama.—We were very much interested in looking over your catalogue, and say, without hesitation, that you deserve a great deal of credit for your work. We also appreciate the difficulties which you must have encountered. That you will succeed in business is certain. When one sees such examples of perseverance, energy and patience as we are satisfied you possess, it is a very healthy indication. We will be pleased to assist you at any time.

G. A. Conden, Clinton, Illinois. With two exceptions, your work is very neat. The ornamentation on the sheriff's note-head is out of place. Had the ornaments at the ends of line in "De Witt County" been omitted, also the ornament between "De Witt" and "County," it would have been all right. The other exception is the use of too heavy border, as well as too much of it, on the programme of De Witt County Teachers' Institute. The latter plan detracts too much from the display.

Harry E. Griffin, Maquoketa, Iowa.—Your work is all of an excellent character. The first page of the folder for the Woman's Club banquet is very artistic, as are the other two folder pages. As regards the Hand & Trout letter-head, the only possible criticisms that could be made are that the business is a trifle weak, and the word "heating" in the panel should have been moved over flush with the words "Hot Water." As for the job being "country" looking, that is not true. It is very neat.

H. L. Carlisle, with the Pacific Press, Oakland, California.—The ad. of the California Ink Company is a very nice, artistic piece of composition, and the only criticism we have to make on it is that we think you made a mistake in turning the strips of Flame border the wrong way. The letter-head of the Oakland Bottle Yard is neat and well balanced. The little booklet "Nuts to Crack" is an excellent piece of work and reflects much credit on the printer who did the composition, and the pressman also. The last two pages are the most artistic.

J. T. Alexander, with L. W. Lawrence, 89 Liberty street, New York.—The most artistic piece of work in your parcel is the "Greeting" of Smith & Thomson, which is due in a great measure to the most admirable presswork of Mr. Hemple. All the specimens were printed matter for the firm of Smith & Thomson. Mr. Ferd Coutieri did the composition on the business card, envelope and bill-head, all of which are excellent. Mr. L. M. Guettrich designed and set a circular pertaining to Japanese copying paper, and a memorandum heading, both of which are excellent. The circular is a model of proper treatment and ornamentation.

From the compositors of the Oakland *Journal*, Oakland, California, come some nicely designed and printed samples of H. Glauch, designer and artist in wash drawing and pen sketching. The work is of a high order and the grouping excellent. It seems that Mr. Glauch is also a job compositor and evidently understands his business, although we think the business card of the *Journal* a trifle too complicated. As regards the advertisements of the California Type Foundry, Nos. 1 and 3 are too intricate and have entirely too much rule and ornament work. No. 2 is the most practical and best ad. The address, however, is a trifle too prominent.

Lennis Brannon, with Billue & Brannon, Talladega, Alabama.—Your large and varied parcel of samples shows improvement. We are sorry we can refer to only a few of

your specimens. The specimens which are the best, and show excellent artistic treatment, are: Covers of By-Laws for Loyal Lodge, K. of P., and Cleveland Lodge, C. M. A., and "Soda or Cigar," your firm blotter and the one for Talladega Springs, the folder for Isbell College, together with the bill-head and letter-head of Billue & Brannon. The bill-head is by far the most artistic, and is a very excellent piece of composition. The presswork by Mr. W. R. Brannon is very fine.

B. S. McKIDDY, of Princeton, Missouri, for whom we set a contrast to the "Willow Bark" letter-head in the May number of THE INLAND PRINTER, writes: "Allow me to thank you for comment on a part of my work in the May number of THE INLAND PRINTER. The most valuable lesson I have ever had in jobwork was laid down to me in the No. 2 Willow Bark letter-head. That alone is worth (5) five years' experience at the case, as I have learned both the value of 'white' space and the combination of 'black' and 'light' face type. That is a 'black eye' to rule and ornaments with me." We are pleased to know that the reproduction and contrast helped you. The two samples which you submit now are of a much higher order than those previously sent, and show conclusively that you have learned all you say. Both jobs are neat, well balanced and correctly whited out.

J. H. PROUTY, Albany, New York, in a communication, says: "Kindly allow me to hand you a circular which you are at liberty to severely 'kriticize.' I never served a moment's time to '*learn* the trade'; what few useless points I make use of are wholly discarded by professionals. The omission of kapitals and useless punctuation is intentional, as I never observed that there was any law governing display work—being more to catch the I than anything else. A complete revolution in the pressman's line will appear as the curtain rises to announce the twentieth century." The circular which Mr. Prouty refers to is a miserable attempt at color printing, and shows conclusively, both from point of composition and presswork, that Mr. Prouty told the plain, unvarnished truth when he stated that he "never served a moment's time to *learn* the trade." To be sure, there is no *law* to govern type display other than the law of common sense and reason. Mr. Prouty claims to discard all unnecessary capitals, and at the same time commences one paragraph with the word "recent" without capitalization, and in the next paragraph, beginning with the word "How," he uses the capital "H." "Consistency, thou art a jewel." Evidently it would do no good to criticise this piece of work with the view of helping Mr. Prouty better his printing, to judge from the tone of his letter.

HINTS FOR PRINTERS' ADS.

Good printing is not necessarily high-priced. Cheap printing is not necessarily poor printing.

Good printing is like good painting—it demands and obtains a second glance. The second glance leads to thought about and knowledge of the thing portrayed, and then on to the artist or advertiser.

There's only one kind of printing we don't do. That's the poor kind. That's the kind you don't want. But when you do want something that is neat, clean, right-up-to-date, printed on good paper, with fine ink, from type that is new, and of the very latest face, set in an artistic and intelligent manner—in short, when you want a strictly first-class job, just jingle our telephone, No. 410, or drop in at ——, and make your wants known.—*Printer's Ink.*

The monthly visits of THE INLAND PRINTER do much to reconcile me to the rapidly fleeting Father Time.—*George C. Hicks, Berlin, Wisconsin.*

5–5

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

BLOTTERS must go over for a month. I must clean up the left-over booklets of last month.

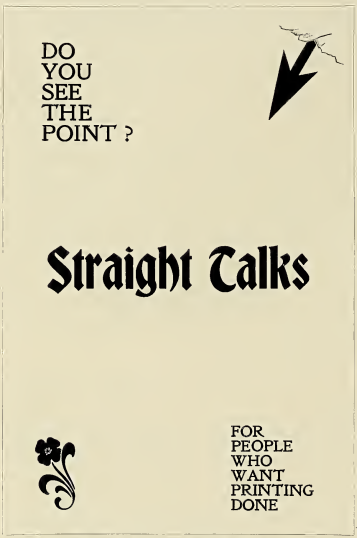
WE are going to have a profitable experience meeting next month. I have studied printing and publicity problems a long time, I have been brought in contact with most of the great printers of the country, yet I never got so much real information of distinct value as is now coming to me through this experience meeting for September. I want the small job printer to tell me about his advertising for trade, and what methods he uses to gain trade. Let him answer these questions: What sort of advertising have you found to pay the best—blotters, folders, booklets, or specialties? How much do you spend a year in advertising? Do you plan it ahead or get out something as the inspiration comes? Do pictures pay? How do you distribute your advertising? What produced you the most returns? (Send a sample of the thing, if you can, for possible reproduction.) Do you prepare advertising matter for your clients? If I could I would write all the thousand or so job printers who do from $5,000 to $10,000 a year and ask them these questions personally, but I cannot, hence I ask them this way. Do not be afraid of my getting too much material. If we get more than enough for September, we'll save some for October and November, taking up different phases of the topic of advertising for printers. Anyhow, do not let the time roll by now without some answer from you to the foregoing questions. All of us are going to be mightily helped by what the other printers say.

THE other day I came across a man who had ideas—he was a printer. He showed me something he was about to publish that made me think. He called it a "Business Book." He sent me some pages of it; they were printed in two colors, the same page in different combinations. He said: "Tell me which of these combinations you think the best." There were thirty combinations. I selected one that I thought the best and sent it back to him. He came to see me then. We had a long talk, and he showed me his book in proof. It was the best thing I ever saw or read. His "Business Book" told his clients and prospective clients all about his business. In some paragraphs he went into its history. But not a line of it was dry or prosy. Every bit of it was interlarded with bits of business wisdom tersely and epigrammatically told. He made a proposition to merchants about preparing their copy. He illustrated his booklet with clever drawings typical of his facilities. He showed how he could carry out his promises, and he talked in that straightforward, business-like way that made you believe in what he said. Next month, may be, I am going to reproduce a part of this man's business book and tell you who he is so that you may get one. I want my printer readers to get one if they can, because I consider the little book one of the most business-like pieces of advertising done in a long time.

WHILE it is not absolutely essential to the procuring of orders that an advertiser should know the capacity of your plant and how you conduct your business, yet I have never known an instance in which the knowledge that a printer had the facilities to do all he claimed prevented orders coming to him. The moral of this seems to me to be—Let advertisers know what you have to do with, that they may have confidence enough to let you do it.

THE ORIGINAL REGAN PRINTING HOUSE, 87–91 Plymouth place, Chicago, sends me a 6 by 9 pamphlet, "Straight Talks." Mr. Regan has gone to such a great deal of pains

to make this piece of work effective that he has rather overdone it, in my eyes. The cover is the best piece of work from a printer's standpoint in it. The title-page has no symmetry, and is "blotchy." The first law of ad. composition should be, as in the making of a picture: Have a point on which the attention is to be concentrated and render every other portion of the ad. display subordinate to that. Mr. Regan's compositor forgot that. Here's the page:



TITLE-PAGE OF CIRCULAR, REDUCED ONE-HALF.

The words "Do you see the point?" should have been left out, because they are meaningless. There is no point save the point of the arrow, and that arrow has no point—if I may be pardoned a pun. It has no right on the page at all. The ornament in the left-hand lower corner is stiff and falls entirely out of the composition of the page, as does the arrow. Mr. Regan would have done much better had he left out the arrow, the words above mentioned and the lower ornament, for then he would have had the concentration of the attention on the really important part—"Straight Talks for People Who Want Printing Done." The last word is superfluous. The reading matter of the booklet has one good point under the caption "Always on Time," in which Mr. Regan makes a strong point about the proverbial delinquency of printers in failing to keep their promises as to time of delivery. Mr. Regan is prompt—always on time. That is a good point. I knew a firm once who built up a good trade of $30,000 a year on their quick service and prompt delivery.

KOUNTZE BROTHERS, bankers, Broadway and Cedar street, New York City, send me a neat little book entitled "A Letter of Credit; What it is, What it does, How to get it." It is small, of a size to go in the vest pocket. It is beautifully printed in two colors on heavy enameled paper. The contents is clear, interesting and complete in necessary detail. To the novice traveler this booklet is a distinct advantage and help, and as such is a splendid advertisement. If placed in the right hands it should mean a material accession of trade to its publishers. The booklet is from the press of Fleming, Schiller & Carnrick, 40 West Thirteenth street, New York City.

ANDREW J. WEGMAN, Rochester, New York, sends me a booklet, "Profitable Printing." It is decidedly one of the best pieces of printing that I have received from an office outside of the larger cities, and up to the best. Here is some of the boiled-down experience:

> When you receive a letter from a man with whom you have never corresponded, you make a mental estimate of him by observing the appearance of his stationery. When a firm with whom you have had no previous correspondence sends you a booklet or catalogue, you make your estimate of that firm in the same way. If the catalogue or booklet is poorly printed on cheap common paper, your opinion of the firm is correspondingly poor. If, on the contrary, it is well printed and tastefully gotten up, you will take the trouble to read because you will feel instinctively that the articles which it advertises must be worth something or they wouldn't be worth the expense of such advertising.
>
> But do you ever consider that you and your goods are judged by other business men in precisely the same way—by the same standard—by your stationery and printed matter?

WHEN the final word shall be said on the subject of display, it will have for its fundamental idea that the keynote of an ad. is the phrase or word that describes the spirit of it to the best advantage. To know this at a glance will be the major part of the equipment of a successful ad. compositor.

WENDELL & SMITH, managers, Overbrook Farms, Philadelphia, have been identified as directors of some of the largest real estate deals in this country. They make suburban towns, but not of the "dollar-a-week free insurance, free transportation, free of taxes sort." They buy large tracts of building sites and then proceed to turn them into suburban country seats. They cater to the wealthy and the well-to-do upper middle class. Recently they took hold of a suburb of Philadelphia called Overbrook. It was mainly a large pasture. They put in an underground sewerage system, electric lights, a steam-heating plant, a water supply. They built threescore of houses to sell from $1,800 to $6,500 apiece; only a few of the latter. Their investment represented nearly two millions of dollars. They advertised this venture by the means of booklets, pamphlets and folders. They sold a great deal of their property. They sent me the other day a little book of 16 pages, entitled "A Little Talk with the Homeseeker." It is one of the handsomest pieces of real estate advertising I have ever seen. It is distinctive and thoroughly representative of the sort of business I imagine Wendell & Smith do. It has about it an air of exclusive richness that is entirely divorced from ostentatious display. It is printed throughout, cover and inside, on heavy, toned, enameled paper. The cover design is in a tone of green and terra-cotta pink, embossed. Inside, the printing is in two colors, photo-brown and olive-green. The pages are beautifully illustrated with vignetted half-tones from photographs and "wash" drawings. The letterpress is in keeping with the mechanical execution of the booklet. From the fore word—

> This is a little talk
> with those of the dwellers in houses who
> are looking for
> more than a roof
> to shelter them,

to the last line I can find nothing that does not chime with the general air of refined yet clever advertising construction. Altogether Wendell & Smith have produced one of the cleverest real estate advertisements it has been my good

luck to see in many a day. Messrs. Edward Stern & Co., Inc., of 112 North Twelfth street, Philadelphia, were the printers of the booklet. They are to be congratulated upon the high quality of the mechanical work.

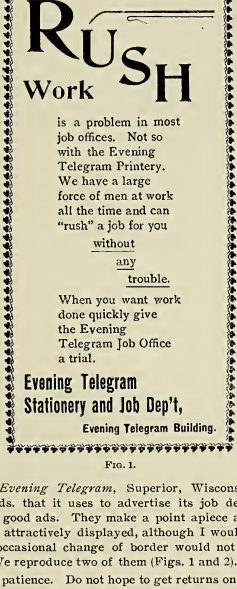


FIG. 1.

THE *Evening Telegram*, Superior, Wisconsin, sends me six ads. that it uses to advertise its job department. They are good ads. They make a point apiece and in the main are attractively displayed, although I would suggest that an occasional change of border would not be out of place. We reproduce two of them (Figs. 1 and 2).

HAVE patience. Do not hope to get returns on your first batch of folders or booklets sent out. You are but making confidence with the first two or three appeals. Keep at it. Do no stop because you failed to get your money back at the first attempt. You are buying the good will, trust and confidence of the public. That is a marketable commodity—often it is better than big capital. You can lose a million pushing a business people distrust. You can make a million pushing the business that the public has full confidence in. Have patience. Keep at it.

NOW FOR the experience meeting next month. If you want to say something, and I hope you do and will, get your contribution in *at once*, and be sure to address me personally, care of the editorial office, else you may not get here in time.



FIG. 2.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

PHOTOGRAPHY AND LITHOGRAPHY.—Photography, the young bride, and lithography have been successfully united forever; the fructifying embrace will yield a large and happy family, and the evidence of their success cannot be mistaken.

TO MAKE ALUMINUM PLATES LIE FLAT.—For the flat bed press they can be gummed on the back, and then pulled through the press upon a slab of stone, causing them to adhere very well, as the clamping presents some difficulty as yet, the metal being rather brittle.

EXAMPLES FOR STUDIOUS LITHOGRAPHERS.—The studious lithographer will have a chance to delve in books, prints, rare manuscripts, maps, photography, paintings, etc., when the second largest library in the United States will be finished, upon the old Reservoir site, at Forty-second street, New York.

LITHOGRAPHIC EXHIBITS AT OMAHA, NEBRASKA.—Lithographers with a progressive spirit should not lose the opportunity to exhibit their products at the Trans-Mississippi and International Exposition, to be held at Omaha from June to November, 1898. The Fine Arts section is going to be made as complete as possible.

THE ART OF LITHOGRAPHY.—The art of lithography has two distinct directions; in the pursuit of each, talent and genius can be fully exercised. One is for "Creative Intelligence," the artist to draw his conception direct on stone; the other is for "Imitative Art," to render the works of others *faithfully* and with as few printings as possible.

THE TRANSFERER.—The transferer may claim a share in art also, for his duty is to multiply the original in such a way that it will not lose an iota of its value, make it a commercial success in printing, make the plate endure long runs, and above all not to shrink from the "process," as in the success of that lies the brilliant future of the business.

TECHNICAL SCHOOLS FOR APPRENTICES.—According to the *Printing Times and Lithographer*, the master printers of London have consented that their various apprentices in the printing and lithographic trades attend the technical schools during part of the business hours. That is a true spirit of liberality, tending to genuine progress, but can hardly be expected here in America; the grind and crush is too great, as yet.

LIMITED MATERIAL AND LIMITED TIME.—In litho-printing the greatest obstacle to be overcome is the tendency of the printer to stick to his old-time open work; of course he is not a bit encouraged by the employer, who often exasperates

the man, and neither allows him time for deliberation nor furnishes the proper materials for his use. Give the lithoprinter the same chance that his typo brother has had, and he will do the wonders that the latter has done.

THE PHOTO CAMERA'S INFLUENCE.—When the so-called "photographic craze" was at its height, some five years ago, many of the participants were then ignorant of the real importance that this study would have upon the technical development of their trade. But now there is hardly a disciple of Senefelder's to be found who does not also revere Daguerre's art, and knows how intimately the two are connected in their mission of evolution.

THE STONE AGE AGAIN AT HAND.—In olden times the feeling of discontent must have run high when the inscription writers on stone were "laid off," and the "papyrus" penmen began to handle history in an improved style. In turn these "artists" got it "in the neck" when the type printer put in his dignified appearance, and ruled everything in sight, even up to the present day. History repeats itself, however. 'Tis nip and tuck all the time. The lithographer is coming to the fore now.

THE PASSING OF THE VIGNETTE AND PORTRAIT ENGRAVER.—The vignette engraver, especially the portrait engraver, will soon be a thing of the past. The half-tone negative, developed upon sensitized asphaltum, transferred in conjunction with fine commercial engraving, prints admirably upon linen paper. This is also a field where type cannot excel lithography, on account of the durable, hard-surfaced paper which must be used for commercial work.

THE LITHO-STEAM PRESS PRINTER.—The litho-steam press printer, last but not least, is the man who must be encouraged today; upon him hinges the bulk of success. We can produce nice originals on stone or aluminum, we can also transfer them well-nigh perfectly—but the printing, that backbone of the litho industry, must be strengthened. Look at the type printers of today; did anybody ever think it possible some years ago that they could do now what they do? To the litho printer—Brace up!

ENTERPRISE OF THE "NATIONAL LITHOGRAPHER."—Mr. Rich Norris, the esteemed editor and proprietor of the *National Lithographer*, is making arrangements to add four more pages to that well-known journal. In his capacity as a practical printer, Mr. Norris has traveled as an expert for an ink manufacturing house from one end of the land to the other, and it is safe to say that there is not a better known man, nor more congenial companion, in the trade today. We wish him continued success and more laurels.

A COLLECTION OF LITHO CARDS AS A PRIZE.—Who has the litho stone upon which the inventor of lithography made his first mark? Where is the impression obtained therefrom? For if the first book printed from movable type brought $20,000 at a recent sale in London, why should not rare old specimens of lithography bring good prices some day. I have a collection of business cards from lithographing firms and offices, dating back to 1860 only, still I prize it highly, and will offer it as a prize to the engraver who sends in the best sample of his work in that line by November 1 next.

CHEMICAL CHANGES IN LITHO PROCESS.—In drawing or transferring it is principally the soap which undergoes through the etching a chemical change; the soda contained in the soap becomes separated from its former constituents, the oleous and margarine acid, and forms a soda nitrate, which, being soluble in water, is afterward washed away. The new fatty acids, in combination with the oleaginous substances formed of the tallow and wax by aid of the oleous acids formed through the etching, are insoluble in water and ordinary acids. They form a firm combination with the stone or metal plate and penetrate even below its surface, to a more or less extent, producing on stone a new chemical substance called sebacic lime. This then forms the printing face, and the change is distinctly visible. After washing off all the ink, these places will appear lighter, but are considerably harder in texture than the stone.

INKS FOR PRINTING SAFETY TINTS.—J. W. F. & Sons write: "Will you kindly give us information regarding inks for printing safety tints?" *Answer.*—Two kinds of ink are to be considered for this work. The first is a color which can be washed away entirely, being a pure water-color with glue or gelatin size, and is usually composed of color which dissolves easily in water, say: Dry color, 10 parts; gum or glue, 4 parts; glycerin, 4 parts; water, 3 parts. To which is added more or less white, as the amount of color is reduced to make tints lighter. The best way to print is in letterpress, on account of the litho mode of damping. The other is for litho use and cannot be easily erased without soiling the paper or causing a disagreeable change in the color of the ink: Take a good wash color, say cochineal, some of the anilines, indigo, carmine, saffron, etc., 30 parts; mix and grind with thin varnish (thinned in turpentine); then mix 5 parts castile soap with a little oil of lavender and gradually add to the color. (Reduce to proper shade with magnesia before adding soap.) Oxalic acid will remove writing, but will not obliterate this printing, and yet change it to such an extent that it will be instantly detected.

MASTERS IN LITHOGRAPHY.—When our characteristic American talent discovers the real merits of lithography for free and unhampered original productions of art works, there will be a genuine revival, an epoch-making renaissance in our art. The French have already sounded the keynote, and the result is that everywhere "artist lithographers" are maturing. The names of Doré, Charlet, Mounier, etc., have been creditably associated with lithography, and in our day such artists as Chéret, Mucha, Dufon, Toulouse-Latrec, Grasset and others have made themselves conspicuous through this medium; in England the "Fitzroy Pictures" are creating a sensation and fame for their author; in Germany H. Thoma, Pidoll, Steinhausen, etc., are doing wonders for this revival, and here we have had such men as H. A. Thomas, Matt Morgan, T. A. Liébler, F. H. Lindner, Sarony, Riminauski, Fabronius, but all of the old school. The real strong men of today are engaged in "black and white" upon the various newspapers and magazines, and their influence will soon be felt when they understand the medium of the litho press for original work; or, better said, when the litho press, with its simplified printing plates, has placed itself at the disposal of modern art, and extends the proper invitation to American talent and genius.

LITHOGRAPHY ONLY AT THE THRESHOLD OF ITS DEVELOPMENT.—"In the bosom of lithography slumber as yet many hidden forces similar to the powers that have laid dormant for three centuries in the typographic art. Qualitative as well as quantitative lithography has not yet reached its limit, even if it now has at its disposal constructive means which no other printing method is possessed of—even if it now has apparently resources for the creation of its product which are not at the disposal of any other reproductive method, it is certain that this art has not, so far, surrendered, either artistically or mechanically, the wealth of its possibilities. From the hands of the fine arts, as well as from the mechanico-chemical sciences, lithography has to receive much more yet than it has thus far obtained. Photography, this effective and valuable adjunct to the printing arts, has as yet come too little under its control. Many signs indicate, and I am, therefore, of the firm opinion that lithography and its peculiar method of printing have a great deal to expect from the future, and that the invention of Senefelder still stands only at the threshold of its devel-

opment."—*Georg Fritz, author of Handbuch Der Lithographie und Steindruckes, Director of the Royal Printing Establishment, Vienna, and the greatest living authority on the subject.*

THE PRINCIPLE OF LITHOGRAPHY.—The transfer embodies the real principle of lithography, for every sort of stone or metal, provided it does not possess a high state of glassy polish or extreme condensation of texture; possesses the quality of absorbing grease as well as water, and allowing these to penetrate more or less below its surface. Where the



COVER DESIGN BY CLAUDE FAYETTE BRAGDON.

water has lodged the grease finds no hold, and vice versa; but to make a practical printing plate of stone or metal, suitable for long runs, a third chemical principle is called in—etching. An inorganic acid, as nitric, sulphuric, muriatic, phosphoric, fluoric, etc., in combination with an organic product, as gum arabic, fills the bill. The ink and crayons for drawing and transferring to stone, etc., are composed mainly of soap, tallow, wax, resin and lampblack (the latter for no other purpose than to gauge the degree of strength of the former); by a very high temperature these substances are fused completely. This is what Senefelder discovered in 1798.

NOTES ON PROGRESS.—W. F. Powers & Co., lithographers, is one of the junior establishments in New York. It has existed only about six months, but the strides this energetic young firm has already made are wonderful. Here the "combination sheet" is brought out to the fullest extent as a means to obtain quick results, and what other firms give up as a profitless task is turned into money by this firm. Modern methods, coupled with exact figuring and ingenuity, combined with taste, are evident here. I remember only one instance in the history of lithography in New York where they have been excelled, and that was by Sackett, Wilhelms & Betzig (now Sackett & Wilhelms Lithographing Company). About a dozen years ago, they also started out with simple commercial work, but quickly branched out, embracing all fields of art printing, and are now at the top. A noteworthy and very suggestive fact nowadays is that all up-to-date establishments in the printing line are adding, if they do not already possess, either a typo or litho plant to their respective concerns, and find them valuable auxiliaries, too. Many have built extensive photo studios in addition to the above-mentioned plants, but the writer would not advise a small firm to do that, as there are many photo establishments which make a specialty of furnishing A 1 half-tone or line work, on stone or metal plates, to anyone who wishes them, and at low rates. The unbiased observer cannot help noting the significance of the fact in this progressive era. The half-tone on aluminum is a complete success, lithographically, in New York. The plate does not smear or tint, and it is impossible to knock it off with the roller, no matter how you may try. No grinding is required after work is done; wash off the old work with acid and the plate is ready for a new transfer. And the number of impressions it yields—you can't feed it fast enough. The press used is only one-third the size of the old flat bed, but it is built more on the sky-scraper order.

THE NEW EDITORIA AT INTERLACHEN.

THE committee appointed by the National Editorial Association to arrange for the new Editorial Home has met with unexpected but gratifying success. A canvas of the sites has resulted in the selection of Interlachen, Florida, in Putnam County, not far from Palatka and the St. Johns river, and about thirty-five miles from St. Augustine. This is in the beautiful lake region of central Florida and is easily reached by railroads from any direction. With a generosity second only to that which prompted Childs in his great gift to the printers, a citizen of Interlachen and his wife (Mr. and Mrs. H. G. Hastings) have tendered to the committee as a gift to the association the Hotel Interlachen, together with over four hundred acres of orange grove property, in all amounting to fully $25,000. The hotel is a commodious structure and will make, with its surroundings of natural beauty, an ideal place for recuperation and recreation. The ten thousand or more of editors in the National Editorial Association are thus secured a rendezvous in the heart of the most delightful country of the South and within easy reach of the principal publishing centers. The intention is to make it primarily a resort for active newspaper men where they can find opportunity for short rest and enjoyment, and where those who wish may own lots and build homes. Worn-out newspaper men, also, will find here, as do the printers at Colorado Springs, a retreat among friends and congenial company. Among other projects, it is planned to bring together once a year—from Franklin's birthday (January 17) to April 1—an assembly of editors, newspaper publishers and writers to exchange views and spend a pleasurable time in recreation. Members will come and go during this the period of this assembly as their interests demand. This plan for a home which is thus beginning to take on material semblance is the outcome of a suggestion made by B. B. Herbert, editor of the *National Printer-Journalist*, as far back as 1884, and its success is largely due to his activity and that of Mr. W. E. Pabor in its behalf. Under the able supervision of the committee, what seemed to many an ideal now promises to become a factor in promoting the welfare and *camaraderie* of the entire newspaper fraternity. An organization is to be incorporated under the laws of Florida, and will be known as the Editoria Company for a National Editorial Resort and Home. It will be managed by a board of control made up of seven members of the association. The home will be opened this coming winter on Franklin's birthday, January 17. Mr. W. E. Pabor has been elected resident manager, and is now permanently on the grounds.

POSTER-LORE, AND THE NEWER MOVEMENTS.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

"It is a difference of opinion," as Pudd'nhead Wilson remarked, "that makes horse races, and I hold no subject worth while that has not a for and against." So I cheerfully reproduce here some delightful, though dissenting, remarks that Mr. Ambrose Bierce lately made in his column of "Prattle" in the Sunday issue of the San Francisco *Examiner*. After noting the appearance of this new department in THE INLAND PRINTER, Mr. Bierce proceeds to smile at the adoration of the poster, affirming it to be made of "the same enthusiasm that inspires the Hindu man and brother when contemplating the ligneous virtues and hewn pulchritude of the Idol of Hope and Slaughter. I don't care to affirm an equality between these two objects of worship: the poster is incomparably superior, in that it lends itself to the art of the collector, and thereby invites an affection that is not necessarily an element of worship. Whatever one can collect one can learn to love with a warm and tender regard which deity, even of one's own facture, does not always inspire. I once knew a collector of champagne corks, each of which



A GERMAN BOOK-COVER BY M. SLEVOGT.

he duly labeled with the date of its popping, and such other particulars of its history as he could ascertain. He had a bushel, and I am persuaded that his relations with each unit of the lot had something of the charm and tenderness of an intrigue. I dare say that in the secret soul of him my friend Pollard cherishes for the purple blondes and yellow brunettes of his collection a sentiment that ought to land him in the divorce court. . . . As for me, I feel as yet no call to go forward to the anxious seat, but with a wicked and stiff-necked perversity propose to continue in my state of sin, regarding the poster with contumelious irreverence. . . . ."

Some strong, artistic paper covers for books are coming from the presses of the Münich publishers. I have a design by M. Slevogt, done as far back as 1895, that is worth notice, so it is given in black reduction here. It is for a



A BOOK-COVER BY F. A. NANKIVELL.



PORTRAIT OF JOHN SLOAN, BY HIMSELF.

novel, "Eine Leidenschaft," by Vosmeer de Spie, and is put out by A. Langen. It is chiefly in reds and dark blues. A woman's head in a window frame—the head, flesh with yellow lights; the hair red; a dash of scarlet comes from an urn below, and yellowish red smoke enwraps the male figure to the left.

An exhibition of the artistic works of Alphonse Mucha was lately held at the *Salon des Cent*, in Paris.

A very neat series of calendars, in card form, is being issued by a Cincinnati lithographing firm, from designs by H. L. Bridwell and F. Butler.

The two sketches by Ethel Reed shown in the current *Yellow Book* are by no means up to her mark. Her backgrounds, so much in the texture of faded tapestries or dirty mirrors, begin to weary somewhat, and the impressionism of "The Vision" is mere inexpressive jumbling.

Three bookplates designed by Mr. Patten Wilson are shown in the thirteenth volume of the *Yellow Book*, now current. They are plates done for Egerton Clairmonte, S. Carey Curtis and H. B. Marriott Watson. Mr. Watson is esteemed as the author of the "Galloping Dick" stories and much other good literature. Mr. Wilson has chosen the armorial sort of designing in these cases, although in the Watson plate there is much also of the symbolical. These plates are decidedly the most noteworthy of the art contributions in the volume.

The handsomest paper cover that an American book has yet borne, to my mind, is by Mr. F. A. Nankivell. I hope I may be believed if I say I think I can free myself utterly from personal interest in this. Were this cover for "Dreams of Today" for a book by my dearest enemy, I would still hold to the first sentence of this paragraph. There has been some controversy over this design. Other finely artistic things in America have suffered similarly. New York booksellers have attempted boycott of this cover. But I think the public will commend the attempt to cut for Americas books as artistic clothes as Jules Cheret and A. Steinlen do for French volumes. The best argument for the cover is to reproduce it, as is done here and now. Of course, in the black much is lost, but there is at least a fair hint. The margin, the broken columns and the grasses are in several shades of sage; the moon and the hair is brick-red, the body flesh-tinted; the sky is blue, as is all the lettering and the outline work: the birds' wings are gold; the stars and the woman's veiling are white. The entire composition symbolizes the title: the woman waking, and the fabled dream-birds of Japan. That Chicago should have published this cover seems matter for congratulation.

Inasmuch as it was through the columns of THE INLAND PRINTER, a year or two ago, that the powers of Mr. John Sloan as a designer in black-and-white were first proclaimed to any forcible extent, it is not unfitting that I

should here present an original portrait of Mr. Sloan that he himself has been good enough to execute for me. Mr. Sloan is a Philadelphian, but is young. Since *Moods* died I have not seen much of this artist's work, but the fortunate ones possessing the few volumes of that quarterly possess, in those pages, some admirable specimens of Mr. Sloan's designing. Personally, I must count the title-page Mr. Sloan did for a book called "Cape of Storms" a thing to be eminently grateful for. I hope to see more of this artist's work.

THE poster for Mr. Humphrey, by Miss Stowell, has been reproduced in colors by *Les Maîtres de l'Affiche* in Paris.

FOR the English periodical, *The Artist*, there is a new poster, effective in its simplicity, that we append here in reduction.

FOR the international review, *L'Aube*, of Paris, there is a poster by Marcel Lenoir, of which we here show a small black-and-white.

A CURIOUS and notable change is come to *Truth*, in which weekly some excellent black-and-white and color work has appeared in time past. It is now a monthly.

FROM the press of Fr. Ackermann, in Weinheim, comes a five-act play, "Spring's Blossoms" (Frühlingsreif), by Gottfried Lutter. It is a drama of the somber sort, akin to Sudermann's "Sodom's End," and teaches a very modern sort of lesson, though obviously unfitted for stage presentation.

AMONG 1897 theatrical posters, of American workmanship, that have been worthy of attention from an artistic standpoint are a three-sheet for Barnum & Bailey, by Edward Potthast; a three-sheet for Mr. Beerbohm Tree, by H. L. Bridwell; three-sheets for Koster & Bial, by F. Butler and H. L. Bridwell; a three-sheet for "A Fool of Fortune," by F. Butler and H. L. Bridwell; a three-sheet and a twenty-eight-sheet for the "Mandarin," by H. L. Bridwell, all from the Strobridge Company.

ONE of the German artists prominent in the pages of *Jugend* is I. R. Witzel, whose activity in the designing of colored covers for paper books I wish to note here, by showing a facsimile, in black, of a design done for the Leipsic publishing house of E. Pierson. It shows a woman in white, with streaming yellow hair, against black tree-trunks. A large tree in the foreground is in blue, the name of the author, at top of the picture, is in red, as is the last word of the title, "Ulmenried"; the margin and ground color is blue.



A BOOK-COVER BY I. R. WITZEL.

THE return from Paris of J. C. Leyendecker is worthy of record here. This young artist's success is too well known to need much exploitation. From an appreciative article in the Chicago *Post* one learns that "he confesses that his stay in Paris and his color studies there have served to strengthen his interest in poster and decorative art, and that he will no doubt do considerable in this field, wherein he has already achieved an enviable success." Mr. Leyendecker will probably remain in Chicago and resume illustrative work.

A NEW book-cover design by Maynard Dixon, whose Lo-To-Kah poster I showed in June, deserves attention. It is for a book of tales by V. Z. Reed, "Tales of the Sun Land." On a background of dull orange, a black human figure is shown with a club in one hand, a cup in the other; and two disks, one black, one white, showing behind him. The entire design is symbolic, the disks meaning, to the Indians, Day and Night; the club is War, the cup, Races; the figure is the Unknown Being presiding over them, from whose head and feet flow the tides of life. There is also a poster, in blacks and browns, for this volume, by the same artist. Mr. Dixon's distinctively American treatment, and his decorative use of the American Indian, make his posters notable.

IT is curious to consider how much of what is really lasting in the black-and-white art of today is likely to prove toward posterity the only evidences of reputations that once were quoted as high as Senior Wranglers. As I look over the work of such men as Phil May, Raven-Hill, Max Beerbohm and S. H. Sime in England, and Léandre in France, it occurs to me that fifty years from now the only actual claim to public memory that many of the present subjects of those pencils will have will be the fact of having been so perpetuated in black-and-white. A reputation is a brittle thing, but a really good caricature has staying qualities. Many a statesman, or writer, or actor, now of familiar name to us all, will, I venture to believe, pass utterly out of human ken or care, and posterity will know of him only that a certain clever artist limned him in black-and-white. Remembering this, I wonder that more American music-hall performers do not choose to have



SKETCH OF F. A. NANKIVELL.
By L. M. Glackens.



AN ENGLISH POSTER.



A FRENCH MAGAZINE COVER.
By M. Lenoir.

reputable artists do posters of themselves; I am sure that in no other way are they likely to be known when their activity has ceased. Many a Cheret, a Steinlen, a Mucha poster will make history of *café chantant* favorites.

About once a quarter-year a well-known New York newspaper artist absents himself from his work, likewise his home, for the space of two or three days. He is such a hard worker, however, that his managing editor has grown to overlook these lapses without much parleying. The other day the artist had come in after one of these periods, when the managing editor called him. "What kept you away?" was asked. The artist spoke up with a most solemn face: "I had a terrible attack of neuralgia," he said, and then added, after a serious pause, "My wife says if I have another one like it she'll leave me."



Poster Design by Will H. Drake.

In Germany, to judge from the advertising columns of some of the papers, the demand for posters exceeds the supply. Several printing houses advertise, asking artists to submit poster designs. Curious, too, as showing the commercial lines most alive to the advantages of artistic advertising, are the subjects mentioned in the requests to artists. One firm in Leipsic desires designs advertising bicycles and liquors. Another offers a wider field. Coffee, chocolate, cocoa, cigarettes, cognac, liquors, electric lighting, bicycles, beef extract, gas burners, mineral water, ink and tooth powder—all these demand posters. American artists desiring the names of the firms asking for poster designs in Germany can obtain them from the writer of these notes.

In various times and places I have been glad to say complimentary things about Mr. F. A. Nankivell, his posters and his linework. My opinion of his work is even better than any I have yet expressed. But that does not prevent my being open-eyed to some of the man's personal traits. I find, for instance, that when the weather is hot he has been known to look on beer when froth was blowing; and that he is a member of some secret clan, his allegiance to which he proclaims by wearing neckties initialed "B. B." Cynics have told me that these initials merely stand for a firm of genial Israelites who sell scarfs on Broadway. But I scorn that explanation. And as a matter of disenchantment I present the sketch of Mr. Nankivell that Mr. L. M. Glackens, of the New York *Journal*, lately did, and that is here first printed.

A most flagrant case of appropriating famous French posters for American use is that of a Cash Register concern, with offices on Broadway, New York, and Madison street, Chicago. Posters by Cheret, Vallaton, Grasset, Pal, Meunier and many other well-known artists are constantly used by these people with their own lettering substituted for the original wording on the French designs. As the posters are nearly all of them well-known designs, this is such flagrant robbery, and so obvious to all poster collectors, that one wonders if the general public will not gradually grow aware of the fraud. To the uninitiated these showy posters look like great enterprise: to those who know that they are old posters, paid for by other people, and calmly used by this concern, the whole process spells something very different.

In *Scribner's Magazine* there has been appearing a series of illustrations on London by C. D. Gibson, the brief letterpress being also his. In one number there was a full-page sketch labeled "Outside Morley's." It is a street scene, with an omnibus strong in the foreground. The artist has not, however, caught the typically London note with such distinctness as to put the sketch beyond criticism. So it happened that two other artists were overheard by me the other day disputing about this drawing. The one declared it was faithfully characteristic, typical. The other said it might be any old place.

"But I tell you," declared Gibson's protagonist, "it simply couldn't be anywhere else but London. London's the only place they have an omnibus like that."

"Oh, you're mistaken," said the other, "you'll find plenty of them on the Continent."

"Well," finally declared the defender of his faith, desperately, and in the voice of a man barring all further argument, "at any rate there's no other 'buses would have 'Piccadilly' on 'em!"

Which is true, but scarcely the kind of proof Mr. Gibson would admire, I presume.

For my part, I must say that the sketch of fashionables labeled "In Bond Street," in the same article, might as well have been labeled "Fifth Avenue," for any note of the British type it contains.

THE AMERICAN INSTITUTE FAIR.

THE American Institute is planning to give its sixty-sixth annual exhibition, known to the world as the American Institute Fair, at the Madison Square Garden, New York City, beginning September 20 next and continuing till November 3.

Its first exhibition was given at Masonic Hall, corner of Pearl street and Broadway, in 1828, since which time it has gradually outgrown various larger quarters, till now the vast amphitheater of the Madison Square Garden, with its 30,000 square feet for exhibition purposes, is none too large to accommodate those who seek to acquaint the public with their specialties and secure the benefit, for mercantile purposes, of its prizes and awards. The benefit to be derived from this fair in the way of diffusing a knowledge of any new invention or production can readily be seen when one considers the thousands of merchants, buyers and travelers who are constantly visiting New York, and especially at this season of the year. This year, on account of the efforts of the "Merchants' Association of New York" to attract dealers from all parts of the country by getting for them special rates on railroads, the advantages to the exhibitor would seem to be more than usual. Mr. Alfred Chasseaud, general superintendent, has had so much experience in promoting exhibitions of this kind that his ideas cannot fail to be of service to those contemplating displaying their product.

It is to be regretted that those interests which depend upon the printer are not more generally represented. A few publications have sought to increase their circulation by doing the printing "while you wait." What their success was we do not know. The absence of many representative manufacturers of printing machinery may be easily explained by their dependence upon printers, who remind us of the dramatic critic who could not go to the theater with his wife because he had to stay at home and write it up.

THE ORIGIN OF THE POSTER.

A young artist, says the New York *Journal*, whose tendency toward open-air effects was so strong that he always wore his shirt open at the neck, had painted a landscape that for fidelity to nature was almost as good as a photograph. It was a thing anyone could admire, which proved its great commercial value. Unfortunately, as the artist turned to wipe his brushes, an aged cow, dissatisfied with her faithful representation in the picture, swished her tail across the canvas, utterly commingling the colors. The artist was about to commit suicide when a friend approached him. Gazing at the canvas, the latter opened wide his eyes. Then he placed his hand solemnly on the artist's shoulder.

"My boy," he said, "it's the hit of your life."

The friend was a heavy advertiser, and thus the poster came into being.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

Following is an outline of the patents granted during the month of June in the art of printing:

The multicolor printing press of Fig. 1 is the invention of W. H. R. Toye, of Philadelphia, Pennsylvania, who has assigned to himself, Robert P. Brown and Edward L. Bailey, of same place. The improvements in this machine are of a character to perfect its operation and productions, and provide a machine capable of exceptionally rapid work.

W. H. R. Toye is also the inventor of the machine of Fig. 2, for polishing, brightening or glazing printed matter, thereby imparting to such matter a bright finish, removing surplus ink, and thoroughly rubbing into the paper recently printed matter. His machine is provided with rubbers working over the surface of the paper in different directions, first lightly and then progressively, more energetically. Assignment to the same parties.

Fig. 3 shows a matrix-making machine, invented by Charles Sears, of Cleveland, Ohio. The several improvements relate to the dies mounted upon the type bars, mechanism for actuating said dies, mechanism for imparting a differential feed movement to the carriage, mechanism for facilitating the justification of the matrix line, and mechanism for clamping the matrix blocks to the carriage when they are receiving the impression of the dies. Other details are involved.

Fig. 4 is a sheet-piling attachment for platen presses, being the invention of Jacob Gottlieb, of Cumberland, Maryland. The device is quite simple and inexpensive, and piles regularly and evenly in readiness for cutting or trimming.

The typecasting and composing machine of Fig. 5 is the invention of Frank Amos Johnson, of Philadelphia, Pennsylvania, who has assigned to the Tachytype Manufacturing Company, of Minneapolis, Minnesota. Some of the features of this machine are capable of being applied to matrix-making machines, linotype machines and typewriting machines.

The matrix-making machine of Fig. 6 is also the invention of Frank Amos Johnson, he having also assigned to the same company; and the type-setting machines of Figs. 7 and 8 are also Mr. Johnson's inventions, these latter machines, however, being assigned to the Johnson Typesetter Company, of Portland, Maine.

Fig. 9 shows the delivery apparatus of a printing press with the counting mechanism applied thereto, invented by Samuel G. Goss, of Chicago, Illinois, who has assigned to the Goss Printing Press Company, of same place. Various details tending to perfection are involved.

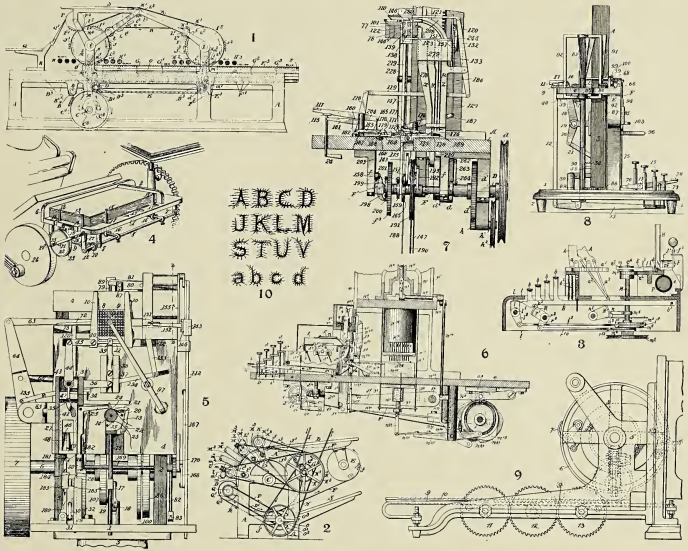
Fig. 10 is a font of type covered by design patent granted Lawrence M. Jones and John L. Jones, of Kansas City, Missouri, the leading features being the jagged, lightning-like lines branching in various directions.

Alexander J. Hood, of Muscoda, Wisconsin, has invented a device for attachment to any ordinary printing press, adapting said press to print in a variety of colors.

Julius Wegel, of Leipsic, Germany, has improved upon rotary printing presses of the cylinder type. The printing cylinder is caused to rotate in first one and then the other direction, causing even distribution of impression. This operation and arrangement also increases the capacity of the machine. Other objects are secured by improved devices.

James B. Bell, of Wilmington, Delaware, has invented a hand-operated lead cutter, particularly adapted to trim the slugs of linotype machines.

Joseph Spillinger, of Philadelphia, Pennsylvania, has invented a printing device for paper-roll holders, calculated to be inexpensive, automatic in its operation, readily applied to any construction of holder without necessitating material change. The inking device is also improved, the flow being regulated and cut off at will, avoiding leakage.



Henry D. Swift and Daniel Wheeler Swift, of Worcester, Massachusetts, have improved the feeding mechanism of a rotary, single-sheet printing press.

William R. Toye, of Philadelphia, Pennsylvania, has improved upon multicolor printing presses to the extent of doing away with the curved type forms. He has assigned to himself, Robert P. Brown and Edward L. Bailey, of same place.

Walter Scott, of Plainfield, New Jersey, has invented improvements in delivery and folding apparatus for printing machines, and also improvements in bed-motions for cylinder printing machines, the same forming the subject of two separate patents.

Julius G. Hocke, of Bayonne, New Jersey, has made improvements in printing apparatus for bills and receipts, the machine printing the proper character upon a shipping receipt and at the same time a separate check or ticket with duplicate characters of those upon the shipping receipt.

Murray Hinckley Spear, of London, England, assignor to the Lamson Paragon Supply Company, Limited, of same place, has invented a numbering machine intended for numbering upon a continuous sheet which is

afterward cut into sheets. The apparatus is capable of being used apart from a printing machine.

Various improvements have been made in typesetter cases for typesetting machines, by Louis Kossuth Johnson and Abbot Augustus Low, of Brooklyn, New York, assignors to the Alden Type Machine Company, of New York City. Their machines involve simple means for attaining the desired function and form the subject matter of three different patents.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *Review of Reviews* is hereafter to be known as the *American Monthly Review of Reviews*, the old title having been added to the new as an appendix that can later be readily dropped.

THE *Ad-Writer*, "published for the writers of Business English," published in St. Louis, Missouri, by the Ad-Writer Company, is a sprightly monthly that has won favor among many advertisers. H. H. Paramore is the editor.

WE are indebted to Mrs. T. Vernette Morse, of the Central Art Association, and editor of *Arts for America*, Chicago, for the use of photographs of the Indian paintings of Mr. E. A. Burbank, half-tone reproductions of which appear in this issue.

PRESIDENT MCKINLEY'S Cuban policy has revived the flagging interest in Cuban affairs, and the publisher of Mr. Richard Harding Davis' "Cuba in War Time" states this to be the reason which has made a new edition of the book necessary.

CONAN DOYLE'S new story, "The Tragedy of Korosko," is being advertised, says the *Literary Review*, in the street cars of Boston as the adventures of two Boston women and a Harvard graduate. It is said that in his early days Conan Doyle had a hard experience in marketing his wares. His first story was refused by eleven publishers, and he only received $125 from the twelfth.

THE *Furniture Journal*, of Rockford, Illinois, has literally blossomed out in its midsummer number. It wears a cover printed in tints of green and red and ornamented with roses and butterflies. It contains an unusual number of advertisements, some forty-seven pages in all, many of them in two colors, and attractive in their composition. The entire body of the advertising is placed in the back part of the book.

MAGAZINES devoted to popular subjects, neatly printed, and sold at a low price, are bound to secure large subscription lists if the business management is adequate to the field. It is on this basis that Mr. D. J. Thomas, business manager of *How to Grow Flowers*, is able to point to a circulation of over 50,000 copies in less than a year from the time the paper was begun. Springfield, Ohio, is the home of this lusty monthly, which Mr. Thomas has arranged to place on sale at all newsdealers throughout the United States and Canada.

DODD, MEAD & CO. announce a new and uniform edition of the works of Hamilton W. Mabie, each volume to contain a frontispiece in photogravure. They will publish in October a work entitled "American Book Clubs," with accounts of all known publishing book clubs in America, and descriptions and collations of their various publications, prepared by A. Growoll, managing editor of the *Publishers' Weekly*; also the volume for 1897 of "American Book Prices Current." They have in press "The New England Primer," edited by Paul Leicester Ford. The volume will contain transcripts of title-pages, collations and descriptions of all known editions, with reproductions in facsimile of a large number of title-pages, illustrations and specimen pages of the text. In addition Mr. Ford has prepared a most interesting account of the origin and history of the "Primer."

VOLUME I, Number 1, of the *New Time* appeared in July. It is a radical reform monthly magazine, published by Charles H. Kerr & Co., of Chicago. The editorial management is in the hands of B. O. Flower, who achieved a national reputation as editor of the *Arena*, and Frederick Upham Adams, formerly editor of *New Occasions*. It makes a book of sixty pages, entirely machine set. The cover bears an attractively designed title printed in blue and silver. It is to be the exponent of free silver, government control and social democracy.

THE Boston *Herald* indulges in this little pleasantry at the expense of Mr. Stephen Crane, the novelist: "A war correspondent who saw Stephen Crane at the battle of Velestino says he followed the young man up a steep hill enveloped in the smoke of battle, and watched the pale face of the intrepid novelist as he seated himself on an ammunition box, amid a shower of shells, and casually lighted a cigarette. This hasn't been equaled for real bravery since Artemus Ward took up his lodgings in a powder magazine and picked his teeth with bayonets, just to show that he was willing to die for his country."

THE *Literary Review*, a monthly of belles-lettres, has not shone long in the firmament of literature and journalism, but makes up in brightness for its lack in years. The May number, among other interesting articles, has a continuation of Mr. Percival Pollard's "Interviews with Publishers." Mr. H. I. Kimball, who this time falls a victim to Mr. Pollard's irresistible art, speaks out a little more freely than he otherwise would. At any rate, we cannot agree with all of his deductions in regard to Chicago as a publishing center. The reviewer's columns are extraordinarily spicy, and serve up the latest literary gossip about authors, books and periodicals. The *Literary Review* is printed in old style throughout, on handmade, deckle-edged paper.

THE new National Library was reorganized on July 1, when Mr. John Russell Young, of Philadelphia, was appointed librarian. Mr. Spofford, in a letter to the President, refused to be considered for the new position because of his age and the responsibility that would attach to the librarianship of the new library. Mr. Young, however, who has been a lifelong friend of Mr. Spofford, has tendered the latter the post of assistant librarian at a salary of $4,000 per annum, so that a long record for eminent service that began some thirty-five years ago will not be broken. Printers and publishers will be interested to know that there is to be a superintendent of copyrights, with a salary of $3,000 per annum. This long-needed division in functions will doubtless greatly expedite the business of the copyright office, for which everybody will be duly grateful. Mr. Young is well known as a war correspondent and journalist, and is the author of the work "Around the World with General Grant." He was minister to China for a number of years.

SOME MASTERS IN LITHOGRAPHY.— Mr. Atherton Curtis has done a valuable service to the cause of lithography in "Some Masters in Lithography," just issued by D. Appleton & Company, in a limited edition of 750 copies. Lithography is making progress toward greater achievement in its technical field, but to this aspect of the art Mr. Curtis has no reference. It is to the masters, the great artists — their methods and their creative power — that he gives attention. The representation that the artist receives from the medium of lithography is unlimited. "Of all the methods by which prints can be made, lithography is the one best suited

for working in masses, and consequently for working in values. Its scale of tones begins with the whitest paper and ends with the deepest black that printer's ink can give. Between these two extremes every possible subdivision of tone is at the lithographer's command." The difference in the positions of the mere lithographer — the copier of designs or pictures, and the artist lithographer — whose works are evolved from his own consciousness, is marked. "The question of the respective positions of a man who does original work and one who reproduces the work of others," says Mr. Curtis, "is an old one, and I do not care to enter upon a discussion of it here, especially since there is nothing new to be said on the subject. . . . I cannot consider a man who merely interprets the work of others worthy to be placed among the great names of art, any more than I can consider a translator in literature the equal of a great creative writer." Lithography has appeared to be somewhat difficult to learn, and possibly artists who have felt grieved at the inadequacy of photo-process to reproduce their work in its brilliancy may find satisfaction in the assurances of the faithfulness of the stone and its sympathy with the artist. "The art is easily learned by anyone who has a knowledge of drawing." A short sketch of Alois Senefelder, the inventor of lithography, is the opening chapter in the book, and then follow in order the names of the great lithographers selected by the author as worthy of consideration for reasons given in detail and not necessary to recount here. These are: Theodore Géricault, Richard Parkes Bonington, James Duffield Harding, Eugène Isabey, Alexandre Calome, Eugène Delacroix, Honoré Daumier, Nicolas Toussaint Charlet, Achille Devéria, Auguste Raffet, Gavarni. These are all treated of in a style so sympathetic, clear and comprehensive that the attention is pleasantly interested. Beauties are pointed out that quicken and instruct the intelligence of the reader. The illustrations, of which there are twenty-two, from photogravure plates after representative lithographs, are mounted on boards, and are used skillfully to show the varying styles of the artists. The methods of drawing of the artists are touched on, and we reproduce one of these specimens, quoted by the author from De Goncourt's *Life*, showing Gavarni's method of drawing during his later years: "We have watched him at work during many hours, for it was truly a miracle to see Gavarni cover a stone. It was as if the Genius of Drawing were at work. His hand resting upon a maul-stick and suspended over the stone placed upright upon the crosspiece of an easel, the lithographer, as if by hazard, and with a crayon that seemed to be merely playing, threw off at first a few strokes, a few zigzag lines like the stripes of a zebra, with which he effaced the light and glossy surface of the stone. . . . The beginning of his drawing having been thus done with this confused, cloudy mass, his crayon turning and rolling, brought out geometrical outlines, polygonal figures, squares like those on which Cambiaso incloses his sketches, though as yet nothing of the future drawing could be made out. Then these squares, circles and cubes being forced into shape, lost their undefined forms and their lifeless lines to assume human proportions, becoming misty silhouettes of men and women, which came out more and more from the vague and wavy mass, each new stroke of the crayon giving them relief, light, precision in outline and clearness. He worked without sketches, without anything to aid his memory; and his hand, after a while, as if seized with a fever, seemed to reproduce from Nature a model that came back to pose in his memory. So it was. He *saw* the people he drew. Did he not say to Morère when he had finished a lithograph before him, 'There! do you remember?' 'No,' replied Morère. 'What! It is the man we saw, you know, on the *quai de la Tournelle*.' That was twenty years previously." An appendix of technical explanations gives the uninitiated a clear idea of the general principles of the art. A list of prints and a bibliography are also given. Printed on handmade paper from old-style great primer, the book is a very attractive one. The binding is of brown buckram, stamped in black arabesque design, the lettering in gold. Price, $12 net.



DESIGN BY T. J. ALFORD, BOSTON, MASS.

FOWLER'S PUBLICITY. By Nathaniel C. Fowler, Jr. 1016 pages, about 2,000 cuts and illustrations; cloth. New York: Publicity Publishing Company, 1897.

Advertising is now conceded to be one of the most complex of sciences, the depths of which even the experts have failed to fathom. It is as wide as human nature itself. It forms a constituent part of every successful business. The laws of social economy, the conditions of trade, the psychology of motives and of attention, the commercial study of language, the apt use of phrases, the pictorial arts, the resources of types and paper, of dress and address—this is a partial summary of what goes to make up the modern art of advertising. Could anything short of an encyclopedia or a thorough student be competent to treat this imposing theme? Fortunately for the business world, an encyclopedia is now available, written by Mr. Nathaniel C. Fowler, the advertising expert, "who knows whereof he speaks." His work on "Building Business," issued several years ago, which has proved such a useful and handy manual for advertisers, forms the foundation study for the new encyclopedia. The same pithy, snappy style that marks all of Mr. Fowler's utterances and that has created his "Fowlerisms" gives crispness to the new work. "Fowler's Publicity," with its thousand large pages, is a ponderous tome, because it comprises "several shows combined in one." Here is the Dictionary of Great Successes, in which all of the leading business houses of the country let out the secrets of trade and tell what forms of advertising have brought what kinds of success. Here is the Dictionary of Trades, with the most valuable hints drawn from lifelong experience on the best forms of publicity for each. Here is the Dictionary of Periodicals, telling what each one is like and what it is worth to the advertiser. All the forms of graphic arts that are desirable in the art annunciative of all arts are described in a popular yet accurate style and illustrated with suitable plates. Types, borders, ornaments in a thousand different fashions, each with its own description, adorn the reading pages and form a comparative exhibit of typographical possibilities that is worth a serious study and invaluable to the bidder for public gaze. Here is the whole story, beginning with the earliest forms of Biblical publicity in the days of Noah's Ark and ending with the Five Cent Counter of the Boulevard of Bargains. In short, the book contains about everything that is worth knowing in what is aptly called in the sub-title "The Public-Seeing Side of Business." The presswork and typography is by the Barta Press, of Boston. The display type used in the specimens is furnished by the American Type Founders' Company. The price is $15.

THE illustration is greatly enhanced in value when accompanied by suitable type display. Indeed, we may say type is the foundation of the advertisement — its body and soul — the illustration, the embellishment — that which in right hands greatly increases the attractiveness and value of the advertisement.—*Profitable Advertising.*

Satanick Series

72 POINT 4 A 5 a $17 00

Builds 19 Houses

60 POINT 4 A 5 a $12 25

Atlantic 82 Storms Winter Disaster

54 POINT 4 A 5 a $10 25

Grand Racing Bicycle July 24, Tuesday

48 POINT 4 A 5 a $7 75

Proscribes 16 Surprised Delaware Christians

42 POINT 4 A 6 a $7 25

Outnumbers 32 Menageries fortunate Inventors

Made only by the American Type Founders Company. Branches in all Principal Cities.

Satanick Series

36 POINT 5 A 8 a $5 50

September Twilight Excursions Preachers 64 Camping

30 POINT 6 A 10 a $5 00

National Bank of Iowa was organized at Cedar Rapids, May, 1872

8 POINT 15 A 50 a $2 75

THE short stories should not exceed one thousand words in length, preferably eight hundred. They must be written on only one side of the paper and the name and address of the writer to accompany the same for publication. Brevity will be considered in all the awards. The sum of $24,180.35 will be awarded as prizes and will not be given to anonymous writers.

24 POINT 6 A 15 a $4 50

Persons with bright thoughts and aspiring minds seem from the very earliest part of the 16th Century to have been dissatisfied

6 POINT 15 A 50 a $2 50

WE have previously indicated in an article, published the 28th inst., our conviction that the present debased condition of the American stage is due chiefly to the greed, ignorance, and incapacity of a large majority of the men who have established a virtual monopoly in the control of the theatre, and, temporarily at least, have put an end to competition. One of the greatest obstacles in the way of reform is the inability of those same men, for obvious reasons, to discern the trend of intelligent, to say nothing of cultivated, public opinion, or to inform themselves of the craving for better entertainment.

18 POINT 8 A 25 a $4 00

While $20,483 is an exceptional price for a meal, even among the wealthiest Americans, there are a few who allow their dinner bills to reach the three-thousand-dollar point

12 POINT 10 A 35 a $3 25

EARLY to-morrow morning the tents will be folded and, like the Arabs, the regiment will silently steal away to town, where once again the garb of citizens will be resumed and the ideal soldier life which 567 men have been living for the past week or ten days, will be at an end

10 POINT 12 A 40 a $3 00

RELIEF of the poor is one of the many themes of life with which the people of a great city are constantly brought face to face. Like the people themselves, the question of their relief is always with us, not in an obscure way but insistently, demanding thought, awakening our sympathies, and inciting us to action. About 4678 men and women braver than the rest of us devote their lives in giving us the facts about the poor.

Send orders to nearest Branch of the American Type founders Company, Leaders of Type fashions.

Houghton Series

PATENTED

84

60 POINT 3 A 4 a $11 90

Morning Exercises
Contemplations

48 POINT 3 A 5 a $9 25

Sparkling and Amusing
Divertisement

36 POINT 3 A 7 a $7 50

Aeronauts Descend Gracefully

1 2 3 Excited Citizens 4 5 6

24 POINT 4 A 10 a $4 50

Multitudes Witness Acrobatic Tournament
Frightened 456 Countrymen

....AMERICAN TYPE FOUNDERS COMPANY....

Boston, 150 Congress St.
New York, Rose and Duane Sts.
Philadelphia, 606-614 Sansom St.
Baltimore, Frederick and Water Sts.
Buffalo, 83-85 Ellicott St.
Pittsburgh, 323 Third Ave.
Cleveland, St. Clair and Ontario Sts.
Cincinnati, 7-13 Longworth St.
Chicago, 139-141 Monroe St.
Milwaukee, 376 Milwaukee St.
St. Louis, Fourth and Elm Sts.
Minneapolis, 24-26 First St., South
Kansas City, 533-535 Delaware St.
Denver, 1616-1622 Blake St.
San Francisco, 405-407 Sansome St.
Portland, Ore., Second and Stark Sts.
Dallas, 256 Commerce St.
London, E. C., 54 Farringdon Road
Melbourne, Australia, 395 Flinders Lane
Sydney, Australia, 37 Winyard Square
Adelaide, South Australia, 69 Grenfell St.



The American System
of Vertical Writing
Exclusively
manufactured and
patent applied for by the
American
Type Founders
Company
United States, America

24 Point Vertical Writing
7 A 22 a, $6.00

Other sizes of Vertical Writing are now in preparation and will soon be in stock and for sale at all Branches of the **American Type Founders' Company.**

H. C. Hansen,
Type Founder, - Printers' Materials,
24 & 26 Hawley Street.

Boston, Mass., July 5, 1897.

Dear Sir:

This Letter will introduce to you the Hansen Vertical Script, designed, cut, and cast by H. C. Hansen.

Vertical writing is now being adopted in the Public Schools. It is the most readable and handsome writing ever practiced.

This Script Letter will undoubtedly in the near future replace all other script formerly used. It is made from the same quality of hard and tough material that I mix from Copper, Antimony, Tin and Lead for my Body and Job Type; not from soft script metal.

The above is set in 24-Point size. 14, 18, 30, and 36-Point sizes in preparation.

Yours Respectfully,

H. C. Hansen.

20 a 7 A $6.00

PROSPECTOR'S LUNCH

CONTAINS COLD BROILED CHICKEN OR GAME, SANDWICHES, PICKLES, HARD-BOILED EGGS, CAKE, PIE AND FRUIT.
PRICE, $2.50

RULES AND SUGGESTIONS

PATRONS OF OUR ESTABLISHMENT MUST HELP THEMSELVES, OUR WAITERS BEING IN THE MINES, AND UNDER NO CIRCUMSTANCES WILL WE ENTERTAIN ANY COMPLAINT.
GRUB STAKES FURNISHED.

THE
KLONDYKE
CIRCLE CITY
ALASKA

BRUCE TITLE SERIES

24-POINT 9 A	$2.50
20-POINT 9 A	2.00
16-POINT 10 A	1.80
12-POINT 14 A	1.40
8-POINT NO. 1 15 A	1.35
8-POINT NO. 2 16 A	1.25
6-POINT NO. 1 20 A	1.00
6-POINT NO. 2 20 A	1.00
6-POINT NO. 3 20 A	1.00
6-POINT NO. 4 20 A	1.00

BILL OF F

BILL OF FARE

SOUP

OX TAIL, 25c
REINDEER, 25c MOOSE, 25c

BOILED

SHORT RIBS OF BEEF, 75c
ENGLISH BREAKFAST SAUSAGE, 75c

ROASTS

PRIME RIBS OF BEEF, 85c

VEGETABLES

MASHED POTATOES GREEN CORN
BOILED POTATOES
SWEET POTATOES BOILED RICE
BROWN POTATOES SAUER KRAUT

FRESH FRUITS

PEACHES ORANGES APPLES
BLACKBERRIES RASPBERRIES
BANANAS

DESSERT

PLE PIE PEACH PIE
VANILLA ICE CREAM
PURE JAVA COFFEE WITH CREAM
EET MILK BUTTERMILK

VEGETABLES, FRESH FRUITS AND DESSERT SERVED WITH MEAT ORDERS.

MADE BY
INLAND
TYPE
FOUNDRY
SAINT LOUIS

FOR SALE BY
GOLDING & CO.
BOSTON, PHILADELPHIA, CHICAGO AND NEW YORK.
DAMON-PEETS, NEW YORK.
WM. E. LOY, SAN FRANCISCO.
GWATKIN & SON, TORONTO.
GETHER & DREBERT, MILWAUKEE.

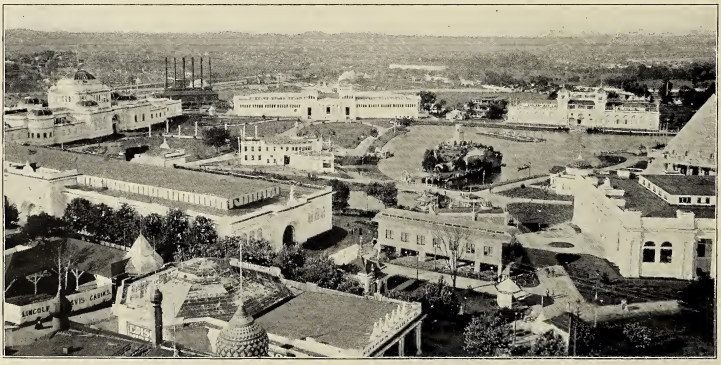
5-6



VIEW FROM DOME OF AGRICULTURAL BUILDING.



THE PARTHENON, FINE ARTS BUILDING—THE GEM OF THE EXPOSITION.



A BIRD'S-EYE VIEW OF THE GROUNDS FROM THE GRANT SEE-SAW.

TENNESSEE CENTENNIAL EXPOSITION, AT NASHVILLE.

From photos by Thuss.

THE TENNESSEE CENTENNIAL EXPOSITION AT NASHVILLE.

THE location of the Tennessee Centennial Exposition is an ideal one for many reasons, the first of which is that the beautiful park in which it is situated is but the central point in a vast and beautiful region of country which perpetuates for hundreds of miles the very beauties which in their improved form make the exposition park a place of delight to every visitor. The proprietors of the park from whom the exposition company leased it had spent something over a hundred thousand dollars in beautifying the grounds and making the prettiest and most attractive race course in the country, and when the exposition was an accomplished fact these improvements were utilized almost without alteration.

The consequence of this is that the grading and laying out of the exposition grounds was accomplished at a cost so small as to be almost incredible to those familiar with such work. As it is now there is a magnificent park of two hundred acres diversified with lakes and running stream, with a high hill rising at the back where the home of the "air-ship" surmounts the highest point. Around the base of the hill runs a broad avenue known as Broadway, and along this thoroughfare are located the most popular of the amusement features of the exposition. The rest of "Vanity Fair," as the amusement feature is called, is arranged in picturesque clusters about the base of the hill below the broader thoroughfare.

The central point of the exposition is the Parthenon, the reproduction of the most famous of all structures, and the art gallery of the exposition. Situated on a slight eminence, in the exact center of the architectural scheme of the exposition, its surpassing beauty must be seen to be in any wise appreciated. All the details of the original are reproduced, including the sculptures on the pediments and the metopes. Every measurement of the original has been carefully studied by the architect, who, by the way, had given the Parthenon years of study before this reproduction, and not a line differs from the original in so far as the lines of the original have been determined by the studies of the best architects of all time. The collection of pictures in the gallery is of a character to befit the splendid building meant to house them, aggregating over a million dollars and requiring to be insured for three-quarters of that sum.

The other main buildings extend around the great central space in the form of an oval, the space between them and the Parthenon being for the most part devoted to flowers and shrubs. There are three buildings in this space, the History building, the Pyramid of Cheops and the Hygiene and Education building.

The first of these, the History building, is an exact reproduction of the Erectheon, a companion building of the Parthenon, and which was the same distance from it on the original acropolis at Athens as in the reproduction here. It is devoted to the displays of an historical character which are far too valuable to be risked in anything but a fireproof building. The relics are sent by the women's patriotic societies, the Daughters of the American Revolution, the Colonial Dames, etc., and by the Confederate Bivouacs, State Historical Society, and by private collectors. The value of its displays is simply incalculable.



J. W. THOMAS. V. L. KIRKMAN.
President and Vice-President of the Tennessee Centennial.

Portraits and personal belongings of the utmost value and interest are here from nearly every State east of the Mississippi river, and scores of the most prominent families in the country are represented. Conspicuous is the fine collection of the relics of the mound-builders. These comprise the best from a number of collections, notably the extensive collection of Gen. G. P. Thurston, the author of a work on the mound-builders which is an accepted authority.

The pyramid is the Memphis and Shelby County building, and was chosen because the original stood at Memphis in Egypt. It stands by the Parthenon and shows all the gorgeous coloring of the original. The interior is filled with the exhibits from the city and county erecting the structure.



MRS. VAN LEER KIRKMAN,
President of the Tennessee Centennial Woman's Board.

The third structure inside the open space is the Hygiene and Education building, which is devoted to two classes of exhibits, relating to the subjects included in the name. The displays are full and varied. There is one thing about the educational displays at the exposition which is indicative of the progress of educational spirit in the State. It was at first proposed to locate the educational exhibits in the gallery of the Commerce building on the west side. The responses to the invitations to send exhibits were so general that it was evident that the space would be insufficient. Then the proposition to erect the building for education and hygiene jointly was made and the matter was considered settled. But it was not settled. The space was taken and more was wanted. The Children's building



THE MEMPHIS BUILDING.
The Rialto and Vanderbilt University in the Background.



A BIT OF VANITY FAIR—THE CENTENNIAL MIDWAY.



CHILDREN'S BUILDING.

was given all exhibits below the college grade and still the space was not sufficient. Then the original location, the west gallery of the Commerce building, was restored as an overflow exhibit, and here are some of the most attractive of the educational exhibits. In addition to these, the entire negro school exhibit is in the Negro building, the Shelby County exhibit in the pyramid and the Knoxville exhibit in the Knoxville building. This is a pretty good record for a State which has been criticised for its lack of educational interest.

The Agriculture building, with its wealth of decorative effects and its wonderful variety of exhibits from Tennessee and other States from the South and West; the great Commerce building, with its many products of the factories of the country, and its splendid foreign section; the Transportation building, with its infinite variety of vehicles and fine cars; the Railway Exhibit building, with its whole exposition in small compass, and its long train shed where the first train ever run in America is shown; the Minerals and Forestry building, where the wealth of Tennessee's natural resources, mineral and forest, are made manifest, and where the woods and timbers and ores and stones of the South are placed on dress parade; Machinery hall, where the busy machines make the music of industry all day, and turn the raw materials into things of beauty and use in the twinkling of an eye; the Negro building, the Children's building, the Woman's building and the Government building complete the chain that makes up the oval around the Parthenon.

Most interesting is the Government building, because there may be seen the things which cannot be seen anywhere outside of Washington, the working exhibits of all the departments, which have a high educational value to every observer. The Post Office department has an actual working office on the grounds, with its hourly collections and deliveries of mail; its money order system, the boxes, and figures showing the costumes of letter carriers in all civilized countries. In the Treasury department are shown the processes of plate printing, coining money, besides the usual large exhibits of articles prepared by the department for exhibition. The Smithsonian Institution shows some remarkable collections in the various departments of scientific discovery and research. The War department shows its soldiers and accouterments; its great guns and the method of their making; the uniforms and all the habiliments of war. The Navy department shows models of the war vessels of every class, masts and

parts of vessels, great lighthouses and the revolving lights, as well as the flags of the Navy and many other things of interest. The Agricultural department makes a particularly good display of fruits and vegetables in connection with their enemies, the enemies being in magnified form and very lifelike. The interest of the Fisheries bureau is maintained at the high standard usual to this branch of the exposition work.

The Woman's building is in so many respects the most artistic on the grounds that it is well-nigh beyond the power of brief description. Sixteen rooms are filled with all that women have done in the arts and the sciences and in household work, and the exhibits are wonderful in variety and amazing in their uniform excellence. The rooms decorated and furnished by the various cities and counties and States are so varied, and yet so uniformly artistic, that each is deserving of special mention if any be noted in particular. New York and Georgia have rooms; Chicago and Chattanooga are represented in the same way; Cheatham County has a model kitchen where lectures on cooking are daily given free; Sumner County furnishes a colonial bedroom and Maury County a colonial sitting room; Murfreesboro and Rutherford County finished two rooms in red cedar, and they are occupied by relics of the three Presidents which Tennessee has furnished the Union. One room is filled with hundreds of the patented inventions of women; one is devoted to the purposes of a salesroom; one is an oriental room filled with articles from the far East; in one the books written by women, to the number of several thousand, are gathered together; one room is given up to the laces made by the women of all nations; one is used as the president's parlor and secretary's office; the largest two rooms are used respectively as assembly room and applied arts room. The former was beautifully furnished by the Knoxville women, and the latter is filled with thousands of specimens of the best work done by women in all the branches of art.

The Children's building is given up to displays that interest little ones, toys and dolls of every nation on earth, curios from all lands and school displays from schools of lower grades. The dolls, curios and toys were gathered by enlisting the United States consuls in the work, and they sent many rare and curious things.

The importance and value of the exposition lie in the really wonderful display which it makes of the resources of the southern section of the country, and particularly the vast amount of



THE WOMAN'S BUILDING.



THE NEGRO BUILDING AND ROOF GARDEN.



GOURD HARBOR, FROM THE AUDITORIUM.



THE SOLID STONE STATE CAPITOL.
On the Highest Point in Nashville.

undeveloped wealth indicated by the displays from Tennessee in particular, and from Alabama, Georgia, Florida and from other States. To the Northern visitor nothing can be more wonderful than the astounding material wealth that lies only awaiting the hand of the capitalist to spring from the earth and make the country rich and prosperous. The vast beds of ores which are now only hinted at, and the extent of which is not even guessed at in most cases, forces home to every Northern visitor, and to every visitor from any section of the country, the conviction that the South must in the next few years become the richest and most prosperous part of the United States.

There are several potent object lessons to the seeker of a new home. In a single building there are grouped the exhibits from the counties along a single line of road, the Nashville, Chattanooga & St. Louis. It is a miniature exposition in itself and contains a greater display of material wealth than was ever before seen in any exposition ever held in the world. And yet the displays came from the States of Tennessee and Georgia almost without exception. In one pyramid is illustrated the fertility of the soil and its adaptability to all crops by a display of fifty different articles, raised on a single farm of twenty-five acres, by a man who farms for a living. There is no important crop that is needed on the farm which is not shown in this suggestive pyramid.

About the grounds are planted hundreds of thousands of flowers and plants, and there are something like two thousand trees, some of which are very large, and many of which would be considered great trees anywhere else. This makes the park peculiarly pleasant and beautiful. There is also a large tract of land devoted to an experimental farm, and here are little crops of the grains and grasses of Tennessee, the tobaccos and the cotton, and other plantation products which can be raised without too much trouble, as specimens of the growth attained on Tennessee soil.

Attractive as these are, they are but a bit of the vast panorama that surrounds the exposition park. The same hills and rolling lands stretch away a hundred miles in every direction and form an extension of the park in which the exposition is located. This is the finest stock-raising country anywhere. On every side of the city may be seen the broad and fertile acres that raise the famous Tennessee blue grass and rival the richest portions of Kentucky. Indeed, as it becomes known, the middle section of Tennessee is establishing a reputation as the richest part of this whole region. This is one of the things which the exposition is intended to bring to the attention of the world. The State, the section and the whole South can but feel the effect of the increasing attendance on the exposition, and during the years succeeding its close this effect is expected to be more noticeable than it has ever been before.

THE PRINTING ARTS EXHIBITS.

The printing arts are not largely represented in the exposition, and there are but few exhibits that are especially interesting to printers. The leading local printers have interesting exhibits. Over in the Machinery building Foster & Webb have a Miehle press, a Hickok ruling machine and a Monarch cutter at work. The other regular printing exhibits are in the Commerce building.

The Brandon Printing Company, which has an office as complete and up to date as any in the country, has a large exhibit, including office furniture by the Globe Company, of Cincinnati; a display of blank books, account books for banks and mercantile concerns, and court records, manufactured for use and not simply for display. They were all made in Nashville. They also show Smith-Premier typewriters, Waterman Ideal fountain pens, Mabie, Todd & Co's gold pens and pencils, copying presses by the Illinois Iron and Bolt Company, Neostyle duplicating machines, samples of steel engraving, lithographing and half-tone work.

Marshall & Bruce have another large exhibit of metal bookcases, desks and index files by the St. Louis Art Metal Company, office furniture of all kinds, including the Wernicke system of elastic bookcases, blank books of all kinds, bank books, records for court and county officers, of which they make a specialty, law books, published by them, and small office necessities.

Foster & Webb show bank and account books with many handsome samples of office stationery, lithograph and platework.

William Mann & Co., of Philadelphia, have a large exhibit of bank ledgers, balance ledgers, etc., including the "largest blank book in the world," of 3,416 pages, and weighing 306 pounds. They also have a case of copying books, showing one used in 1861, of their manufacture, well preserved, and as legible as on the day it was used.

S. C. Toof & Co., Memphis, have a show case in the Memphis Pyramid building, in which thirty-six specimens of hand-tooled art bindings are displayed. The collection is a fine one, and well worth a careful examination.

The Hampshire Paper Company, of South Hadley Falls, shows fine paper.

Crane Brothers, of Westfield, Massachusetts, show linen ledger paper and court and official records.

Over in the Government building a small plate press is in operation, where is seen the method by which national bank notes are printed. Views of the national Capitol, the White House, various Presidents and the Centennial are printed. All varieties of postage stamps and envelopes, bank notes and silver and gold certificates are shown.

In the section of religious ceremonies, there is a large display of early Bibles, including the first American edition of the Greek Bible, printed by Isaiah Thomas at Worcester, Massachusetts, in 1800; a folio edition of a Latin Bible, printed by Anthony Coburger in Nuremburg, Germany, in 1478; a 1554 edition of Luther's Bible; an old Testament in Spanish, printed in Amsterdam in 1661, and a folio edition of King James' Bible, by Robert Barker, in 1613. There are also reprints of many old Bibles.

In the Woman's building there are many old English prints, two and three centuries old, that are of interest.

NATIONAL TYPOTHETÆ AND ENGRAVERS AND ELECTROTYPERS' MEETINGS.

When the National Typothetæ of America assembles in Nashville the first week in October, for the first time it has ever met in the South, those who have never before experienced it will learn what Southern hospitality means. The Centennial Exposition has made Nashville a convention city this year, and for four months not a week has passed without seeing the assembling in this Athens of the South of from one to a dozen great national organizations. The round of social entertainment has excelled even in these summer months the height of the winter season, and the attractions at home have been so great that the usually popular summer resorts in the vicinity are having the dullest season of a decade. There have been elaborate entertainments of distinguished guests extending over a period of days, and those who have been leaders on the social side of the Centennial have even surpassed Nashville's greatest social functions of former years. It is, therefore, no small undertaking of the Nashville members of the Typothetæ when they essay to make the entertainment of the National Typothetæ the most complete and brilliant of the entire Centennial season. The complete programme of events for the Nashville meeting has not been arranged. There are many minor details to be provided for, as it is intended by the local committee to have some pleasant diver-

sion for every moment that can be spared from the business sessions during the three days' meeting. The headquarters of the Typothetæ will be at the Maxwell House, where a bureau of information will be established for the benefit of visitors, under the exclusive direction of the Typothetæ. All the printing houses will keep open house during the three days and the visitors will be shown what a Southern printing office is. No effort will be spared to make the visitors enjoy every hour of their stay in Nashville. It is expected that between two hundred and three hundred members will be here, and Mr. J. H. Bruce, president of the National Typothetæ, will prepare to entertain this many at the reception at his magnificent home on North High street

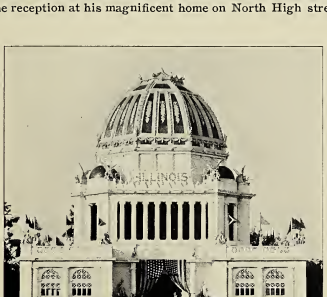


Photo by Thos.

THE ILLINOIS BUILDING.

(A facsimile of the Administration Building at the World's Columbian Exposition.)

during the meeting. Mr. Bruce's residence is four stories high, the entire top floor being a splendid ballroom. No residence in Nashville is furnished with more artistic taste or more complete appointments and the decorations for the occasion will be elaborate. This will be made one of the social events to be remembered.

Another event of an entirely different nature, but none the less enjoyable, and which will be a novelty to many of the visitors, is an old-fashioned Southern barbecue, which will be given at Belle Meade, if possible, otherwise at the Hermitage. The open air of the country whets the appetite and makes even more delicious the juicy shoat and tender lamb that will be barbecued, in such style as only the old time plantation darky can turn it out. All the accessories to an enjoyable barbecue will be provided. The historic Hermitage, the home of Andrew Jackson, and where his tomb is; Polk Place, the home of President Polk, and Belle Meade, the great stock farm, where thoroughbreds valued at half a million dollars graze, a veritable park of 6,000 acres, with hundreds of red deer going like the wind, will all be visited. A side trip will also be taken to Mammoth Cave and possibly to Lookout Mountain. The Nashville meeting will end with one of the most elaborate banquets ever given in Nashville, to which mine host Black, of the Maxwell, has volunteered to give his personal attention, and, of course, the visitors will be taken to the Centennial.

At the same time that the Typothetæ meets in Nashville, the photo-engravers will meet and complete the organization that was commenced at St. Louis some months ago. A number of prominent photo-engravers met the local association at St. Louis about three months ago and appointed the "Photo-Engravers' National Committee," to take the matter of organization in hand. Mr. W. H. Tenney, of Boston, is chairman, and C. S. Bierce, of Dayton, Ohio, secretary. The other members of the committee are: F. A. Ringler, New York; Oscar E. Binner, Chicago; Lon Sanders, St. Louis; Samuel R. Mason, Cleveland; J. Arthur H. Hatt, Cincinnati; C. M. Davis, Los Angeles; Frank E. Manning, Philadelphia; R. Cunningham, Kansas City; Edward Mason, Indianapolis; Charles C. Cargill, Grand Rapids.

A large correspondence has been conducted, and it is expected that between two hundred and two hundred and fifty people will attend the meeting. The idea of organization is, it is stated, not for the purpose of advancing prices, but to establish better relations and understanding, remove prejudices and prevent the disastrous cutting of prices, largely on the same line as the Typothetæ.

HOW THE EXPOSITION WAS ADVERTISED.

The Bureau of Publicity and Promotion of the Tennessee Centennial Exposition has successfully maintained the high standard expected of this branch of the exposition service. In part this is due to the determined effort by the bureau that nothing but the highest class of work should be issued to advertise so artistic and epoch-marking an enterprise as this exposition. Original ideas were constantly sought for and worked out, and the country kept well supplied with handsome pictures that were valued and used.

The Centennial Calendar and the Centennial Album are two examples of the attractive advertisements issued. The calendar consists of twelve cards, each bearing in colors the calendar for the month, one of the exposition buildings and an apt quotation suited to the building pictured and to the month as well. Fancy prices were offered for these when the issue was exhausted, so highly were they esteemed. The album, which was lithographed in colors, was equally as popular. Its cover bore portraits of five most distinguished Tennesseeans—John Sevier, James Robertson, James K. Polk, Andrew Jackson and Andrew Johnson.

Three-sheet posters and bird's-eye views were of the highest type of art, and have been framed and hung in thousands of homes and public buildings. The cuts used in illustrating the literature daily sent out from the office are of the finest quality of half-tone work. Only the best paper and the clearest type are used, and the very first impression conveyed to the stranger opening Centennial literature of any kind is pleasing.

The good work of the press of the country for the exposition has been recognized in the erection of a Press building—one of the prettiest little structures on the grounds—and not so very little, either. There is a commodious reception hall, a room for attachés of the bureau and newspaper men, and a room for woman press workers. Two ample piazzas furnish shelter from the warmest sun, as well as other conveniences, and leading papers of the country aid in making visitors comfortable. It is in every particular an ideal place to rest or to write. A notable feature is the interior decoration. Matrices from the leading daily papers of the country furnish a wall paper as unique as it is interesting. Each paper using the new perfecting presses was requested to send one matrix, preferably one in which something about the exposition was written. The response was general, and many of the matrices were beautifully ornamented before being sent. Some, as the Boston *Globe*, are solidly gilt. The New York *Journal* sent some very ornamental ones in silver gilt and colors. The Brooklyn *Eagle* and numerous other papers send handsomely decorated matrices; many papers are content with whitening them, and some send the regular working matrix.

These all attract a great deal of attention from visitors. In the Press building much of the work of supplying information is done, and some one of the Bureau of Publicity and Promotion is constantly present. Telephone and telegraph offices add to the conveniences of the building.

Herman Justi, chief of the Bureau of Publicity and Promotion, is a man peculiarly adapted to the position. A deep student, a ready writer, and a cultured gentleman, he has had experience as a newspaper worker in the Louisville *Courier-Journal;* well acquainted with business life by his own part in it, he became more so as president of the First National Bank; of wide acquaintance throughout the country, he has been able to do much for the promotion of the Centennial's interests. He has enlisted well-known and vigorous writers in Tennessee, who have supplied many extremely valuable contributions bearing on early Tennessee history. These have been distributed for free publication in many leading papers, and while they did not bear directly on the Centennial, were in the direct way of recalling the stirring events in Tennessee history which the Centennial commemorates.



HERMAN JUSTI,
Chief Bureau Publicity and Promotion.

By the courtesy of Messrs. Persinger & Sullivan, proprietors of *The 500*, Chicago's society journal of travel, we are enabled to present a number of the illustrations accompanying this article. The photos are by Thuss, of Nashville, the official photographer of the exposition.

THE COST AND VALUE OF COMPOSITION.*

BY JOHN W. CAMPSIE.

Mr. President and Fellow-Craftsmen:

At the last meeting of this association I was requested to prepare a paper on the "Cost and Value of Composition," which I take pleasure in presenting herewith, and I trust that it may be the means of calling forth intelligent discussion on this important subject.

This is something that ought to be of interest to every employing printer, as it is an item which enters largely into all estimates, and is sometimes apt to be underestimated.

The cost of composition necessarily varies in different offices from various causes. In some offices it is set by piece hands, in others by time hands, and in others by machine, while in some of the offices it is divided among the three different classes. In order that I may speak intelligently upon this subject, I will base my deductions upon my experience in the office I represent.

We do part of our composition by piece hands, part by time hands, and the balance with the machines.

The price of piecework is 35 cents per thousand ems, the time hands receive from $16 to $18 per week, and the machine men are paid 12 cents per thousand ems.

Where matter is set by piece hands we have the first cost of 35 cents per thousand. Now add to this the cost of reading, copyholder, revising and paging, which a careful record, extending over a period of one year, has shown us to average 7¼ cents per thousand, and we have a net cost of 42¼ cents per thousand.

By noting the various items which have been applied to net cost of composition, you will find that it actually costs not less than 42½ cents per thousand to set straight matter, by piecework, including the making up of the matter into pages.

Figuring timework at $16 per week of sixty hours, we have a cost of 26⅔ cents per hour. The ordinary time hand, if he is careful with his spacing and justification, will average about 900 ems per hour. We will allow him seven and one-half hours per day for composition, which would enable him to set about 7,000 ems. As a compositor can distribute about three times as fast as he can compose, we will allow him two and one-half hours for distribution. We thus find that he has produced 7,000 ems in ten hours, at a cost of $2.49, or 35½ cents per thousand. The other items of proofreading, copyholding, revising, correcting and paging must apply the same on timework as on piecework, so our net cost on timework is found to be 42¾ cents per thousand, or practically the same as piecework, provided we have enough work on hand to always keep the time hands employed. If they remain idle, it must necessarily increase the cost per thousand ems. But in our case we generally have enough for them to do, so I have not allowed for loss of time.

Since the advent of typesetting machines, it has worked a considerable change in the price at which certain composition is charged. The tendency seems to be to see who can do the work the cheapest. In my opinion this is a mistake. These machines require the outlay of considerable money, and while the cost of composition is greatly reduced, we should not give all this difference to the customer. The offices operating machines should agree upon some scale of prices which would not make too great a difference between hand and machine work. In this way offices running machines would receive a fair interest on their investment.

We have found that while the machine operator is paid 12 cents per thousand ems, something has to be added for the mechanic's time, gas, power, renewal of matrices, repairs and shrinkage of metal. These items are found to represent an amount equal to 5 cents per thousand. We must also add to this the cost for proofreading, revising, paging, etc., which we have shown to be 7¼ cents per thousand, making a net cost of machine work 24¼ cents per thousand. In order to make a fair profit on machine work it should not be done at less than 35 cents per thousand.

When we estimate that it will take ten hours' time to set up a job, we should charge at least thirteen hours, to cover the cost of distribution.

From the foregoing it will be seen that we allow 7¼ cents per thousand to cover proofreading, revising, paging, etc., and that the lowest price we can figure as the net cost of hand composition is 42¼ cents, and machine work at 24¼ cents. Please bear in mind that this is net cost, and allows nothing whatever for profit, or interest on material. Admitting that this cost price is correct (and I assure you it has been ascertained by closely kept records of similar work), we must now add enough to this to admit of a fair profit and at the same time pay a reasonable interest on the investment in material. We all know that body type costs considerable money and does not last very long. Someone must pay for this type, and our profits must be sufficiently large to cover this outlay. In order to meet this item of interest and material, it has been our experience that the price of composition must be placed at not less than 60 cents per thousand. In addition to this, three per cent of the cost of the work should be added for superintendence and office help.

In charging for tabular matter we should estimate it at either twice the cost of straight matter, of the size in which

*Paper read before a recent meeting of the Milwaukee Typothetæ.

it is set, or price and one-half, as the case may be. Double-price matter is where the type is set in three columns with rules, or four or more columns with or without rules; and price and one-half matter is set in two or three columns without rules, or two columns with a rule between.

A good plan in estimating advertising matter, where the time cannot actually be known, is to "size up" the character of the work, and if there is no intricate display, measure it on the basis of nonpareil or brevier, as in your judgment you think best.

Where a customer desires special material purchased for the work, unless he is a valuable patron, and the material asked for can be used to advantage in your regular work, he should be made to pay its net cost.

It is our opinion that inasmuch as it has been plainly shown what the net cost of composition is, demonstrated from reliable data, it would be mutually advantageous for the members of this association to agree to figure composition of various kinds on some standard basis, to be determined upon by a committee appointed for this purpose.

I have endeavored to cover the subject assigned to me in as complete a manner as I could, without occupying too much of your time, and I thank you for the kind attention accorded me, trusting that the time has been well spent, and that a general discussion may follow by the various members present, which would be of much benefit to us all.

OBITUARY.

On July 14, Frank McLaughlin, proprietor of the Philadelphia *Times*, died at his residence in Philadelphia, of rheumatic gout.

Hon. John M. Francis, senior proprietor of the Troy (N. Y.) *Times*, died in his home June 18, after a long and active career. Mr. Francis was well known in public life, and held many important positions of trust under State and national administrations.

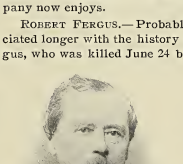
Isaac K. Williams, one of the old-time printers, died at Cooperstown, N. Y., June 23, aged eighty-five. He worked in the *Freeman's Journal* office forty-five years. On his eighty-fourth birthday he distributed and set 5,000 ems of type in nine hours.

Martin Lynk, one of the founders of the Amsterdam (N. Y.) *Sentinel*, died Wednesday, May 2, in Syracuse, aged forty-three years. For some years he was the publisher of the Fort Plain *Standard*. In 1892 he organized the Recorder Publishing Company in Amsterdam and became business manager of the paper. The *Recorder* suspended publication in 1893. Mr. Lynk is survived by a family. He was a member of the Masonic fraternity.

James S. Rathgeber, a machine operator on *The Inter Ocean*, Chicago, and one of the best-known printers in the city, was stabbed and almost instantly killed by Albert Burke, a fellow-workman, on the evening of June 10. The men quarreled over some office matters in a saloon. Mr. Rathgeber was thirty-six years old, and leaves an invalid widow and several small children. The funeral on the following Sunday to Forest Home Cemetery was largely attended.

John Chalmers Blair.—On June 23, 1897, J. C. Blair, founder and president of the J. C. Blair Company, Huntingdon, Pennsylvania, after an illness of seven months, aged forty-nine years. Mr. Blair was one of the most successful stationers and printers in the United States. In 1879 his force consisted of one machine, a hand paper cutter, a small Gordon press and a man for each. His trade at that time was limited to Pennsylvania, with an occasional order from Ohio. Today the plant has twenty printing presses, ruling machines that rule fifty miles of paper on both sides every day, envelope machines capable of turning out 500,000 a day, steam paper cutters, and stitching machines capable of turning out 50,000 tablets daily. From 175 to 200 hands are now employed at the factory, and the daily output of manufactured goods aggregates twenty tons. The customers of the firm now number over 6,000. They reside in every State and Territory of the Union, as well as in England, China, India, Siam, South America, Australia and Canada. This success lay in the fact that Mr. Blair was gifted with unusually good taste. His goods were neater than those of his competitors, they were more carefully prepared for the market, and an almost painful particularity in the receiving and transmission of orders also aided in earning him the enormous custom which his company now enjoys.

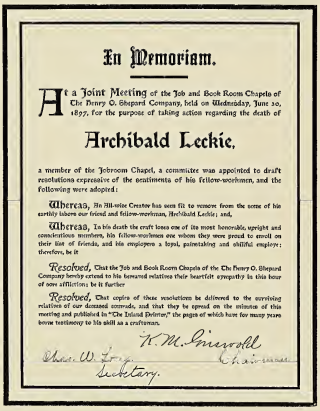
Robert Fergus.—Probably no printer has been associated longer with the history of Chicago than Robert Fergus, who was killed June 24 by the North-Western train at South Evanston, Illinois, and whose instant death in so terrible a manner shocked his host of friends and acquaintances throughout the city. Mr. Fergus was the pioneer printer of Chicago, coming here over fifty-eight years ago from Glasgow, Scotland. He was born in that city August 4, 1815, about the time that Napoleon was exiled to St. Helena. After a commercial education he was apprenticed to Messrs. Hutchinson & Brookman, the proprietors of the University printing office, and although he was the youngest employe in the house, is said to have been the best compositor. He set type on many of Scott's novels before the identity of that author was known to the world. He served his apprenticeship at the same stand with Dr. Walter G. Blaikie, who afterward became head of the great printing house of Blaikie & Son, of Glasgow and Edinburgh. Inspired by the enthusiasm for the new country of a friend who had just returned from Milwaukee, Mr. Fergus emigrated to America with his young wife and reached Milwaukee by way of the great lakes. He quickly heard of Chicago and at once determined to settle in the little town of 4,000 inhabitants. He was delighted with the place, began work as a journeyman printer for Budd & Childs, in the old Saloon building, corner of Lake and Clark streets, and purchased a home in Clark street where the Olympic Theater now stands. Later, in 1841, he built a home on the Palmer House site, paying $1,200 for eighty-eight feet. In 1839 he obtained the contract for printing the laws and ordinances of the city, and in order to fill up some blank pages at the end, concluded to utilize them for a town directory. This was the first Chicago Directory. In 1876 Mr. Fergus conceived the idea of republishing and completing the 1839 Directory, which he did. It contained 1,700 names. This was issued as the second number of a historical series relating to the early history of Chicago and Illinois. At the time of his death thirty-four numbers had appeared in this valuable and interesting series. In 1842 the firm of Ellis & Fergus was established, and soon began the publication of the *Quid Nunc*, the first one-cent daily paper issued west of the Alleghenies. This firm did an extensive publishing business, issuing many of the city directories of the forties and fifties. When Mr. Fergus was public printer, in 1844, he founded the *Democratic Advertiser and Commercial Advocate*. He also published in that year "Scammon's Reports," the first complete book ever printed in Chicago. About this time he added a



Robert Fergus.

stock of type from White's Foundry of New York, and thus established the first printers' warehouse in Chicago. This paper and printers' supply house was continued for a number of years on the present site of the Borden block. During the half century and more that Mr. Fergus lived in Chicago his whole energy was given up to the practice of his craft, and although long past the allotted years of man, he could be seen up to about a year ago in his office, setting type, arranging forms, and attending to the practical details of the business. He leaves four sons and one daughter, his wife having died in 1888. The sons have been associated with him for over thirty years, under the firm name of the Fergus Printing Company, at 185 Illinois street. Mr. Fergus contributed freely to good enterprises, and leaves a matchless reputation as an honest, industrious printer and public-spirited citizen of Chicago.

On Monday, June 28, 1897, Archibald Leckie, a member of Chicago Typographical Union, No. 16, died, aged thirty-six years, after being away from his employment through sickness only one week. Bright's disease was the cause of his death. Mr. Leckie was born in the city of New York, of Scottish parents, and served his apprenticeship in the office of the American Bank Note Company. He came to Chicago in 1885, and obtained employment with the firm of Shepard & Johnston (subsequently The Henry O. Shepard Company) where he remained until the time of his sickness. Mr. Leckie was a good printer, of a bright, sunny disposition,



In Memoriam.

At a Joint Meeting of the Job and Book Room Chapels of The Henry O. Shepard Company, held on Wednesday, June 30, 1897, for the purpose of taking action regarding the death of

Archibald Leckie,

a member of the Jobroom Chapel, a committee was appointed to draft resolutions expressive of the sentiments of his fellow-workmen, and the following were adopted:

Whereas, He All-wise Creator has seen fit to remove from the scene of his earthly labors our friend and fellow-workman, Archibald Leckie; and,

Whereas, In his death the craft loses one of its most honorable, upright and considerate members, his fellow-workmen one whom they were proud to enroll on their list of friends, and his employers a loyal, painstaking and skilful employe; therefore, be it

Resolved, That the Job and Book Room Chapels of The Henry O. Shepard Company hereby extend to his bereaved relatives their heartfelt sympathy in this hour of sore affliction; be it further

Resolved, That copies of these resolutions be delivered to the surviving relatives of our deceased comrade, and that they be spread on the minutes of this meeting and published in "The Inland Printer," the pages of which have for many years borne testimony to his skill as a craftsman.

W. M. Sinclair
Chairman.

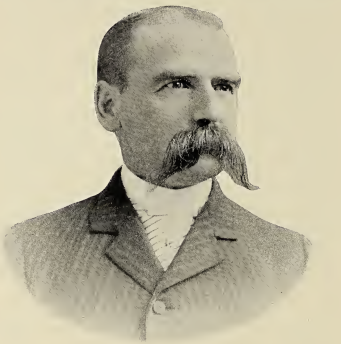
Chas. W. Fry
Secretary.

and much respected by all who came in contact with him. He leaves an orphan daughter, three years old, his wife having died three years ago—a severe blow from which he never fully rallied. The accompanying resolutions show how highly he was esteemed by his fellow-workmen.

WILLIAM B. MACKELLAR.

The sudden death of Mr. William Brashear MacKellar, on the afternoon of June 25, at Philadelphia, in the prime of apparent health and vigor, spread a feeling of genuine sorrow among his many friends in the printing trades. Mr. MacKellar had pleaded slight indisposition, and had for a week previous to his death taken relaxation from the cares of business at his home in St. David's. At 2:30 o'clock in the afternoon of the day of his death, while seated in his library, he was stricken with apoplexy, and although medical aid was promptly summoned it was of no avail, and he died soon after the attack without having regained consciousness.

Mr. MacKellar was the head of the MacKellar, Smiths & Jordan Company, Philadelphia, one of the most important



branches of the American Type Founders' Company. He was a son of Dr. Thomas MacKellar, and was born in Philadelphia, January 27, 1844. His education was begun at the Ludwig School, an institution then controlled by the Society of Friends. In 1858 he entered the Central High School from the Livingston Grammar School. When he was sixteen he entered the type foundry, and when nineteen was advanced to the position of foreman of the printing and specimen department. His practical training was of a very thorough character in type founding and typesetting, and he was noted as an expert in music composition. After a course in a business college he entered the business office, where for seven years he remained at the books, acquiring a substantial knowledge of the commercial character and standing of the many patrons of the house.

At the incorporation of the MacKellar, Smiths & Jordan Company, in 1885, he was made secretary of the company, in which he was one of the principal shareholders, having succeeded in part to his father's large interests in that concern.

In addition to the control of the commercial department of the business, he edited the *Typographic Advertiser* and the specimen books issued by the house.

He devised the MacKellar system of type measurement, whereby disputes as to fat or lean type are abolished, replacing the cube or em quad unit measurement by the lower-case letter em of the type itself, by which means the compositor is assured of pay for his actual work, no more and no less. The system has had the favorable consideration of the employers and of the typographical union.

Mr. MacKellar was a gifted and accomplished man. He had received a musical education and was for many years organist of Trinity Lutheran Church, Germantown. In the charitable work of the city he was closely identified. He was active in raising funds and selecting the books for the purchase of the library presented to the Home for Union Printers, at Colorado Springs, Colorado.

Mr. MacKellar was president of the Bedford Street Mission, secretary of the Type Founders' Association of the

United States, and treasurer of the Typothetæ of Philadelphia since its organization. He was a member of the Colonial Society of Pennsylvania, the Manufacturers' Club and the Typographical Society, the Columbia and Five O'Clock Clubs, Fairmount Park Art Association, the Historical Society of Pennsylvania, the Radnor Cricket Club and the Riverton Gun Club.

He was a trustee of the Second Presbyterian Church and was deeply interested in mission work, having been manager of the Wakefield Mission in Germantown.

He was a manager of the Home Missionary Society and a trustee of the Hahnemann Medical College. Mr. MacKellar was a member of Mitchell Lodge, 208, F. and A. M.; Royal Arch Masons, Philadelphia Commandery, Knights Templar, and the Masonic Veterans of Pennsylvania, and a thirty-second degree member of the Consistory, Scottish Rite.

In early life he was prominent in club circles about Philadelphia, but later withdrew his membership from these. His wife, one son and two daughters survive him.

The funeral took place June 29 from his late residence, St. David's, Delaware County, the pallbearers being G. F. Jordan, R. W. Nelson, Col. A. L. Snowden, Col. M. R. Muckle, J. H. McFetridge, C. F. Huch, G. W. Witham, Alexander McLeester, S. S. Leslie, Mr. Blatchley and Mr. Yeatts. The remains were laid at rest in the family vault in Mount Vernon Cemetery.

The following tribute to Mr. MacKellar's worth has been prepared by the directorate of the American Type Founders' Company, of which he was an important member:

The directors of the American Type Founders' Company desire to place upon record their sense of loss by the death of their late associate, William Brashear MacKellar, and to express their appreciation of his qualities which happily preserve the memory of the man.

A man of upright character and integrity, who held his chosen calling in high honor, William B. MacKellar was filled with earnest ambition to find his own distinction in its service. Coming as he did to his responsibilities in life, bearing a name already laureled, and with hereditary opportunities and prestige, his serious efforts were given to the development of those opportunities and the maintenance of that prestige.

In the organization of the extensive and varied interests which make up this company and in the management of one of its most important branches, and in the deliberation of its directors, he played an important part. Like his honored father, he went beyond the technical limits of his calling, and made his name known in the literature of the art.

Coming from a stock which continued its energies, its benefactions and achievements to a ripe measure of venerable age, it is to be the more regretted that his life was cut short before its full maturity was reached.

In his personal relations, Mr. MacKellar was characterized by a quiet courtesy and gentleness of demeanor, and a ready generosity which betokened quick sympathies and a kindliness of heart which sought to relieve human suffering.

We tender to the family of our late associate our cordial sympathy in their more intimate bereavement, and direct that this brief memorial shall be entered at large upon the records of the company, and that attested copies shall be transmitted by our President and Secretary to Mrs. Katharine MacKellar and Dr. Thomas MacKellar.

JOHN E. SEARLES,
[SEAL] Attest: *President.*
JOHN T. MURPHY,
Secretary.

In common with many others, THE INLAND PRINTER experiences a deep sense of personal loss in the death of Mr. MacKellar. He was actively interested in all that touched the interests of his friends, and the strength of his personality and breadth of view earned him general respect and liking.

SURPASSES ANY OTHER PUBLICATION.

I do not intend to let my name be dropped from your list for the nominal sum of $2, and would not do it if it cost three times that amount, for I think the information which is published in your INLAND PRINTER surpasses any other publication of its kind.—*J. Harry Cruse, 1104 North Carey street, Baltimore, Maryland.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of advance criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

COMPETITORS for the prizes offered in the July number should read the conditions carefully. The violation of these is causing a number of good specimens to be disqualified. A little inattention may lose a good prize. An inferior piece of work may secure recognition simply because the sender has observed all the rules. Specimens are coming in rapidly. Send your pet job—one and no more, and if it is in colors send a print or duplicate on white board or paper in black ink. Read the rules.

P. C. DARROW, 358 Dearborn street, Chicago, sends a Fourth of July leaflet and business card, displaying the usual good taste and originality which characterize his work.

THE Hill Printing Company, Eustis, Florida, sends a few samples of typography in colors which are neat in appearance. The lithogravure notehead is a good piece of presswork.

FREDERICK E. WOLFF, representing Charles Eneu Johnson & Co presents his card, gotten up by himself, which is a good specimen of composition and presswork. The half-tone portrait is very nicely printed.

LEIGHTON BROTHERS, Minneapolis, Minnesota, forward three specimens of color printing and embossing. The designs are artistic, color arrangements harmonious, presswork good, and embossing clear as steel-die work.

A. MUGFORD, Hartford, Connecticut, sends some specimens of half-tone work, the engraving and presswork being of a high class of merit. Strength, softness and delicacy of treatment characterize each of the samples submitted.

A PROGRAMME of Fourth of July celebration, printed and issued by the Boston Farm School, Thompson's Island, Boston, Massachusetts, exhibits points of merit in both composition and presswork. It is printed in red and blue, on enameled stock.

FRANK LANDIS, Nebraska City, Nebraska, sends a "rush" specimen in the form of a 24-page 3 by 3½ booklet, with cover, for a "Trilby" programme. The work is excellently done, considering the circumstances under which it was issued.

CHARLES BRADSHAW, the *Patriot*, Carrollton, Illinois, submits a form of advertising visiting card which should prove effective. A large card with some advice as to what a visiting card should be is inclosed in an envelope with a specimen card and prices. The work is well done.

A. M. FARNSWORTH, Camden, New York, has issued a blotter, handsomely printed in gold and colors, headed "Attractive Printing—Does It Pay?" The composition is artistic and presswork admirable. Such work certainly ought to pay both the printer and the advertiser.

A BLOTTER, printed in lining gothic, by Clark & Keach, New London, Connecticut, is pleasing to look upon for its simplicity and clean appearance. The compositor who set it is an artist. A directory-programme is a novelty, neatly set and well printed. The presswork on both samples is very good.

JACK WINDELL, foreman of the jobroom of the *Daily Democrat*, Johnstown, Pennsylvania, sends several specimens of commercial work. The composition is generally well displayed, but the too free use of "pointers" has a tendency to mar the beauty of some of the work. Presswork is good.

THE New Era Iron Works, Dayton, Ohio, has issued a catalogue fully describing its gas and gasoline engines. The work is fully illustrated with half-tone reproductions of the various styles of engines and details of their respective parts. It is an interesting book for those about to purchase an engine.

FROM A. T. Chase, with the firm of Towne & Robie, Franklin Falls, New Hampshire, specimens of everyday work which show that he is a good printer and understands the art of display in commercial work. The presswork is also good. The embossing is a trifle out of register in places, but otherwise is good.

WILL C. TURNER, with the Trow Print, New York, sends a pretty booklet advertising the office with which he is connected. It is an excellent piece of work. "Your Judgment, Please!!" which appears as the title, suggests the best results for the Trow Print from the patrons into whose hands it may fall.

THE Telegram Printing Company, West Superior, Wisconsin, submits a price list consisting of sixteen pages and cover, the composition of which is of a very ordinary character of display, and the presswork poor, some pages being quite black, while others are gray. There is room for improvement in both departments.

AN error was inadvertently allowed to pass in the July issue of THE INLAND PRINTER in noting specimens of rulework advertisements, crediting the same to "George W." Smith, 306 West One Hundred and Nineteenth street, New York. Mr. Smith's initials are "W. F.," and we wish to mention that the advertisements were all set for and appeared in the *Dry*

Goods Economist, the average time of composition being seven hours for full-page design, which is not by any means an extravagant amount of time for such work.

DONALD BAIN & Co., 25 Jordan street, Toronto, Canada, submit an illuminated menu card for the banquet of the committee of the city council on June 22, on the occasion of the Diamond Jubilee. It is an acceptable piece of work, though a little less red in her majesty's eye would improve her appearance on the front page.

L. T. ROGERS, Hillsboro, Texas, sends a unique card in the form of a contact photo print, the business card of Mr. H. L. Blanchard, a photographer of Hillsboro. The work is pretty and attractive. We cannot comply with Mr. Rogers' suggestion to reproduce it, as the interest attached to the matter does not warrant the expense of a half-tone cut.

A FIRECRACKER tied to a leaflet with the marks of its explosion scattered across the letterpress is the way the G. W. Schloendorn Art Printing Company, 510 Lorain street, Philadelphia, calls attention to the fact that with the Fourth of July trade is booming. They also state that "we print everything but money." The circular is well conceived and executed.

COLVIN & BROOKS, Allegheny, Pennsylvania, submit their business card in blue, black, red and gold, and ask opinion on same. The card is engraved, and is of the stock florid character popular with paint houses and signpainters. To our mind, the card of a printer should be indicative of the work he does, and while the card under consideration is of good quality, it is not a desirable card for a printing house to use.

EDWARD J. WILKINSON, Gisborne, New Zealand, sends THE INLAND PRINTER a drawing made by a deaf lad, Robert A. Moore, of his city, and requests criticism. The drawing is a copy of the portrait of Frederick Law Olmsted, by Jules M. Gaspard, in the October, 1896, number of THE INLAND PRINTER. The work is very creditable, and there is no doubt that a little instruction would give our young friend control of his evident native talent.

D. B. LANDIS, Plack Art Printery, 38 East Chestnut street, Lancaster, Pennsylvania, has revived and improved his interesting publication, *Plack*, which heretofore has been distributed gratuitously. It is now offered as "a publication of push and progress, particularly pertinent to amateur cycling, photography, printing, and advance in art," at 50 cents per year in advance. Short, crisp articles are a feature of the well-printed little paper, which deserves to succeed.

ACCORDING to a letter accompanying the specimen, W. T. Hoxie, of the Deerfield (Wis.) *Enterprise*, is a genius with the graver. A half-sheet poster in red and blue, announcing a Fourth of July celebration, showing "Old Glory" with the date "July 4" engraved in its folds, was "in rough lumber in the morning" and in the afternoon was a finished creation of artistic merit. This is quick work for a printer-engraver. The display and press-work is meritorious.

Two catalogues from the Bryan Printing Company, Columbia, South Carolina: one of the Presbyterian College for Women, freely illustrated with half-tone engravings, the presswork on which is excellent; the other catalogue being that of the Winthrop Normal and Industrial College, also illustrated with half-tones, but which are not nearly so good as the first. A circular of the Bryan Company is a very neat piece of work. The composition on all samples is very good.

N. W. AYER & SON, newspaper advertising agents, Times building, Philadelphia, send an attractive circular with the cover printed on chamois paper to represent the American flag. A series of these circulars, we are informed, were printed for each individual State. The back cover is printed in blue with white stars, the central star being stamped with the seal of the State to which the circulars are sent. The motto on the envelope is, "Our Flag and Your Star." It is among the best of the specimens of Fourth of July advertising that we have seen.

THE Carver & Swift Stamping Press Manufacturing Company, Philadelphia, Pennsylvania, has issued a booklet printed on its steel die press by the Brandon Printing Company, Nashville, Tennessee. The large surfaces of raised lettering glistening with color arrests the eye and calls for investigation into the merits of the method by which such a fine result is produced. The front cover is a neat and artistic design in two colors, which were printed at one impression. Such work is a great advance over the printing and embossing done on a regular job press.

THE Daytonian Publishing Company, Daytona, Florida, sends a type, written circular—that is printed in typewriter type—advertising the value of the *Daily Daytonian* as an advertising medium, and calling attention to its job department, which, we are told, is in charge of Mr. R. H. Chapman, who has had fifteen years' experience in this line, and in regard to whose ability the company submits a business card as a specimen of his taste and skill. The work is well and tastefully done. Mr. Chapman is evidently capable of fulfilling all the requirements of his position.

H. C. MOTT & Co., Coolgardie, Australia, send a pamphlet in red, yellow and blue, advertising their business as printers, rubber-stamp makers and brass-plate engravers. The composition and design of the pamphlet is of the florid order, which has seen its best days, but is a fair example of that class of work. If the "argument" had been condensed to the smallest proportions for each page, and driven into the intelligence of the reader in pungent sentences, in neat, black letterpress, and if the pamphlet had been made one-half the size, and if the color had been cut down to one or two bright, original tones and used with the art that is distinguishing modern work, Messrs. Mott would have had a better and more effective circular.

JOSEPH J. STONE, Greensboro, North Carolina, submits some samples of business cards, composition on which is neat and presswork good. A blotter, printed in red and black, is a unique sample of advertising, headed

FOUR POINTS
In Reference to
JOB PRINTING.

The arguments in reference to each of the four points in relation to Mr. Stone's printing are of a telling character.

W. H. MILLER, editor and manager of the *Bristol Press*, Bristol, Connecticut, sends a number of copies of his paper for criticism. The *Press* is an "all home" paper and is evidently well edited. A mixture of old-style and modern letter disfigures the paper, however. Plain, neat letter should be used for the announcements on each side of the heading. Avoid ornaments. A very light head and a heavy-faced subhead never look well. Several half-tones of fine mesh are shown. They are fairly clear, but the paper has suffered in the presswork owing to the effort of the pressman to prevent the half-tones from filling up. Use coarse half-tones and give the pressman a chance. Composition of ads. is fair, though there is a tendency to use obtrusive ornaments. The headings throughout the paper vary in style of letter. These should be plain, neat and as far as possible uniform, with weight of face in proper proportion. Old-style is used in the date line. Discard this and use a modern letter.

OF INTEREST TO THE CRAFT.

MR. W. B. PRESCOTT, president of the International Typographical Union, and Miss Nora Ward were united in marriage at Indianapolis, Indiana, Wednesday evening, June 30. THE INLAND PRINTER extends its cordial congratulations to the happy pair.

THE report is current that typesetting machines will soon be abolished in the State printing office at Topeka, Kansas, the amount the State printer shall receive, as provided for in the appropriation bill, namely, 10 cents per thousand ems, being too small to warrant their use.

THE Old-Time Printers of Chicago will hold their annual picnic this year on July 24, at Humboldt Park, the details to be in charge of Conrad Kahler, D. J. Hines and William Mill. The forms of THE INLAND PRINTER being closed before the date of the picnic an account of the festivities must be held over for the next number.

ON Tuesday evening, June 8, Franklin C. Hollister, junior member of the firm of William C. Hollister & Bro., and secretary of the Eight-Hour Herald Company, Chicago, and Miss Bessie Martha Rawlings, were united in matrimony. Mr. and Mrs. Hollister spent their honeymoon at the Nashville Centennial Exposition. THE INLAND PRINTER tenders its cordial congratulations.

SEVERAL promotions have been made in the Government printing office recently. William H. Fisher, of Pennsylvania, has been promoted from proofreader to foreman of the second division, vice J. K. Seagraves, resigned; A. H. King, of New York, from compositor to proofreader; J. N. Steed, of North Carolina, from compositor to proofreader; Byron W. Bonney, of Illinois, from imposer to clerk, and Clarence Lewis, of Michigan, from compositor to imposer.

THE *Union Printer and American Craftsman* announces that on July 31 it will appear under another name and in another form and with broader aims. The *American Craftsman* will be the new title, and will have twelve pages and a cover, and will be further enlarged if circumstances require it. It will be an industrial newspaper in the best sense. It will be $1.50 per year in advance, but present subscribers will receive the paper until their subscriptions expire. We wish the new venture the success it deserves.

FOR a young college graduate to start out without a cent in his pocket and earn his living for two years as an unskilled laborer is a striking achievement. Walter A. Wyckoff begins his narrative of this feat in the August *Scribner's*, under the title "The Workers—An Experiment in Reality." It promises to be the first presentation of

the American workingman as he is today — not as an economic problem, but as a human being, making what he can of the conditions which the republic offers him. It is the real thing and not manufactured adventures.

THE first annual picnic of the Allied Printing Trades Council of Chicago was held at Ogden's Grove June 26. Many prizes were donated for the games, and in competing for these and in dancing in the pavilion an enjoyable afternoon was passed. Much credit was given the committee, which consisted of J. M. Schaetzlein, chairman; James H. Bowman, William C. Young, F. Higgins, J. Denvir, J. Tengberg, P. J. Maas, John Ross, A. Kroepelin, W. H. Crentz, J. J. Baumruck, Fred Wagner, J. S. Weston, W. A. H. Strehlow, Charles Schneider.

THE office of the Port Jervis (N. Y.) *Union* wears two scalps at the belt won in recent advertisement contests. Mr. George V. Padien, of the advertising staff, was successful in the advertisement designing competition inaugurated by the *National Advertiser*, of New York City, and open to all the newspapers of the United States. Mr. Padien is an artist as well as a writer, and therefore combines the two talents most essential to the preparation of ads. For artistic composition the foreman of the *Union* office, Mr. Ed McWade, is the recipient of a cash prize from a large firm doing extensive newspaper advertising. The *Union* may well congratulate itself on the quality of its staff.

BY the courtesy of H. H. Zahn & Co., printers, Milwaukee, THE INLAND PRINTER is in receipt of two neat brochures issued by the typothetæ of Milwaukee, Wisconsin, being two papers read at recent meetings of that organization, on the subjects of "The Cost and Value of Composition," by John W. Campsie, *Evening Wisconsin* office, and "Uniform Estimate and Tender Blanks," by Alonzo Fowle. THE INLAND PRINTER reproduces one of these papers in this issue and compliments the society on the neat form of the productions. The other will appear later. If the typothetæ were to place such practical lectures on sale at a nominal price, a wide-reaching influence might be derived from them for the good of the trade.

THE forty-first annual outing of the New York State Press Association was held at the Thousand Islands on the St. Lawrence. It commenced Tuesday, June 28, and lasted three days. The outing was largely attended and was an unqualified success. The reports of President H. A. Brockway and Secretary A. O. Bunnell showed the association to be in a prosperous condition. The following officers were elected: President, Louis McKinstry, of Fredonia; vice-presidents — G. A. Willard, of Boonville, Charles S. Munger, of Herkimer, A. B. Colvin, of Glens Falls, John I. Platt, of Poughkeepsie, and W. J. Kline, of Amsterdam; secretary and treasurer, A. O. Bunnell, of Dansville; executive committee — Horace J. Knapp, of Auburn, G. S. Griswold, of Batavia, J. W. Slauson, of Middletown, Fred P. Hall, of Jamestown, and W. J. Allen, of Adams.

REPRESENTATIVES of the printing and allied trades held a convention in Albany, New York, June 16, 17. Strong resolutions were adopted protesting against the establishment of printing plants in the prisons of New York State to compete with outside honest workmen. The delegates were given a reception by Albany Typographical Union, No. 4. Before adjourning the delegates perfected a permanent organization named the Allied Printing Trades Council of the State of New York. The following officers were elected: President, T. D. Fitzgerald, Albany; vice-presidents—James J. Ryan (photo-engravers), New York, A. J. Bolton (stereotypers), New York, H. Liebman (pressmen), Syracuse; secretary-treasurer, T. H. Wheaton (printers), Syracuse. The executive committee was empowered to fill the vacancies in the offices of second and fifth vice-presidents from unions whose representatives could not remain for the second day's session.

HENRY B. MEYERS, of New Orleans, Louisiana, sends a curiosity in the form of some verses without any e's. When one reflects that e is the letter most used, the relative proportions being 180 times to j four times, k eight times, g seventeen times, and i forty times, the fact that each stanza of this curiosity gives the whole alphabet with the exception of e will prove its merit.

THE FATE OF NASSAU.

Bold Nassau quits his caravan,
A hazy mountain grot to scan;
Climbs jaggy rocks to spy his way,
Doth tax his sight, but far doth stray.

Not work of man nor sport of child
Finds Nassau in that mazy wild;
Lax grow his joints, limbs toil in vain —
Poor wight! Why didst thou quit that plain?

Vainly for succor Nassau calls;
Know, Zillah, that thy idol falls;
But prowling wolf and fox may joy
To quarry on thy Arab boy.

AT the third annual convention of the National Body of Associated Typesetting Machine Engineers, just held at Boston, among other important measures relative to their distinctive trade, the following resolutions were adopted unanimously:

WHEREAS, The International Typographical Union, at their convention held at Colorado Springs, Colorado, decided to appoint a committee to devise the best possible way of reducing the hours of labor of the book and job branch of the printing industry; and,

WHEREAS, The International Printing Pressmen's Union, at their recent convention held at Detroit, Michigan, also decided in the affirmative on the shorter workday question, and ordered that a committee be appointed to coöperate with the committee from the International Typographical Union; therefore be it

Resolved, By the Associated Typesetting Machine Engineers, in convention assembled, that we tender the International Typographical Union and the International Printing Pressmen's Union our most earnest and loyal coöperation in order to effect such reduction in the hours of labor in the book and job branch of the printing industry; and be it further

Resolved, That our national president be and is hereby empowered to carry out the sentiment expressed herein to its fullest intent; and be it further

Resolved, That a copy of the foregoing resolutions be forwarded to the presidents of the International Typographical Union and the International Printing Pressmen's Union.

The following officers were elected by the convention for the ensuing year: President, George H. Rothmann, New York (reëlected); first vice-president, John McPhail, Boston, Mass.; second vice-president, Albert E. Roth, St. Louis, Mo.; secretary-treasurer, Henry C. Zenke, New York (reëlected). Board of Directors—D. A. Osborne, Boston, Mass.; William M. Morrison, New York; A. B. Chapman, Boston, Mass.; William Moore, New York; Her Noortwick, St. Louis, Mo.; John H. Williamson, New York; Thomas H. Bell, Cleveland, Ohio.

THE USE OF MONOGRAMS.

The monogram is a feature of smart stationery. Just now we are using the little Louis XV. rococo frames, or some kind of circle to inclose it. The bow knot is, of course, in evidence, and the stationer's art supplies very dainty variations of this Frenchy design. For many years the custom of stamping the address with white ink on gray or blue paper has been seen at intervals in this country, but London sends over the fad as something new. An authority says that the address dies in London are larger and sunk deeper than those made in America, and thus allow the white ink or paint to stand forth in bolder relief. American engravers cut their dies, while those in England and France stamp their letters into steel blocks by a powerful letter stamp. This makes the cutting much deeper and sharper, and gives a better effect than our way.—*Geyer's Stationer.*

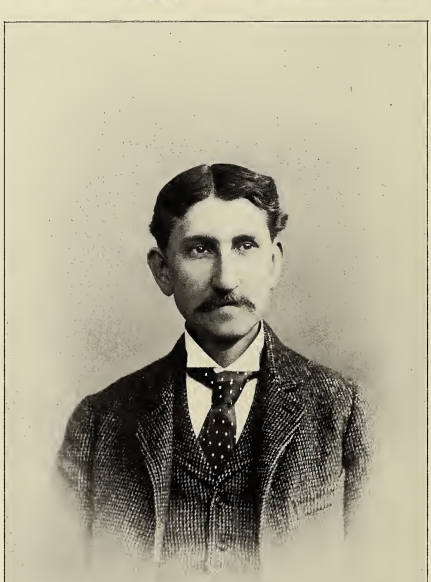
TWO DESERVED PROMOTIONS.

EDWARD PAYSON SUTER has been appointed manager of the Philadelphia branch of the American Type Founders' Company, to fill the vacancy caused by the recent and lamented death of Mr. William Brashear MacKellar. Mr. Suter was promoted from the Baltimore branch of the same company, and Mr. W. Ross Wilson, who was Mr. Suter's chief assistant, succeeds as manager of the Baltimore branch. On this and the following page we have pleasure in publishing the portraits of these two gentlemen.

The customers of the Philadelphia branch may be congratulated on the appointment of Mr. Suter, whose long familiarity with the product of the MacKellar, Smiths & Jordan Foundry, combined with his well-known respect for its fame and traditions, and whose extended experience in large business affairs furnishes the assurance that he will uphold its reputation, while his progressive character leads us to predict that he will extend the scope of its business usefulness.

Edward Payson Suter was born in Baltimore in 1849, and, losing his parents in early infancy, was brought up and educated as the foster son of Mr. John Ryan, owner of the John Ryan Type Foundry, who was for many years vice-president of the old Type Founders' Association of the United States. Although his earliest active connection with the type foundry was in 1881, as a lad he acquired a general knowledge of the art of type founding and the methods of disposing of the product. Completing his education in the public schools, young Suter developed a remarkable capacity for business, and at the age of seventeen handled large city and national government contracts. He then entered the real-estate business, and subsequently became a member of the firm of Sheeler & Ripple, a live-stock concern doing an annual business of $2,000,000. Mr. Suter managed the finance and law department. Retiring on account of ill health, after a time Mr. Suter carried on business in New York City as an advisory commercial expert. The increasing years of Mr. John Ryan and mutual interests induced Mr. Suter to undertake the management of the John Ryan Foundry in 1881, since which time it has steadily progressed. In 1892 it was acquired by the American Type Founders' Company, and Mr. Suter continued as manager. It has proved a successful branch, and the promotion of Mr. Suter to a more important branch indicates the high esteem in which he is held by the general management of the company.

Mr. Suter has been an active member of the Baltimore Typothetæ and chairman of its Entertainment Committee since its organization. During the period covered by his management of the foundry in Baltimore he has made many strong friendships among the newspaper men and printers of the Middle and Southern States. He is of an even temperament and pleasing address, and although of quiet demeanor, he gets into close touch with and secures the confidence and respect of his customers, who receive that courteous consideration which takes off the rough edges of business and brings it to a higher plane—in a word, he is an approachable man in the best sense of that term, with a kindly disposition. He devotes his leisure time to philosophical, historical and archæological studies, and has accumulated a valuable and interesting collection of ancient coins and antiquities.



EDWARD PAYSON SUTER.

Recently appointed manager of the Philadelphia branch of the American Type Founders' Company.

W. Ross Wilson, the new manager of the Baltimore branch of the American Type Founders' Company, was born in Baltimore in 1855, received a public school education, and has always resided in that city. As a young man he acquired a knowledge of the construction of machinery, and in 1880 became associated with the firm of Bateman, Hooper & Co., dealers in type and manufacturers of printers' supplies, who also carried on a printers' machine shop. In 1883 the firm was changed to Hooper & Wilson, and in 1888 a type foundry was added to the business. In 1892 the business was purchased by the American Type Founders' Company, and Mr. Wilson was appointed assistant to Mr. E. P. Suter, the manager, and devoted his attention especially to the machinery department of the business with marked success, establishing a well-equipped machine shop for the rebuilding and repair of printing and bookbinding machinery, and developing business in all possible directions.

Mr. Wilson is well equipped to manage the business at Baltimore, and his quiet, successful way of handling the



W. ROSS WILSON.
Recently appointed manager of the Baltimore branch of the American Type Founders' Company.

trade will enable him to win the continued favor of the company's patrons at that point.

TRADE NOTES.

THE Inland Type Foundry, of St. Louis, Missouri, has acquired the plant, stock and good will of the Western Engravers' Supply Company of that city.

WILLIAM S. WATERBURY, of Ballston, New York, late chief clerk of the Government printing office, has been made manager of the Albany (N. Y.) Engraving Company.

ANNOUNCEMENT is made that the association between Robert T. Sloss and the Corell Press, of New York, has been terminated by mutual agreement. Mr. Sloss will continue to serve his patrons in the name of the Winthrop Press, 32 Lafayette place.

PHILIP T. DODGE, president and general manager of the Mergenthaler Linotype Company, of New York, has been placed at the head of the commission appointed by Governor Black to examine voting machines and report to the secretary of state upon their utility.

A CLEVERLY illustrated announcement card has been received, stating that Mr. P. Richards, the caricaturist, has returned from his European tour and has resumed work in his studio, 12 Union Square, New York. Specimens of Mr. Richards' work will be found in the New York comic papers.

WE are informed that suit has just been brought in the United States Circuit Court at Chicago, by the Miehle Printing Press and Manufacturing Company, against the Campbell Printing Press and Manufacturing Company, for the infringement of the Miehle bed-motion patents by the Campbell Company in the manufacture of the Century Presses. The Miehle Company announces its determination to protect its rights under these patents, and this suit would seem to evidence its good faith in warning the public against infringing.

COLOR-PRINTING has been more or less of an experiment in American magazines. *Scribner's* made a hit with the cover of their last Fiction number, and they promise to repeat it this year with a brilliant design by Gorguet. The same issue will contain four pages of color work, reproducing designs by Vogel. The plates were made in France, but the printing is American.

WILL H. WHITE, formerly advertising manager for Lyon & Healy, has assumed the duties of advertising manager of the Baltimore & Ohio Railroad at Chicago, having charge of all advertising business west of the Ohio river. Mr. White has considerable experience in the line of printing and advertising, and this knowledge he finds of great assistance to him in his new railroad position.

HERBERT L. BAKER, manager of the Buffalo branch of the American Type Founders' Company, sends a blue pencil to his editor customers, with a neat circular, neatly packed in a box, with the legend, "A Discourager of Miscellaneous Idiocy." The pencil is made of paper, on the spiral wrappings of which appropriate advertising matter is printed. Mr. Baker is as original as he is business-like.

THE Byron Weston Company, Dalton, Massachusetts, has issued a sample book of their ledger and record papers. The book gives a bird's-eye view of the mills, reproduced in half-tone by two printings, and also an excellent picture of the "Bonanza" flowing artesian well from which the mill gets its water. The sizes, weights and prices of the different papers made are also shown.

GETHER & DREBERT have opened a wareroom at 118 Huron street, Milwaukee, Wisconsin, where they will carry in stock a complete line of type, machinery, brass rule, cases, cabinets and all requirements for printing establishments. Printers in Milwaukee and the Northwest will find this a very convenient place to order goods. THE INLAND PRINTER can be found on sale each month by this firm.

A CORRESPONDENT calls our attention to an error in an item, page 413 July issue, concerning shipments of paper-mill machinery to Japan. The paper-making machines were shipped from Hamilton, Ohio, not from Hamilton, Ontario. The machinery was turned out by the Black & Clawson Company, the well-known manufacturers of paper-mill and bookbinders' machinery, and we learn from that firm that fifty-one cars were shipped, and not twenty-one, as stated.

A BEAUTIFULLY designed and printed booklet has been received from the Whiting Paper Company, of Holyoke, Massachusetts. "A Bookkeeper's Eyes" is the appropriate title, the subject matter dealing with the Whiting ledger papers, and the tints used, with a particular regard to reducing the strain upon the eyesight. The booklet was "arranged and printed by Will Bradley, at the Wayside Press, Springfield, Massachusetts." It must therefore be seen to be appreciated. Mr. Bradley's taste in typography is beautifully shown in this production.

THE Bullock Electric Manufacturing Company, Cincinnati, Ohio, issues from time to time bulletins describing its output. Bulletin No. 25, issued June 1, describes its multipolar generators and motors for direct-current lighting and power, but No. 26 is of more interest to printers, bookbinders and those in kindred trades, as it describes motors especially adapted for running printing presses, linotypes, folding machines, and other bookbinders' and printers' machinery. Pictures are shown of the motors attached to cylinder presses of different makes, and to job presses. Also an interior view of the pressrooms of the Munsey

Magazine Company, New London, Connecticut, in which all the machinery is operated by motors.

A UNIQUE style of printing, called "tattoo" printing, has been devised by the Housh Company, 57 Cornhill, Boston. As its name implies, it is a form of perforation printing, the work being done with "patent embossing perforating-printing plates." The work can be done on any job press. The effect is decidedly novel, and in the circular submitted by the house some very artistic effects are shown, as the work can be done in colors or in blank. A specimen book has been issued by the company, in which printers will find much to interest and amuse them.

THE contract for doing the New York legislative printing for the two years commencing October 1 was awarded at Albany, June 17, to Charles Tollner, of Brooklyn. His bid as computed was $68,611. Mr. Tollner conducts a printing and binding establishment at 292-296 Graham street, Brooklyn. The present contract is held by the Wynkoop-Hallenbeck-Crawford Company, of New York and Albany. Their bid, which was the next lowest, aggregated $73,653. Nearly every Albany printing firm had submitted bids. The secretary of state, attorney-general and state comptroller comprised the board which awarded the contract. Amasa J. Parker, Jr., on behalf of the Albany Argus Company, protested against the awarding of the contract to Tollner or to the Wynkoop-Hallenbeck-Crawford Company on the alleged ground that there was coalition between these two bidders, to the detriment of the State's interests. He was informed that the courts could apply the remedy if this claim could be demonstrated. The Wynkoop-Hallenbeck-Crawford Company denies any coalition with Mr. Tollner.

NEWSPAPER GOSSIP.

THE Ashland (Ohio) *Press* celebrated its fifty-second anniversary on July 1.

SAM G. SLOANE, of the *Citizen*, Charles City, Iowa, has sold a half interest in his paper to W. B. Penniman.

A WISCONSIN editor, A. J. Hood, of the Muscoda *Watchman*, has recently invented an improvement in a printing press.

FIRE destroyed the office and plant of the Peru (Neb.) *Times* on the morning of July 8. Editor C. F. Fordyce had no insurance, but had just made application. Keep insured!

WITH the issue of July 2 the *Courier*, Gibson City, Illinois, passed from Mr. E. Lowry to his sons Charles E. and Russell Lowry. Ill health on the part of Mr. Lowry is the cause of the change.

GEORGE C. CANFIELD and George E. Dickson, who were associated with the late *Penny Press*, of Minneapolis, Minnesota, are projecting a plan for a weekly paper on similar lines to that of the *Press*.

THE *Enterprise*, Cambridge Springs, Pennsylvania, is now issued twice a week. The paper has been established five years, and has been eminently successful. The price will be kept at $1.50 per year.

THE Ludington (Mich.) *Appeal* celebrates its twenty-fourth birthday with a special edition and supplement, furnishing its patrons a large amount of original local matter of an historical and descriptive character.

WILLIAM HENRY BAKER, advertiser for A. M. Rothschild & Co., Chicago, has been reëngaged by Schlesinger & Mayer, whom he left about two years ago to accept his present position with the Rothschild company.

KIRBY THOMAS, manager of the *Evening Telegram*, West Superior, Wisconsin, has established a bureau of advertising and ad. making for the assistance of patrons of the paper in preparing their advertising matter. Experienced men in the advertising field are engaged, and the aid of the staff artists is called in on the department, the services of which are given gratuitously.

THE York *Journal* is having a new press constructed for printing its half-tone Sunday supplements, that they may be made to match the high-grade work of such magazines as *Harper's Weekly* and others of typographic merit.

COL. W. W. WILLIAMS, an old newspaper man, has started a weekly paper in Minneapolis, Minnesota. The *Citizen* is its name and it proposes to deal with public questions in "an honest and straightforward manner."

THE INLAND PRINTER acknowledges the receipt of several copies of *Chippewa Luck*, printed from rubber type, one letter at a time, by Clayton Lord, aged twelve, and Another. We understand that the citizens of Chippewa Falls are appreciative of the efforts of the young editors.

UNDER its new auspices the Ypsilanti (Mich.) *Commercial* shows decided improvement. The old fancy heading has been abandoned for a more sensible style, the editorial and news columns assume a more business-like appearance, and animation has been infused into the wording and composition of the advertisements.

THE first number of the *Utah Editor and Printer*, published monthly by Charles P. and Isaac E. Diehl, Eureka, Utah, is out. It contains twelve pages of interesting matter, and starts in with four pages of advertising. One novelty is the ruled border about the pages. The publication gives western journalists and printers much information of value.

THE *Prison Mirror*, published in Stillwater State Penitentiary, Minnesota, which has frequently had favorable notice in these columns, has suspended. The two printers and editors who conducted it have been released owing to good behavior, and as there are only preachers, lawyers and bankers and other professional men left, the paper has succumbed.

THE issue of June 24 of *Newspaperdom* was adorned with a handsome cover, and had an unusual quantity of good matter. No exchange that comes to THE INLAND PRINTER is more carefully read than *Newspaperdom*. Bright, crisp and practical, it comes from men of experience, and no newspaper publisher should be without it. The paper is now $1 per year.

THE *Westlicher Herold*, of Winona, Minnesota, has been giving its readers the benefit of a typographical spread. With its number of May 22 were issued two supplements of eight pages each, printed on pink paper. This extra number was devoted to a description of "Winona, the Queen of the West." Many half-tones and zinc etchings of prominent people, and public and other chief buildings enlivened its pages.

P. A. CONNE has resigned the presidency of the Associated Advertisers' Club of Chicago, owing to his removal to New York, where he will become the advertising manager of the Siegel-Cooper Company. William Henry Baker, the club's secretary, was unanimously elected president to succeed Mr. Conne, and Miles B. Hilly succeeds Mr. Baker as secretary. The club is in a flourishing condition, and extends a welcome to all advertisers and publishers visiting Chicago.

THE Detroit *Evening News* has adopted the motorcycle for the use of its advertising solicitors and finds its use a business-promoter more ways than one. The *Newspaper Maker* in a recent number illustrates the novel use to which the "ordercycle" is put, and adds by way of description: "The solicitor starts out in the morning on his 'round of pleasure' in a handsome 'ordercycle,' accompanied by his dusky assistant, who fills the offices of engineer, coachman, footman, valet, secretary, and last,

but not least, motive power. It is reported that since the 'ordercycle' was introduced, a few weeks ago, the patronage has increased wonderfully."

HARRY W. KEENY, business manager of the *Sentinel*, Carlisle, Pennsylvania, sends to THE INLAND PRINTER the scheme used by his paper in soliciting advertising. This consists of a neat circular calling attention to the value of the paper as an advertising medium, very briefly stated, and a card of rates, and advice that a sample copy is sent under another cover. A heavy manila envelope with patent fastener is used to mail the sample copies, so that the paper is laid before the prospective advertiser in the best possible shape. A neat corner card on the envelope printed in red announces the contents as special sample copies.

THE art or science of advertising is advancing rapidly, and while the favorite form of advertising a town or country has been by means of expositions, the citizens of St. John, New Brunswick, have come to the conclusion that the Canadian coast summer resorts need some sort of permanent advertising. They have formed a voluntary association under the auspices of the St. John Board of Trade, entitled the New Brunswick Tourist Association, of which Mr. Ira Cornwall is secretary. The association has prepared a handsome and fully illustrated pamphlet descriptive of the province, which will be sent free to anyone on application to the secretary. The association also offers to prepare articles for editors specially for their use, and will also supply illustrations for the same. The matter will be prepared as ordered and no charge attached.

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

TIME PASSED FOR LAGGARD METHODS.

As the electric car is to the omnibus so is the Golding Jobber to old-style machines. It costs a little more than other job presses, but it is worth a great deal more. However cheaply presses of antique design, of slow speed and without improved facilities for making ready can be bought, they are costly. If in the market for job presses, investigate the Golding Jobber.

LEVY'S FOUR-LINE SCREEN.

The Electric City Engraving Company, Buffalo, New York, whose advertisement appears upon page 511, desires to call the attention of the trade to the plate shown in their ad. this month. It may be interesting to readers of THE INLAND PRINTER, owing to the fact that it is made with Levy's new patent four-line screen, which they have recently added to their plant in order to be up with the times. Those familiar with half-tone plates will be glad to examine this specimen of work, and compare it with the ordinary screens used for this process.

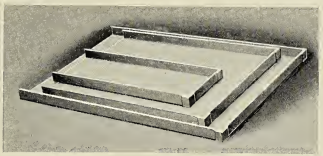
NOW GO FISHING.

Excellent sport in the way of fishing is now to be had at Diamond Lake, Lake Villa, Fox Lake, Loon Lake, Channel Lake (Antioch), Camp Lake, Silver Lake, Brown's Lake (Burlington), Lake Beulah, Phantom and Eagle Lakes (Mukwonago), Cedar Lake, Lake Winnebago, Neenah, Gill's Landing, Waupaca, Phillips, Fifield, and many other resorts on the Wisconsin Central Lines within easy reach of Chicago. That company has just issued a neat little booklet called "Vacation Suggestions," both illustrative and descriptive of all of the different resorts on its lines. The book also contains valuable information in the way of round-trip tourist rates to the different resorts, the names of hotels, capacity, rates, both by the day and week, etc. For copies of this booklet and other matter, address City Office, 204 South Clark street, Chicago.

5–7

SOMETHING NEW.

There seems to be an ever-increasing demand for galleys, especially since typesetting and linotype machines have come into general use, requiring a great many galleys for storage purposes. The Challenge Machinery Company is manufacturing plate-zinc galleys, which must become popular because they are serviceable and cheap; they retail for about one-half the price of brass galleys. The material used is compressed zinc, prepared especially for this purpose; shaped in special molds, and the corners reinforced, which makes them substantial and durable. Circulars, with sizes and prices, may be obtained from any type founder or dealer in printing materials.



THE DEEGAN PAGE FASTENER.

The Morgans & Wilcox Company, Middletown, New York, are manufacturing a device to take the place of page cord for tying up pages. It is the Deegan page fastener, illustration of which is shown on page 520. It is said to be a quick, accurate and satisfactory device, and is certainly worth investigating.

A UNIQUE PRICE LIST.

Among the most recent examples of the unique and useful forms of advertising prepared by the J. W. Butler Paper Company, of Chicago, is the July Net Price List, which is a folder in eight folds, gotten up in the style of a railroad time-table. It is suited to the pocket or desk, and is designed to furnish the printer with a quick reference and calculator on prices, weights, sizes, etc., of all the paper carried by this large house. It is a time-saver that printers will appreciate. See the advertisement on page 493.

CABINETS FOR BORDERS AND SCRIPT TYPE.

Some months ago we illustrated and described a cabinet manufactured by the Hamilton Manufacturing Company, Two Rivers, Wisconsin, intended for holding borders and script type, brought out at the suggestion of Mr. J. W. Rowen, of St. Louis. The Hamilton Company found it met with so much favor among printers that they decided to make cabinets of the same style in a number of different sizes, and can now furnish, in addition to the first size made, cabinets of 6, 10, 16, 20, 30 and 40 drawers, and can build larger sizes to order, if required. Since borders have come so extensively into use for newspaper advertising and other work, some method of keeping these is absolutely essential. No better method can be found than these cabinets, as the drawers are set at an angle so that the type can be kept upon its feet, the face readily examined, and as much removed each time as required, with very little difficulty.

The high price of script type and its extreme delicacy of face also make it necessary for printers to provide some method of taking care of script fonts. The ordinary way of placing type in a regular case, but upon its feet instead of being thrown in promiscuously, is all right, if proper care is used. But unless everyone in the office is closely watched, rules regarding its use and handling are very apt to be violated, the consequence being that before long the fonts are ruined. By the use of these cabinets the fonts can be kept in perfect shape, and there will be no risk of having other cases laid upon them to damage the face. In fitting up offices for economy of time and with a view to saving material, printers should make it a point to include one or two of these cabinets.

THE PERFECTION TYPE CASE.

Elsewhere in this issue appears an advertisement of the Perfection Type Case Company, of Cincinnati, Ohio, illustrating and presenting to our readers the "Perfection" system of type cases, which is no doubt a decided improvement over the old case, and we believe will meet with universal favor among compositors in general, as it is a step in the direction of retarding the inroads of machine composition, and for this reason should receive the stamp of approval of every compositor who has the welfare of his profession really at heart. The case presents no radical change in the "lay," and none whatever in the alphabet, it remaining identically the same throughout as that of the old case, while the points and spaces are more closely assembled near the "stick hand," making the case more compact and better proportioned, simplifying it, minimizing the labor of justification, and resulting in a great saving of time in composition. The case as a whole is so practical and comprehensive that it at once arouses the compositor's appreciative sensibilities, and, we predict, will become so popular with the craft that it will meet with a general demand wherever type cases are in use. It is made in all the standard sizes, and is for sale by leading typefounders and printers' supply houses, or can be had by sending direct to the Perfection Type Case Company, patentees and sole manufacturers, 526 Elm street, Cincinnati, Ohio.

EUROPEAN OPINION OF THE CATALOGUE LAUREATE.

From the *Schweizer Graphische Mitteilungen*. By August Müller, St. Gallen, Switzerland.

"The presswork and refined taste displayed in the booklet recently issued by the John Thomson Press Company, of New York, represented in Switzerland by A. Stamminger, of Berne, about their improved Bed and Platen Presses, shows an amazing degree of perfection. These presses, which were introduced in Europe under the name of the 'Colt's Armory,' have been most materially improved; and to judge from the descriptive pamphlet, they seem to have reached the acme of efficiency as regards quality of work.

"In this catalogue, the presswork is without a flaw and the treatment of the views of machines as printed is absolutely exemplary. Such cuts must charm the eye of every expert printer. Leaving aside the eminent intrinsic excellence of the plates, they are printed so clearly, in such clean style, and the tints, which at times run somewhat exaggeratedly into the text, are rendered so airily that the illustrations have a strong semblance of high-grade productions of the photographer's art.

"One of the two art supplements, 'The Ironworker and King Solomon,' is extremely effective. Were it not for the network which, at close scrutiny of the expert, characterizes it as a print, it would pass for a photograph on dead finish paper, so sharply are lights and shadows contrasted. According to the explanation furnished at the foot of the picture, the process consisted in making from the same plate a first print in black and thereafter running another imprint of transparent brown over the first print. This explains the magnificent plasticity of the print. The second art supplement, 'The Herald,' in three colors, is considerably distanced by the excellence of the above described gem.

"The book is under a cover of greenish cardboard, and good advantage has been taken of its ground color on the front cover. The latter, with the exception of the lettering and the ornaments, is covered with two tints of green, so that the lines and the beautifully designed thistle ornament appear in lighter shades. The faultless relief-surface work of these parts enhances the effect immensely, so that the pamphlet, which appears to be held together by two green bows, represents from cover to cover a typographical masterpiece of the first rank.

"We do not belong to those who proclaim everything coming from America uncontestedly as supreme and unattainable; but with a production like the pamphlet before us, the keenest criticism is disarmed."

In connection with the foregoing, attention is directed to the color insert in this issue of THE INLAND PRINTER, contributed by the Coloritype Company; also to the other advertisement of John Thomson Press Company, page 508.

THE HOE PRESS "MARCHES ON."

This is the year when "jubilees" are strictly in order. There are few in the field of mechanical invention and improvement more entitled to a generous celebration of this character than R. Hoe & Co., of New York and London. The "march of ideas" as represented in the tremendous development of newspaper making might have fretfully waited, and waited in vain, for an adequate material equipment, had not the fertile genius of the firm of R. Hoe & Co. invented and introduced the rotary principle in the printing press, which enabled the printer for the first time in the history of printing to lock his type form on a curved surface, place this surface on a cylinder and revolve it at a speed which made the name of "lightning press" given to this class of machine a very appropriate one. The history of modern journalism, with its large editions, in rapid succession, may be said to date from the invention of this principle.



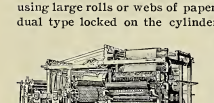
ONE HUNDRED YEARS AGO.

The Hoes, father and sons, have a world-wide reputation as inventors of printing presses. It is not strange, then, that nearly every year in the history of the firm of R. Hoe & Co. has been marked by the perfection of some new style of newspaper press that involved a new principle or combination of principles, increasing efficiency and speed.

Beginning with the "Single" stereotype web perfecting press, which produced papers at a running speed of 24,000 four-page and 12,000 eight-page papers per hour, delivered without being folded, there followed the addition of folding machines to fold the papers as fast as they were printed, after which they evolved the "Three-page-wide," "Double," "Double Supplement," "Quadruple," "Sextuple" and "Octuple" presses, the latter being equal, as the name implies, to eight "Single" machines, and printing from four rolls of paper, each as wide as four pages of a newspaper, producing eight-page papers at a running speed of

96,000 per hour, and newspapers with any number of pages up to twenty-four, all inset, at proportionate speeds, the products cut, pasted, folded and counted. When it is known that in one hour, running continuously at full speed, this press will print on roll paper equal to 130 miles in length the width of a page of a newspaper, some idea can be formed of its enormous capacity.

The type web rotary perfecting press, a combination of the first rotary principle with the web press principle of using large rolls or webs of paper and printing from individual type locked on the cylinders in forms, printing the sheet on both sides, delivering the papers folded and pasted at speed equal to the stereotype press, was another notable achievement never equaled or attempted by any other firm. This style of press enabled proprietors who did not wish to stereotype to print from a rapid press using type, so saving the time and expense of stereotyping.



THE DOUBLE SUPPLEMENT PRESS.

Besides these named above, R. Hoe & Co. have also made some sixty-eight three-roll (sometimes called "straight line") machines, printing from double or single width rolls of paper placed parallel to each other, the one with three single-width rolls having the same capacity as the "Double Supplement" press; but one of the most popular of all is their famous "Quadruple" press, known over the civilized world as the most efficient, convenient and economical perfecting press of the kind made, turning out four, six or eight page papers at a running speed of 48,000 per hour; ten, twelve, fourteen or sixteen page papers at 24,000, and twenty or twenty-four page papers at 12,000 per hour.

This firm meets today, as it always has, the latest and most exacting requirements of the newspaper publisher, even when he would illustrate his sheet in the colors of the rainbow, by actually furnishing him a "sextuple multi-color rotary perfecting press," made up of seventy tons of steel frame and whirring rollers, that prints a sixteen-page paper, one-half of the pages in four colors, and hands them out cut, folded and counted, ready for the newsboy, at the rate of 30,000 per hour. What more complicated or delicate mechanism than this can be conceived! It stands for the very personification of inventive genius; and if, as yet, it would be unwarranted to assume that the acme has been reached, nevertheless the growth of the newspaper as a factor in modern civilization is based upon this all but human machine enginery of the press. In 1776 there were thirty-seven newspapers in the country, and the facilities in Philadelphia were so crude that it took from July 4 to July 15 for a home paper to print the Declaration of Independence, and seven days longer for the Boston press to make it known. In 1896 there were 20,000 publications and nearly 2,000 dailies alone. Without the perfecting press, to what an insignificant number would dwindle the four billion and a half of copies now annually printed.

The widespread recognition of the fact that the rotary perfecting press is indispensable to any large newspaper plant, and even to the success of large book plants, is no more conspicuous than the demand for the best machine to do the work. How far the merits of the Hoe press have continued to impress themselves upon the largest publishers is evident from the long list of purchasers who are either adding to their plants or making entirely new installations. In England, the list begins with the historic "Thunderer," where the first cylinder presses were originally experimented with. The *Standard*, the *Telegraph*, the *Chronicle*, *Pall Mall Gazette*, and thirty other prominent dailies and weeklies; elsewhere in England, in Scotland and Ireland, over fifty publications; in Australia and New Zealand, twenty; and in the United States about two hundred offices, including the *Tribune*, *Herald*, *World*, *Sun*, *Journal*, *News*, *Mail and Express*, *Post*, *Telegram*, and others of New York City, and in Chicago the *News* and *Record*. Each of these offices have from one to twenty machines.

In the last two weeks there have been finished ready for shipment from New York different styles of machines for a number of the prominent offices: The Philadelphia *Enquirer*, Philadelphia *Press*, Boston *Globe*, Boston *Herald*, Los Angeles *Times*, Utica *Press*, Elmira *Advertiser*, Williamsport *Grit*, Orange Judd Company, Hoboken *News*, Dr. Shoop's Family Medicine Company and New London *Day*, besides a large number for London, where more orders have been received than can be executed.

Although this firm has made many perfecting presses for the printing of finely illustrated magazines, periodicals, almanacs and large editions of books, they are now at work upon machines which will eclipse all their past achievements, and exceed in magnitude even the monster "Octuple" presses. These machines are to have many printing cylinders and to print on rolls as wide as four pages of a newspaper. They will be used for magazine supplements with all the four pages printed in four colors, or, a portion in four colors or in two colors, and the remainder in fine half-tones in black. The capacity of this press is up to thirty-two pages of the magazine size, the pages being one-half the size of the newspaper, or sixteen pages of the size of the newspaper. There are two rolls of paper, the cylinders arranged for electrotype plates and provided with the best ink-distributing and set-off devices. The papers will be trimmed and folded ready to be associated with the newspaper. This is the first attempt to make machines to produce magazines with many pages, having fine color and half-tone work combined. The construction of such immense machines could be undertaken only by those having vast experience, but the success that R. Hoe & Co. have had with other similar though smaller machines, notably the color presses in the New York *World*, *Herald* and *Journal*, which are giants themselves, has eliminated the possibility of failure.

Mr. French's article in the July INLAND PRINTER, on "Mechanical Processes on Modern Newspapers," gave an insight into the conditions in the great New York offices where the "Octuple," "Sextuple" and "Quadruple" presses, all of the Hoe make, are the only kind that meet the strain of rapid metropolitan journalism. Much might be



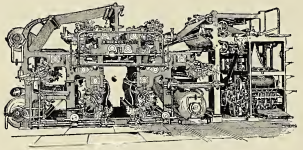
THE QUADRUPLE PRESS.

said on the comparative merits of these different presses. The "Octuple" and "Sextuple" presses are suited for papers with large editions and numerous pages; the color "Sextuple" for colored supplements, while the "Quadruple" has always had an extensive "run" as a popular machine. The Philadelphia *Enquirer* has just purchased five of these machines. The Chicago *News* and *Record* has the most extensive installation in the West—twelve machines, all "Quadruple."

In fact, the Chicago *News* pressroom has come to be one of the points of interest to visitors in Chicago. A gallery is fitted up here, and the public is invited to look down upon

these machines in operation, and watch a ton of paper at one end reeled off through the maze of rollers and cogs until it comes out in papers faster than can be counted, stacking up so rapidly that the attendant is kept busy sending them to the receiving room above. The visitor who is fortunate enough to meet Superintendent Irving Stone, will be shown "No. 8," over which he presided during the World's Fair, and which won an award for efficiency, in addition to the regular awards granted the firm of R. Hoe & Co. With this plant Mr. Lawson is able to issue eight editions daily, running from 24,000 to 100,000 copies per edition. Two machines have been recently installed here, and both of them are now operated by electric generators of a most ingenious character.

The demand for machines from this country and all parts of the world has become so great that a new extension to the Hoe factory has been made necessary. This is about 113 feet long by 56 feet deep, consists of six stories and basement, with a tower 200 feet above the street, three of the



THE SEXTUPLE PRESS.

stories of this tower having a floor area of 5,460 square feet. They now have a total floor space of about nine acres in New York, and two acres in London, all utilized to the utmost for meeting the demands, which have grown instead of fallen off during the past two years of general business depression. The extension is nearly completed, and insures to the Hoe Company space adequate to their immediate needs, although doubtless the growth of the newspaper press and the internal improvement of newspaper plants will make a still further adjustment necessary in the Hoe Works.

THE HEART OF THE "CENTURY."

It will pay every progressive printer who is interested in the "reasons why" the Campbell Company are able to make such broad and emphatic statements concerning the capabilities of the "Century" press, to send for their latest brieflet, entitled "The Heart of the 'Century.'" This, we understand, is the first of a series of brieflets, to be known as "The Reason Why Series," in which the novel features of the "Century" will be dissected and illustrated. The Campbell Company does not do things by halves, for while its trade journal advertising stands today as the most unique and convincing of all printing press advertising, its circulars, folders or brieflets are none the less original and to the point.

BEAUTIFUL METTOWEE PARK, DELAVAN LAKE, WISCONSIN.

The Chicago, Milwaukee & St. Paul Railway makes a specialty of running trains to the summer and fishing resorts of Wisconsin and the Northwest during the summer season. The line reaches many attractive places where rest and recreation can be found. The special Delavan Express leaving Chicago at 2 P.M. on Saturdays, reaches Delavan at 4:20, making very fast time. For those who wish to visit that resort and return Sunday night, the special leaves Delavan at 6:50 P.M., arriving at Chicago at 9:45. Those desiring to stay until Monday morning can get an early train and reach Chicago at 8:30 A.M., in time for business, if desired. Tickets and full information can be obtained from F. A. Miller, Assistant General Passenger Agent, Marquette building, or C. N. Souther, Ticket Agent, 95 Adams street, Chicago.

Those visiting Delavan Lake can find no better house at which to stop than the Mettowee Park Hotel, which is now under the management of Mr. John E. Ebert, the well-known caterer, who has acquired an interest in the hotel, and will manage the business of this famous resort. Mr. Ebert was formerly manager of the Lake Villa Hotel, Lake Villa, Illinois, and has a reputation for caring for guests in a way that cannot fail to please the most fastidious. No better table can be found than that set by Mr. Ebert. He has accommodations for four hundred guests in the hotel and cottages, the rates being $2 per day and upward. Carriages meet all trains. Full particulars concerning the resort will be sent upon request.

"ARABOL" PREPARATIONS.

Those who have not tried the padding compositions, pressroom paste, binders' flexible glues, and other specialties in this line manufactured by the Arabol Manufacturing Company, 13 Gold street, New York, should do so at once. Making a study of this business, and having formulas known to them alone, the Arabol people can furnish a product second to none on the market. Their claim that the goods are the best and cheapest ever put out is corroborated by the fact that many orders are being received from the West and South, some of them duplicate orders, a district that heretofore has not known so much about their wares as cities nearer New York. The house is very liberal to jobbers. Full particulars, or quotations for goods in quantities, can be quickly obtained by writing the firm at above address. Their advertisement appears upon page 521.

VACATION DAYS.

In the lake regions of Wisconsin, Northern Michigan, Minnesota, Iowa and South Dakota, along the lines of the Chicago, Milwaukee & St. Paul Railway, are hundreds of charming localities preëminently fitted for summer homes, nearly all of which are located on or near lakes which have not been fished out. These resorts range in variety from the "full dress for dinner" to the flannel shirt costume for every meal. Among the list are names familiar to many of our readers as the perfection of Northern summer resorts. Nearly all of the Wisconsin points of interest are within a short distance from Chicago or Milwaukee, and none of them are so far away from the "busy marts of civilization" that they cannot be reached in a few hours of travel, by frequent trains, over the finest road in the Northwest — the Chicago, Milwaukee & St. Paul Railway. Send a 2-cent stamp for a copy of "Vacation Days," giving a description of the principal resorts, and a list of summer hotels and boarding houses, and rates for board, to George H. Heafford, General Passenger Agent, Chicago, Illinois.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

A BOOK FOR PRINTERS—"The Practical Printer," 200 pages, $1; "Printer's List of Prices" and four other books; sold by all type founders; write for circulars. H. G. BISHOP, Oneonta, N. Y.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

FOR SALE.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "U 9," INLAND PRINTER.

FOR SALE—133-line 8x10 screen, in perfect condition; just the thing for small establishment. HEARD RESPESS ENGRAVING CO., Chattanooga, Tenn.

ONE W. O. Hickok ruling machine, No. 1259; 36 inches between rails; top cloth, 30½ inches wide; lower cloth, 31 inches wide. Blackhall striker and lapper, and Hickok layboy and cloth guide. Price, complete, $85. "U 38," INLAND PRINTER.

ONE W. O. Hickok ruling machine, No. 1512; 36 inches between rails; top cloth, 29 inches wide; lower cloth, 28 inches wide. Blackhall striker, two beams, also Hickok layboy and cloth guide. Price, complete, $85. "U 39," INLAND PRINTER.

ONE W. O. Hickok ruling machine, No. 221; 36 inches between rails with top cloth, 31 inches wide. Hickok layboy and cloth guide. No striker. Price, complete, $60. "U 40," INLAND PRINTER.

HELP WANTED.

FOREMAN WANTED—Must be able to estimate; one to lead; must invest $1,200; profitable investment; fine city of 300,000; nice position. "U 24," INLAND PRINTER.

WANTED—A man to solicit subscriptions for country newspaper who has had experience; references required; will pay successful man good salary. Apply at once, THE ALTON DEMOCRAT, Alton, Iowa.

WANTED—A strictly first-class all-around photo-engraver, one who is practical in all departments, and would be capable of developing and handling on a paying basis a business of the above nature. "U 15," INLAND PRINTER.

WANTED—Electrotyper, all-round man, first-class finisher, for small foundry; steady work guaranteed; moderate wages; must be strictly temperate. Address, inclosing references, "U 10," New York office INLAND PRINTER.

WANTED—First-class half-tone man. BABCOCK ENGRAVING COMPANY, Bijou Theater, Minneapolis.

SITUATIONS WANTED.

A COMPETENT and first-class pressman wishes a steady situation; will take house and lot as part pay for wages if desired. "U 22," INLAND PRINTER.

A GOOD all-round printer wants position as foreman of country office; country experience; best Chicago references. "U 20," INLAND PRINTER.

A MAN with exceptional executive ability, and practical in every branch of bindery work—now in charge of one of the largest binderies in the South—wishes position as foreman. "U 32," INLAND PRINTER.

ARTIST wants to make a change; first-class on portraiture and general illustrating; experienced in sketch work; specimens submitted. "U 11," INLAND PRINTER.

AT LIBERTY, young commercial designer, with a practical experience of eight years in photo-engraving; good man; steady and reliable. "U 16," INLAND PRINTER.

FINISHER, zinc-line or copper half-tone etcher would engage with good establishment; ten years practical experience; a good man. "U 36," INLAND PRINTER.

FOREMAN—A 1 jobroom foreman open for engagement with a first-class house. $25 per week. "U 29," INLAND PRINTER.

JOBBER, had charge New York office many years, doing large variety of work, desires foremanship; familiar with presswork; moderate salary. "U 37," New York office INLAND PRINTER.

LINOTYPE machinist wants position; capable of handling news or book plant. Reference. "U 30," INLAND PRINTER.

SITUATION WANTED by line-work engraver on country newspaper. F. BIERMAN, Jr., 2022 O'Fallon street, St. Louis, Mo.

SITUATION WANTED—In a reliable country office by a good printer; employed seventeen years in one office. J. M. PACKER, 750 West Van Buren street, Chicago.

SKETCH ARTIST wants position; equally good on cartoons, portraits and designs; samples submitted; any salary to begin. "U 33," INLAND PRINTER.

STEADY POSITION WANTED—By A No. 1 paper ruler; book, job and stock; sober and reliable; references furnished. "U 26," INLAND PRINTER.

SUPERINTENDENCY or foremanship, by one who thoroughly understands the printing business; accustomed to handling men, estimating, etc.; references. "U 28," INLAND PRINTER.

WANTED—A young newspaper man of character and ability is open for engagement, city or country, in any capacity; superior references. "U 25," INLAND PRINTER.

WANTED—Situation as attendant or distributor on a Thorne Typesetting Machine; one and a half years' experience; best of references. For further particulars address "U 19," INLAND PRINTER.

WEB PRESSMAN that does stereotyping wants position; will go anywhere. "U 18," INLAND PRINTER.

BUSINESS OPPORTUNITIES.

FOR SALE AT A BARGAIN—Good job office, consisting in part of 1 cylinder, 2 jobbers, new 30-inch cutter, card cutter, stereotyping outfit, rubber stamp outfit and supplies, wire stitcher, perforator, 70 fonts wood type, 200 fonts job type, 8 cabinets, 4 stands, body type, etc., and complete outfit for job printing; will be sold on reasonable terms to early buyer. THE R. M. SCRANTON PRINTING CO., Alliance, Ohio.

FOR SALE—BOOK BINDERY—A job bindery in a city of 200,000 inhabitants. Address GERRIE WILSTACH, care Slade, Hipp & Meloy, Chicago, Ill.

FOR SALE—First-class job printing and newspaper plant, with good business; modern presses and machinery; electric power. Write at once to FRANK S. REGAN, assignee of Monitor Publishing Co., Rockford, Ill.

FOR SALE—Old established bindery and job office located in Wisconsin. This is a good opportunity for the right party; investigate; correspondence solicited; reason, health. "U 21," INLAND PRINTER.

FOR SALE—Paying Democratic semi-weekly newspaper in a growing Ohio city of 10,000 population. Paper is in a thriving condition and has a splendid field. "U 17," INLAND PRINTER.

FOR SALE—Weekly newspaper and job office in Massachusetts; good reason; doing $4,500 business; snap if taken quick. "U 14," INLAND PRINTER.

FOR SALE—Up-to-date job printing office, doing good business, in steadily growing town, in Maine, of 4,000 inhabitants. Price, $900. "U 31," INLAND PRINTER.

OHIO Republican paper and job office; Republican county; farming community; big advertising patronage; cash. "U 35," INLAND PRINTER.

PAYING country newspaper and job office, equipped up to date; located in Pennsylvania. Write to "U 34," INLAND PRINTER, for particulars.

WANTED—A man with some cash to buy an interest and fill editorial position on live Chicago paper. "U 12," INLAND PRINTER.

WILL SELL controlling or all interest in large established printing plant in Chicago; owner in poor health; must have $5,000 to $10,000; will give time on balance; big opening for one or two wide-awake printers. "U 27," INLAND PRINTER.

$500 SECURES chance to buy a two-thirds interest, amounting to $2,500, in a first-class, up-to-date job printing plant employing five men, in a bustling New England manufacturing city; owner engaged in other business; balance (on easiest terms) can be made from earnings of plant and applied on purchase. "U 23," INLAND PRINTER.

$4,000 CASH buys half-interest in established Stationery and Specialty Printing Business in good town on western trunk line; does business over several hundred miles of territory; catalogue of one specialty mailed to those who mean business. "U 13," INLAND PRINTER.

MISCELLANEOUS.

A CHEAP PERFORATOR—Will perforate or score while printing. Does not ink sheet nor cut rollers. Easily attached. $10 for ten parts. Send for circular and testimonials. H. G. BISHOP, Oneonta, N. Y.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskillful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

MISCELLANEOUS.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, only ½ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

EMBOSSING DIES and Burbank's Embossing Composition. Send for samples and price list. BURBANK ENGRAVING COMPANY, 683 Washington street, Boston, Mass.

INKOLONE—On receipt of 50 cents will mail recipe for making inkolone, an excellent ink reducer; should be in every pressroom; ingredients at any drug store. On receipt of 75 cents will mail recipes for making inkolone and quick ink dryer. T. S. GALLAGHER, Erie, Pa.

INVESTORS—Have invented and received letters patent on an iron block for registering fine work without unlocking form or removing same from bed of press. Plates can be removed for underlaying, etc., then replaced without disturbing register. Some orders already taken from model. I want some one with capital or facilities for manufacture of same. Large profits assured. C. H. FORSMAN, Fifty-ninth street and Seventh avenue, Brooklyn.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. B. F. CURTIS, general selling agent, 150 Worth street, New York.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6½ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

Printing Thoroughly Taught.

A complete and practical course in newspaper and job composition, including also instruction on the Mergenthaler Linotype machine, is provided for young men desiring to learn printing. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and "sticking" rules, making up, justifying and locking up forms. The instruction in jobwork comprises all kinds of mercantile printing. Terms moderate. Catalogue containing full particulars mailed free on application. Address NEW YORK TRADE SCHOOL, First avenue, Sixty-seventh and Sixty-eighth streets, New York.



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

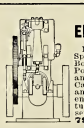
LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

BARGAIN TO HIGHEST BIDDER!

EMPIRE MACHINE AND 3,000 LBS. OF 10 POINT OLD STYLE.

Plant was installed for the work on a high-class magazine which was later sold to a publisher already equipped with labor-saving machinery. Is very little used and good as new. Will erect in running order. Address

ISAAC H. BLANCHARD & CO., 241 West Broadway, NEW YORK.



PROUTY
Electro-Gasoline Engine
2 to 50 H. P.
Runs without smoke, odor or noise. Special styles for Electric Lighting, Boats, Mining Locomotives, Hoists, Portable, Threshing, Pumping, Farm and Dairies, Inspection and Street Cars, Road-Wagons, Printing Offices and all stationary purposes. All engines guaranteed and may be returned at our expense if not as represented. **THE PROUTY CO., 29 Dearborn St., Chicago, U.S.A.**

Gasoline Engines

The Most Reliable and Cheapest for Printers.



No Engineer; no attention required. Catalogue free.

THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.

CHARLES L. STURTEVANT,
ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

Offices: ATLANTIC BLDG. WASHINGTON, D. C.

ST. LOUIS PHOTO-ENGRAVING CO.

COR. 4TH & PINE STS. ST. LOUIS, MO

THE INLAND PRINTER VEST POCKET MANUAL OF PRINTING

A Full and Concise Explanation of all the Technical Points in the Printing Trade, for the Use of the Printer and his Patrons.

TABLE OF CONTENTS.

Punctuation—The Comma, Semicolon, Colon, Period, Note of Interrogation, Exclamation Mark, Hyphen, Marks of Parenthesis, Dash, Apostrophe—Capitalization—Style: The Use and Non-use of Figures, Abbreviations, Italicizing, Quotations—Marked Proof—Corrected Proof—Proof-reader's Marks—Make-up of a Book—Imposition and Sizes of Books—Sizes of the Untrimmed Leaf—Type Standard—Number of words in a Square Inch—Relative Sizes of Type—Explanation of the Point System—Weight of Leads Required for any Work—Number of Leads to the Pound—To Print Consecutive Numbers—To Prevent Coated Paper from Peeling—Engraving and Illustrating—Definitions of the Principal Technical Terms Used in Fine Bookbinding—Relative Values of Bindings—Directions for Securing Copyright—Correct Sizes of Flat Writing Papers—Sizes of Ruled Paper—Regular Envelope Sizes—Standard Sizes of Newspapers—Leads for Newspapers—Newspaper Measurement—Imposition of Forms.

Convenient Vest Pocket Size. Neatly Bound in Leather, Round Corners. 86 pages. Price, 50 cts., postpaid.

BARGAINS IN PRESSES
.....in Secondhand

We Advertise only Stock in our Warehouse.

150 ... 42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book

152 ... 41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book

148 ... 37 x 52 Hoe Two-Revolution, four-roller, table distribution

139 ... 38 x 54 Taylor Three-Revolution, air springs, tape delivery

153 ... 35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery

101 . . 32 x 45 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery

162 ... 32 x 43 Country Campbell

164 ... 34 x 48 Potter Stop Cylinder

131 ... 24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw

130 ... 17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery,

132 ... 23 x 28 Taylor Drum Cylinder, wire springs, tape delivery

149 ... 16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution

PRICES TO SUIT YOU.

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.

109 ... Seven-column Quarto Kendall Folding Machine, with paster and trimmer

Full Line of New O. S. Gordon Presses at manufacturers' prices.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

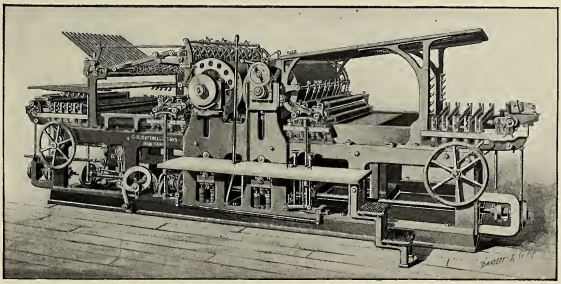
All of our second hand machinery is thoroughly and carefully rebuilt and fully guaranteed.

H. BRONSON,
Pres't and Gen'l Mgr.

Bronson Printers' Machinery and Warehouse Co.,

TELEPHONE, MAIN 3726. 48 and 50 North Clinton St., CHICAGO.

JUST A LITTLE COURAGE!



You remember the tramp who heard the dog growl and then saw that he was wagging his tail. Yet he didn't dare to go ahead; he said he didn't know which end to believe.

Scores of printers are in this dilemma now. They hear the dull growl of the hard times dying away in the distance, and then they read this statement from us:

> The way to make money today is to invest in a Cottrell Flat Bed Perfecting Press. No more pressroom space needed, but double your present product in one-third the time and at one-fourth the cost.

They hesitate! It's an absolutely sure thing, but — if only they didn't hear that distant thunder!

Now, let us say a word. There are half a dozen ways to miss an opportunity; there is only one way to secure it. That way is to seize it! The price you must pay for this opportunity is a little courage.

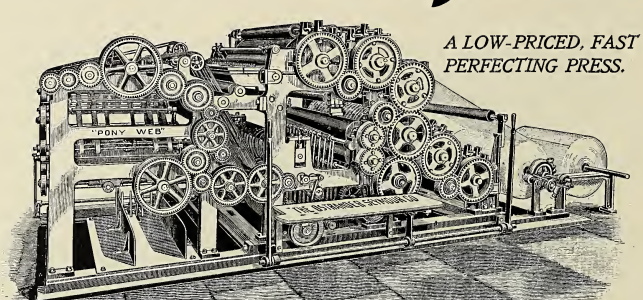
Have you ever stopped to think what makes one merchant successful and another unsuccessful? Nearly every mistake may be traced to fear. Two-thirds of the business successes of printers are founded on a little effort and — COURAGE!

C. B. Cottrell & Sons Co.

41 Park Row, NEW YORK.

297 Dearborn Street, CHICAGO.

OSTRANDER-SEYMOUR PERFECTING PRESS "Pony Web"

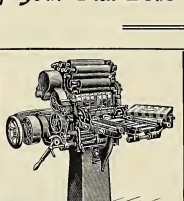


A LOW-PRICED, FAST PERFECTING PRESS.

Complete with Stereotyping Apparatus, Make-up Tables and Chases.

This Pony Web Press will print four-page or eight-page papers of either 6 or 7 columns, or 7 or 8 column sizes, AT A SPEED OF FROM 10,000 TO 12,000 PER HOUR.

If your Flat-Beds are too Slow, Buy an Ostrander-Seymour Press.



A SUCCESS!

Fastest Job Press Made

HARRIS AUTOMATIC PRESS

PRINTS ENVELOPES AND CARDS AT A SPEED OF FROM 5,000 TO 12,000 PER HOUR.

These Presses are in use in the Government Printing Office (2); Woodward & Tiernan Co. and Merry & Nicholson Co., St. Louis; A. H. Pugh & Co., Cincinnati; J. & F. Strauss, Cleveland; William Mann & Co., Philadelphia; James Kempster Co., New York, to whom we refer by permission.

GENERAL SELLING AGENTS FOR THESE PRESSES:

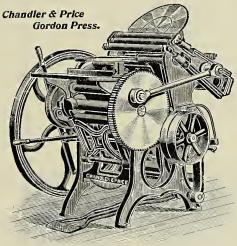
American Type Founders' Co.

BOSTON, 150 Congress Street.
NEW YORK, Rose and Duane Streets.
PHILADELPHIA, 606-614 Sansom Street.
BALTIMORE, Frederick and Water Streets.
BUFFALO, 83 Ellicott Street.
PITTSBURG, 323 Third Avenue.
CLEVELAND, St. Clair and Ontario Streets.
CINCINNATI, 13-17 Longworth Street.
CHICAGO, 139-141 Monroe Street.
ST. LOUIS, Fourth and Elm Streets.
MINNEAPOLIS, 24-26 First Street, South.
KANSAS CITY, 533 Delaware Street.
DENVER, 1616 Blake Street.
PORTLAND, Second and Stark Streets.
SAN FRANCISCO, 405 Sansome Street.

Set in Jenson Italic, made only by the American Type Founders' Company.

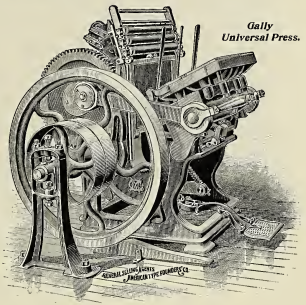
Experience says: These Excel!

Chandler & Price Gordon Press.

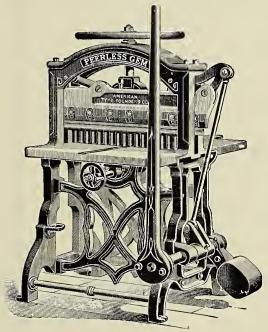


THE best job press for the majority of printing offices is the CHANDLER & PRICE GORDON. More of them have been sold than of any other press, and every one gives satisfaction. They are sold at prices very close to cost. No press is more durable. No press requires fewer repairs. Sold for the manufacturer by American Type Founders' Company and kept in stock at all branches.

Gally Universal Press.



PRINTERS who aim to excel in quality of work can do so easily by using a GALLY UNIVERSAL PRESS. It gives better results with less expenditure of effort on all classes of work, while it is the only type of press that does high-grade cut and color work perfectly. Its distribution, register, strength and labor-saving facilities have reached perfection.



AFTER most careful investigation, we have found the PEERLESS-GEM LEVER CUTTERS superior to all others, and we buy them in such quantities that they are sold at prices no higher than asked for inferior cutters. The leverage and return are remarkably easy. All the good points of all other lever cutters are combined in this cutter. Made in 23, 25, 30 and 32 inch sizes.

American Type Founders' Company,

General Selling Agents.

See list of Branches on opposite page. Send for prices and particulars to nearest Branch.

Wisdom says: Buy the Best!

Perfection in Press Building

IS SECURED IN

The Huber

Time Tested. Service Tried.

Crank Movement—Doing away with all cam gears, springs, centers. Running without jolt or jar.
Bed Motion—Giving ease of motion, firmness, long life, simplicity.
Insures better distribution, better impression, better register; and, therefore, better work.
Economy—No breakage, no repairs.
Perfectors....Two-Revolution....Two-Color.

Smallest, 24 x 31. Largest, 48 x 69.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

59 Ann St., 17 to 23 Rose St.

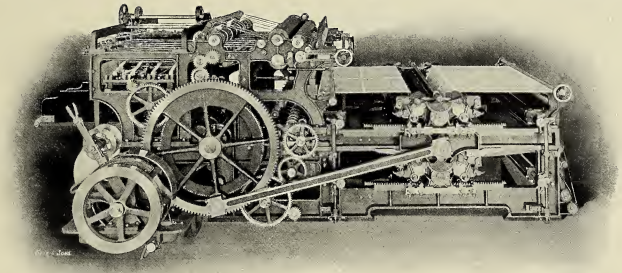
NEW YORK.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

The Duplex Press

Prints four, six, seven or eight page papers from flat forms, at the rate of 5,000 per hour.

In Use Everywhere!



The only successful

Type-Printing Newspaper Perfecting Press

in the World!

WARNING: The Campbell Printing Press & Manufacturing Company, of New York, has finally published illustrations of the flat-bed perfecting newspaper press which it has so long advertised. This machine is an out-and-out appropriation of numerous inventions covered by Patent No. 478,503, issued July 5, 1892, and by other patents belonging to us. In order that no one may be unwittingly misled into the purchase of this infringing machine, *we hereby give Public Notice,* that any party purchasing and using this so-called "MULTIPRESS" would at once become liable to *prosecution as an infringer.* Having given this full and timely warning, we shall protect our rights.

Write us for Catalogue, just issued, which will show you what a multitude of the USERS are saying.

Duplex Printing Press Company,

BATTLE CREEK, MICHIGAN.



A Record Breaker!

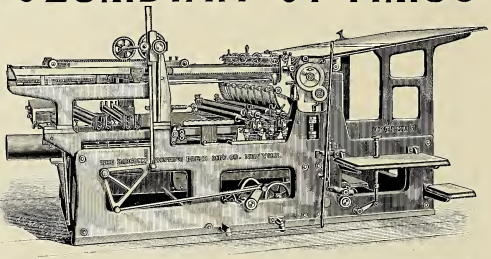
ONE HUNDRED MACHINES,
in use *twelve years*, have cost $500 for repairs, an average of $5 per machine.

Brown Folding Machine Co.
Erie, Pa.

THE NEW COLUMBIAN OPTIMUS

THE NEW BED MOTION recently put on the *OPTIMUS Press*, whereby the type bed is driven by means of a ball and socket universal joint, is one of the most valuable improvements made in press building in many years. The bed and cylinder of the New Optimus is geared together more closely, with more simplicity, durability and perfect mechanism than is possible in any other printing machine, and this device is immeasurably superior to the old Napier joint in common use.

A BACK-UP MOTION IS AN IMPORTANT FEATURE ON A PRESS. THE NEW COLUMBIAN OPTIMUS HAS IT.....



We Guarantee: *The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.*

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.

BARNHART BROS. & SPINDLER,
183 to 187 Monroe St., CHICAGO, ILL.
GENERAL WESTERN AGENTS.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE **OPTIMUS TWO-REVOLUTION, DISPATCH SINGLE REVOLUTION, STANDARD DRUM CYLINDER, REGULAR, COUNTRY** AND OTHER CYLINDER PRESSES.

Here we are again!

With the beginning of August, we will revive the publication of

"THE MANUFACTURER"

which was published by us a few years ago, and met with universal approval.

This publication will be devoted to introducing all latest inventions and appliances for newspaper publishers, book and job printers, electrotypers, stereotypers and photo-engravers.

It will be printed in *first-class* style, and we are therefore anxious that *you* and *every* printer should have a copy every month.

Will you please send us your name and address so that we may place you on our mail list?

F. WESEL MFG. CO.

Manufacturers and Dealers in

Printers', Bookbinders', Electrotypers', Stereotypers' and Photo-Engravers' Machinery and Supplies.

Office and Warerooms:

82 & 84 Fulton St., cor. Gold, NEW YORK, N. Y.

Factory:

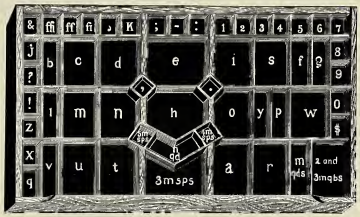
78 & 80 Cranberry St., cor. Henry, BROOKLYN, N. Y.

The New Perfection Type Case.

It's Modern, Convenient, Profitable. It's Practical, It's Labor-Saving.

The Perfection Type Case System is truly a common-sense system; is more compact, better proportioned, less complicated, minimizes the labor of justification, and is a source of pleasure to the artistic, brainy, economical and progressive practical printer.

Letters Patent 507,718.



Price, $1.60 per Pair.

The alphabetical lay is the same throughout as that of the old case, while the several points and spaces are more closely assembled near the "stick hand," simplifying the case and making it so practical and comprehensive that the compositor's appreciative sensibilities are aroused at a mere glance and it at once becomes a popular favorite — pleasing to the eye, simple in construction, and a money-earner for both employe and employer.

Made in all the standard sizes, and for sale by all Type Founders and Printers' Supply Houses.

PERFECTION TYPE CASE CO.

526 Elm St., CINCINNATI, OHIO.

Patentees and Sole Manufacturers.

SECONDHAND MACHINERY.

...ELECTROTYPE AND STEREOTYPE...

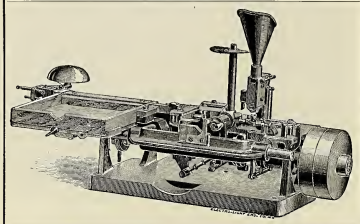
Guaranteed to be in first-class condition in every respect. Write for full description.

Two Molding Presses,	16 x 22
Shaver Machine,	12 x 20
Router,	
Roughing Machine,	17 x 28
Trimmer,	12 x 22
Saw,	28 x 32
Two Lloyd Blackleaders,	17 x 25
Two Daniels' Planers,	17 x 36
Brush Dynamo,	No. 2
Stereotype Casting Box,	14 x 28
Shootboard,	12 x 18

GEO. E. LLOYD & CO., 202 & 204 S. CLINTON ST., CHICAGO.

The Chadwick Typesetter

SIMPLE DURABLE INEXPENSIVE



Price, $300

USES ORDINARY TYPE.
NO SPECIAL NICKS.

Sets any length of line, and is operated successfully by any compositor.

Sole Manufacturers and Dealers: MAGUIRE & BAUCUS, Limited,
44 Pine Street, New York.

New Champion Press



Lowest Prices
Best Work

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.				FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.			
Chase 6x10 in.;	weight, 300 lbs.,	$ 65		Chase 8x12 in.;	with throw-off,	$120	
" 8x12 "	" 600 "	85		" 9x13 "	"	"	140
" 9x13 "	" 750 "	100		" 10x15 "	"	"	175
" 10x15 "	" 1,000 "	135		" 11x17 "	"	"	225

Steam Fixtures, $15. Ink Fountain, $15. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

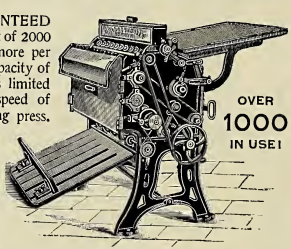
A. OLMESDAHL, *Manager.*

New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,
No. 41 Centre Street, New York.

THE EMMERICH
Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 22
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,
191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.

ESTABLISHED 1861
INCORPORATED

A. ZEESE & CO.

HALF-TONE
ZINC-ETCHING
AND
COLOR WORK

PHOTO-PROCESS-
ENGRAVING

ELECTROTYPING
WAX AND
WOOD
ENGRAVING

HIGH GRADE WORK.
PROMPT EXECUTION.
REASONABLE PRICES.
SPECIAL DESIGNS & DRAWINGS MADE TO ORDER.

300-306 DEARBORN ST.
CHICAGO.

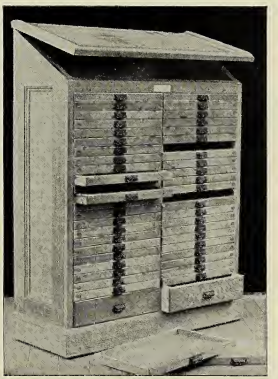
TELEPHONE HARRISON 605

The
Bennett Electro
Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



50 Drawers,
14 x 18 x 1 inches.

Floor Space,
42 x 20 inches.

Shipping Weight,
270 lbs.

THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

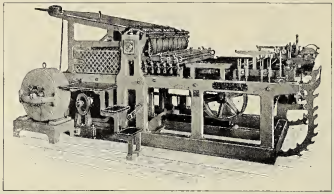
The Price is $20.00

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL MAKES OF PRINTING PRESSES.

NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shafting or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other method of operation.



The Bullock Electric Mfg. Co.

NEW YORK: St. Paul Building,
BOSTON: 3 Oliver St.
PHILADELPHIA: 602 Bourse Building,
ATLANTA: G. H. Wade, 703 Gould Building.
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 625 Western Union Building,
ST. LOUIS: St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple Court.

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

UNEQUALED FACILITIES FOR
NEW YORK PASSENGERS VIA

Baltimore & Ohio R.R.



THE ROYAL BLUE LINE TRAINS of the B. & O. R. R. are now landing and receiving passengers at Whitehall Terminal, foot of Whitehall St., New York, making connections under the same roof with the Second, Third, Sixth and Ninth Ave. Elevated Roads; Broadway, Lexington and Columbus Ave. Cable Lines; South Ferry, Hamilton Ferry, Staten Island Ferry and Thirty-ninth St. Brooklyn Ferry.

With this Terminal and the new observation car service, the B. & O. are in position to give its patrons the best that can be secured.

SUPERB DINING CAR SERVICE ON ALL THROUGH TRAINS.
STOP OF TEN DAYS ALLOWED AT WASHINGTON.

The B. & O. handsomely illustrated "SUMMER TOURS," showing routes and rates to many delightful resorts, may be had by applying at the City Ticket Office, 193 Clark St., or will be mailed by addressing B. N. AUSTIN, G. P. A., Chicago, or D. B. MARTIN, M. P. T., Baltimore, Md.

Chicago Depot: Grand Central Pass. Station, Harrison St. and Fifth Ave.

EASTERN BRASS TYPE FOUNDRY.
MANUFACTURERS OF
High Grade Brass Type.
ENGRAVERS & DESIGNERS.
No. 10 WALKER ST. NEW YORK U.S.A.

Leyendecker Posters.

We still have on hand a few Posters designed by J. C. Leyendecker to advertise our issues of November and December, 1896, January, February, March, April, May, June and July, 1897. They are in colors, and make valuable additions to the exhibit of any poster collector. These will be sold at 15 cents each for the present.

The Inland Printer Company,
PUBLISHERS,
212-214 Monroe St. .....CHICAGO.



How Do You Spend Your Time?



Impatiently Waiting

for the thing to start, while valuable time is wasting, or have you one of the "Monitor" Wire Stitchers? No parts to be changed in order to vary the kind of staple. Wire straightened automatically. The most perfect and durable machine on the market.



Drop That

old machine that does such poor work. Sell or trade it for one of the "Monitor" Stitchers, which have been adopted by binderies and publishing houses everywhere, because a time-saving investment.



Easy-running

Machinery of all kinds for printer and binder. Send for our circular (new each month) of perforating machines, paper cutters, embossing machines, backers, numbering, paging, punching machines, etc.



ADDRESS:

Latham Machinery Co.

197 SO. CANAL STREET, CHICAGO.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.

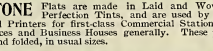


SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Paper Cutter Knives....



ESTABLISHED IN 1830.

No "Fake" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

Loring Coes & Co.

WORCESTER, MASS.

WE HAVE IT PRACTICALLY

INSTANTANEOUS PROCESS ENGRAVING

For all classes of work. Simple, Cheap and Infallible.

NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, $15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the reproduction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.



WRITE US. **HOKE ENGRAVING PLATE CO., - - ST. LOUIS.**

HEBER WELLS

Successor to Vanderburgh, Wells & Co.

157-159 William St., NEW YORK,

Printers' Materials

OF HIGH GRADE.

Prices Moderate.

ONLY MAKER OF....

"Strong Slat" Cases

WOOD TYPE

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.

Catalogues sent to recognized printers.

SEND

5 two-cent Stamps

FOR

LET US
DESIGN THAT
CATALOGUE COVER
FOR YOU.



THIS BOOK contains nearly 500 half-tone reproductions with list of sizes, etc., in which we carry them in stock. These art subjects are used extensively for Calendars, Frontisplates and other advertising purposes. We have also a growing line of stock ornaments. Send for circular.

ELECTRO-TINT ENGRAVING CO.

Designers and Engravers by all methods

723 SANSOM STREET,
PHILADELPHIA.

Phone Main 1576

JUERGENS BROS. & CO.

ELECTROTYPERS STEREOTYPERS

HALF-TONE ZINC & WOOD ENGRAVERS

148-154 MONROE ST. CHICAGO.



Osgood & Co.

Designers.....
Engravers.....
Electrotypers...
Zinc-Etchers...
.....and.....
...makers of...
..Superior..
Half-Tones.

The Temple, Chicago.
La Salle & Monroe Sts.



FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY, PRESIDENT.
CHAS E. NEWTON, VICE-PRESIDENT.
WM. S. BATE, SECRETARY.

PHILADELPHIA BRANCH:
424 Library Street.

CHICAGO BRANCH:
337-339 Dearborn Street.

J. M. HUBER

MAKER OF { Fine Colors, Pure Varnishes, Best Inks.

FACTORY:
76-90 40th St., Brooklyn, N. Y.

MAIN OFFICE:
275 Water St., New York.

Are You Aware

that we are nearly ready for the coming Fall trade? This means that some stock has to be moved to make room for the new incoming lines. Again, some lines are discarded, some are changed, and all that remains of these lines must be gotten rid off. If you have the cash or its equivalent, you can pick up quite a few bargains just now. Special low prices will also be quoted on many of our regular lines to those who intend to stock up now. Things have been too summer-ly to suit us and we want to make them a little more lively. A word to the wise, etc.

Cardboard, Paper and Envelopes.

UNION CARD & PAPER CO.
198 William Street, NEW YORK.

If it's

Buffalo Ink

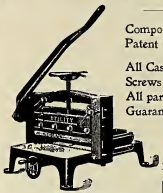
you are using, it's

The Best



Buffalo Printing Ink Works,
Buffalo, N. Y.

The Utility Cutter has Good Points!



Compound Leverage — makes cutting easy.
Patent Clamp for narrow cutting.
(This clamp does not crease paper.)
All Cast-iron Parts extra heavy.
Screws and Studs of best Machine Steel.
All parts Interchangeable.
Guaranteed to please.

We sell to Dealers only.
Write to them for prices.

For Circulars, address

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

Payger Printing Machine Works,
600-2-4 S. Broadway, St. Louis, Mo.

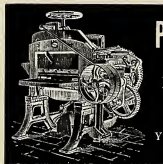
Printers Can make more money by using BRAINS. It comes to them each week full of ideas for bringing business, together with styles of advertising composition, invaluable to every office.

Publishers Can increase their advertising by having BRAINS sent to their advertisers. Advertisers reading BRAINS will do *more* advertising — pay the publisher more money for space.

Special rates for club lists of three or more copies.
Sample copies for the asking. Ask *NOW.*

BRAINS PUBLISHING CO.
141 to 155 E. 25th St., NEW YORK.

Advertisers in BRAINS get results.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:
3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power		Price for Steam Power		Selfclamp.		Cut Indicator		Rapid movement of back Gauge.	
	Cm.	Inches	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.	Mark	£ s.
A B.	50	19¹	435	21 5	550	27 10	150	7 10	100	5 0	80	4 0
A Ba.	55	21¦	485	24 5	610	30 10	160	8 0	105	5 5	80	4 0
A C.	60	23½	575	28 15	700	35 0	175	8 15	110	5 10	85	4 5
A Ca.	65	25⅝	650	32 10	775	38 15	185	9 5	115	5 15	85	4 5
A D.	71	28	740	37 0	865	43 5	200	10 0	120	6 0	90	4 10
A Da.	76	30	825	41 5	950	47 10	220	11 0	125	6 5	90	4 10
A E.	83	32¦	950	47 10	1,075	53 15	240	12 0	125	6 5	95	4 15
A Ea.	91	35⅞	1,050	52 10	1,175	58 15	250	12 10	130	6 10	95	4 15
A F.	95	37¦	1,150	57 10	1,275	63 15	260	13 0	135	6 15	100	5 0
A Fa.	100	39¦	1,250	62 10	1,375	68 15	280	14 0	140	7 0	100	5 0
A G.	108	42¦	1,400	70 0	1,525	76 0	315	15 15	145	7 5	105	5 5
A Ga.	113	44½	1,500	75 0	1,625	81 5	325	16 5	150	7 10	105	5 5
A H.	120	47¦	1,600	80 0	1,725	86 5	340	17 0	155	7 15	110	5 10
A Ha.	140	55¦	1,950	97 10	2,075	103 5	365	18 5	160	8 0	115	5 15
A I.	160	63	2,375	118 15	2,400	120 0	390	19 0	160	8 0	120	6 0
A Z.	210	82¦	—	—	4,900	245 0	500	25 0	200	10 0	—	—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:

Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

Karl Krause, Leipzig
Engineer.

COVERS

Plain
Smooth Laid
Antique Laid
"Ulster" Linen, Smooth and Rough
"Ashmere" Linen, Smooth and Rough
"Unique," Smooth and Rough
"White Star"
"Princess," Smooth and Rough
"Abbotsford" Deckle-Edge
"Shandon" Deckle-Edge
"Noiseless" Deckle-Edge
"Fort Dearborn," Enameled
"Whitefriars," Double Enameled
"Armory" Linen, Double Enameled
"Yellowstone" Manila, Enameled
Embossed "Ulster" Linen
Embossed "Unique"
Embossed "Princess"
Embossed "Fort Dearborn"
Embossed "Yellowstone"
Colored S. & S. C. Book
Colored Coated Book
"Rialto" Coated Book
Document Manila

James White & Company,
(CORPORATION)
PAPER DEALERS,
Telephone, Express 672. 177 Monroe St., CHICAGO.

Illinois Paper Co.

181 MONROE STREET, CHICAGO.

Staple and Unique Cover and Book Papers.

PARKER'S UNRIVALED BLOTTING PAPERS. DOCUMENT MANILA, ETC.

WRITE FOR OUR LATEST.

CHICAGO PAPER

W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE PAPER MILLS COMPANY
MARQUETTE BUILDING
—CHICAGO—
SELLING AGENTS · WHOLESALE DEALERS ·
· PAPER SPECIALISTS ·

PAPER

FOR PRINTERS, PUBLISHERS, ADVERTISERS AND LARGE CONSUMERS

DIRECT FROM THE MANUFACTURERS.

The Central Paper Company,

Nos. 177 & 179 Monroe Street, CHICAGO,

Put all their Ruled Papers up in Boxes with five Tablet Boards in each box.

SAMPLES ARE NOW READY.

WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock
etc., etc.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

Don't Stick Me, but Stick these GAUGE PINS

into your tympan, and you won't get stuck in getting a good register and placing your sheets on the platen.

ORIGINAL STEEL GAUGE PINS.



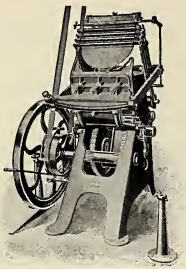
Four sizes, 60c. per doz., either size.

There is a way, however, of sticking these Gauge Pins in the tympan better than another. For instance, don't fail to bring the point up through, as that keeps the gauge-head end down; and when you move the gauge to final position, don't gouge the paper with the teeth, but raise the head slightly and ease them along; then, when in position, don't hammer the teeth down with a wrench, but tap them gently into substantial paper clamped smoothly on the platen. Start the point in a trifle below the feeding line.

Don't fail to remember that they may be had, with our other styles, of type founders and dealers, and of the Inventor and Manufacturer, by sending the price.

EDW. L. MEGILL,
60 Duane Street, NEW YORK.

LEATHERETTE IS WATERPROOF AND IMITATES LEATHER IN ALL GRAINS AND COLORS. FOR CUT-FLUSH COVERS IT HAS NO EQUAL. SEND FOR SAMPLES TO A. W. POPE & CO. GENERAL AGENTS, 45 HIGH STREET, BOSTON.



There are Others—

and you should find it out.

Sales and Proofs of our claims bear us out in our statements.
Investigate for yourself by sending for our New Catalogue.

Manufacturers of **STEEL AND BRASS TYPE for Wood and Bag Printing.**

Send for Secondhand List.

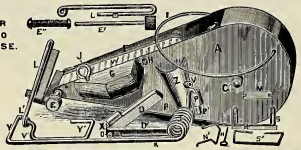
GEO. W. PROUTY CO.

FACTORY: 15 Union St., WORCESTER, MASS.

OFFICE: 100 High St., BOSTON, MASS.

DICK'S SEVENTH MAILER.

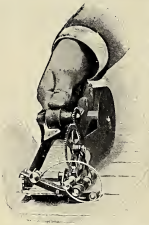
OVER 6,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address

Price, $20.25 without Royalty.

R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.



VERY BEST MAILER.

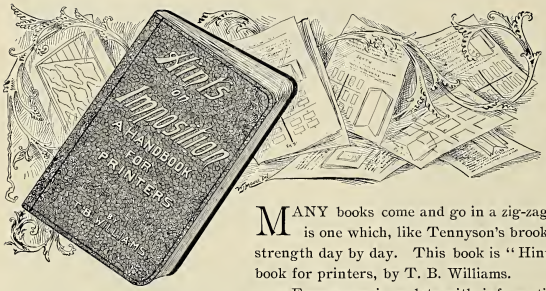
Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the

AMERICAN TYPE FOUNDERS' CO.



A Thorough Instructor

MANY books come and go in a zig-zag, uncertain way, but there is one which, like Tennyson's brook, keeps right on gathering strength day by day. This book is "Hints on Imposition," a handbook for printers, by T. B. Williams.

Every page is replete with information for journeyman printer and apprentice. Nothing pertaining to the imposition of book forms has been overlooked by the author. The book is a thorough instructor, and as such has become very popular. An important feature of the book is the concise manner in which it deals with the work. The folded sheet and the imposed form are placed side by side in every instance, and directions are given for "making" the margins. Pages of unequal size in the form are fully dealt with, as also all other matters in connection with the work. This book should be in the hands of every printer, and no apprentice can afford to be without it.

Price, leather, $1.00.
Sent postpaid on receipt of price.

THE INLAND PRINTER COMPANY,

212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

August Bargains

DURING the month of August only, we will fill orders for the following goods at the prices named, postpaid, with the exception of bound volumes of "The Inland Printer," which must be sent by express or freight at expense of purchaser. Cash in full must accompany all orders.

Advertisement Composition, Comment and Criticism

is a reproduction of sixty-eight specimens of advertisement composition submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages; 25 cents. Sale price, 15 cents.

Ninety Ideas on Advertisement Composition

is a pamphlet of 96 pages, containing 90 specimens submitted in an advertisement competition conducted by "The Inland Printer." An interesting book for study and comparison, and one that will furnish valuable ideas to the compositor or ad. writer; 25 cents. Sale price, 15 cents.

Both of the above books will be sent for 25 cents.

Magna Charta Bond Ads

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company, in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. 160 pages, 9 by 12 inches; express paid, 50 cents. Sale price, 35 cents.

The Etiquette of Cards and Stationery

The average person is prone to forget the forms that usage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. To be able to place in the hands of inquirers a neat code of rules answering all questions, saves much time and secures orders for work. "The Etiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work, which also includes the sentiments of flowers and jewels. 95 pages, 4¼ by 6¼ inches; silver embossed cloth cover; 50 cents. Sale price, 30 cents.

White's Multi-Color Chart

contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue, green and brown—colors most generally in use. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. Of great value to the printer who desires to show his customers the effect of a certain color of ink without the trouble of proving up the job; 80 cents. Sale price, 50 cents.

Overlay Knife

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of the most superior manufacture, and is the only overlay knife made that is fully suited to present-day needs. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required; 50 cents. Sale price, 30 cents.

Handsome Bound Volumes "The Inland Printer"

as follows: Volume IV, October, 1886, to September, 1887; Volume VIII, October, 1890, to September, 1891; Volume XV, April, 1895, to September, 1895. Sale price, $1.00 each. This price is less than the cost of binding, and no deduction whatever can be made from it.

SEND ORDERS TO

The Inland Printer Co.

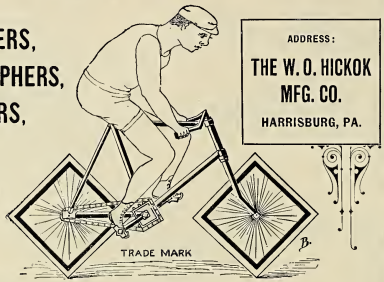
150 Nassau Street, New York.

212-214 Monroe Street, Chicago.

THIS is an opportunity that should not be neglected, as no order received later than August 31, 1897, will be accepted at these prices.

"HICKOK" BIKES

PRINTERS,
LITHOGRAPHERS,
RULERS,
BOOK-
BINDERS.



ADDRESS:
THE W. O. HICKOK
MFG. CO.
HARRISBURG, PA.

Write for Our CUT PRICE to You!

The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains *many* desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

Never Forgotten.

The printer whom nobody hears of is the one who has a moribund business.
There are cobwebs growing over his cases.
The printer who is never forgotten is the printer who is always at it.
He is always keeping his name and work before the advertiser.
He gets the trade while his competitor snores.
Because he's always pushing.
When it gets too big to push alone he gets help.
But he wins trade—makes money.
He advertises.
He can't be forgotten.
He is always advertising.
He is never forgotten.
It is an art to advertise right—that is, to make the most out of it.
The best printers, the most successful, have their advertising matter prepared by advertising experts.
These printers get results.
They push—but they get the best pushers.
One of our clients in this city spend $100 a month with us—getting us to push for them.
It pays them.
Will their clients forget them?
Never.

A Booklet for Printers, - $5.00
A Series of Two Booklets and Six Folders, - 15.00
Cuts, 2,000 of them on hand, electros, each, - 25c.

Send for Special Proposition to Printers.
Address Main Office.

The Advertisers' Agency,
E. ST. ELMO LEWIS, *General Manager,*
921, 923, 925 Chestnut St., PHILADELPHIA.
Ask LEWIS about it
BUFFALO. DETROIT.

FREE-HAND DRAWING and ILLUSTRATING....

Taught in
THE ART STUDENT
AND *THE LIMNER.*
FULLY ILLUSTRATED. SIXTH YEAR.
10 CENTS A COPY. $1.00 A YEAR.

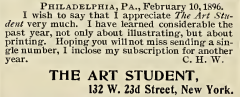
Ernest Knaufft, Director of the Chautauqua Society of Fine Arts, Editor. Sketching from Nature, Caricaturing, Newspaper Illustrating by the Chalk-plate Process. Wood Engraving, A. B. Frost No.

PORT ORAM, N. J.
I liked *The Art Student* from its beginning for its sound and masterly instruction, and took it merely to support a good thing. When I now will exchange my Nos. for a new subscription so as to keep a little in touch. W. S. B.

NEW YORK, January 8, 1896.
I have looked over your specimen copies, and am satisfied I can learn from them, although I have been making designs for many years. J. H. G.

PHILADELPHIA, PA., February 10, 1896.
I wish to say that I appreciate *The Art Student* very much. I have learned considerable the past year, not only about illustrating, but about printing. Hoping you will not miss sending a single number, I inclose my subscription for another year. C. H. W.

THE ART STUDENT,
132 W. 23d Street, New York.



CINCINNATI TO CHICAGO.

OPEN AND COMPARTMENT SLEEPING CARS ON NIGHT TRAINS.

The only line running 4 trains every day
Cincinnati to Michigan Points.

D. G. EDWARDS, General Passenger Agent,
CINCINNATI, OHIO.

The British Printer.

A JOURNAL OF THE GRAPHIC ARTS.

An acknowledged Technical and Artistic Educator of the Craft.

Notes on trade matters; news of developments in all sections; hints and wrinkles for workers; the furtherance of technical education; job suggestions and designs; specimens criticised; supplements by all processes—in color and monochrome.

....BI-MONTHLY....

7s. 6d., post free. *Specimen copy, 1s.*

RAITHBY, LAWRENCE & CO., Ltd.,
LONDON, 1 Imperial Buildings, Ludgate Circus, E. C.
LEICESTER, De Montfort Press.

50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Importers of German Book Cloth, Skytogene, etc.

Correspondence solicited.

Printers' Rollers..

BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.



wants bright young and middle-aged men to take the Civil Service Examinations for appointments in the Customs, Internal Revenue, Departmental, Railway Mail Services, and the Government Printing Office, 5000 appointments made annually. Hundreds of new appointments to be made this year! Examinations in every state. Chances excellent for those who prepare by mail. Particulars as to salaries, dates, etc., free if you mention this paper.

NATIONAL CORRESPONDENCE INSTITUTE, Dept. S. 6., 24 National Bank Building, Washington, D. C.







OLDS GAS ENGINE

The Engine that Built a 10,000 Square Feet Addition last year!

Because they are an **economy** of fuel and space—½ cent per horse-power used per hour. Twelve years of successful business with the printer assures you of a marvel of perfection in the "Olds" Upright and Horizontal.

P. F. OLDS & SON ENGINE WORKS,
Box 600. Lansing, Mich.

ESTABLISHED 1872
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST
PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.
DENVER.

ETCHING METALS

We have taken particular pains to procure a very superior

Copper for Half-tone, Ground and Polished

and have numbers of letters from photo-engravers stating our Copper to be the best they have ever used. Our Copper Plates are manufactured with the greatest care and are free from hollows, waves or flaws of any kind. We can furnish this metal in sheets or plates of any size or gauge required.

Zinc, Ground and Polished for Line Etching

Hard and Pure or Soft Zinc of superior quality. Sheets or plates of any size or gauge required

AMERICAN STEEL AND COPPER PLATE COMPANY,
150 NASSAU STREET, NEW YORK.

LOVEJOY CO.'S

DRY PAPER MATRIX

(PATENTED).

Will keep in any climate.
Ready for use when wanted.
Just the thing for offices where there is but a limited amount of stereotyping.
No sweat box necessary. Easy to use.
Molds can be made on machine or by hand. Less time required for drying, less heating of type and less wear on blankets than when using the ordinary matrix. In sheets 19x24 inches.
Can be sent by mail or express to any part of the world. Send 12 cents in stamps for half-sheet sample by mail. *Price, $1.50 per dozen.*

THE LOVEJOY CO.
444-6 Pearl Street, - NEW YORK, U. S. A.

C. W. CRUTSINGER
MANUFACTURER OF
Printers' Rollers and Composition
18 North Second Street
ST. LOUIS, MO.
Our Elastic Tablet Glue is the Best in the Market.

FOR...
Glazed Papers
Plated Papers
Leather Papers
GO TO
Slade, Hipp & Meloy,
71-73 W. Monroe St.,
CHICAGO.

H. GRIFFIN & SONS,
ESTABLISHED 1833,
IMPORTERS AND DEALERS IN
BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.
MOROCOLINE (An Imitation of Leather) A SPECIALTY.
75 AND 77 DUANE STREET,
NEW YORK CITY.

EVERY PRINTER WANTS...
"Profitable Advertising"
THE ADVERTISER'S TRADE JOURNAL.
Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.
Ten Cents brings a sample copy if you mention THE INLAND PRINTER.
KATE E. GRISWOLD, Editor and Publisher,
13 School St., BOSTON, MASS.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager
The Photo-Chromotype Engraving Co.
719 Vine Street, - - - PHILADELPHIA.
We solicit your correspondence if you appreciate
GOOD QUALITY—LOW PRICE—PROMPTNESS
Our Catalogue now ready.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Gibson Bros., 207 S. Canal st., Chicago. Also printing press repairers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Send for testimonials from 17 States and Territories in the printer's line; also catalogue.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FOLDING MACHINES.

Bennett Folder,—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., 31-33 S. Fifth st., Brooklyn, N. Y.; 101 Beekman st., New York; 34-36 W. Monroe st., Chicago, Ill.

Star Printing Ink Works. Carter & Barnard, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, P., Mfg. Co., 82 Fulton st., New York.

Printing Supply Co.

Not Incorporated

Plain
Printed
Engraved
Lithographed

Stationery

PAPER AND ENVELOPES

BLANK BOOKS AND OFFICE SUPPLIES
OF EVERY DESCRIPTION

138 Adams Street

Chicago

LITHO-TYPO WORK
A SPECIALTY

Of which this Card is a specimen

Business Card, Design No. 150, showing reading matter printed from type. Reproduced for advertising purposes by photo-line process.

Litho-Typo Stationery Blanks

Four designs each of cards, statements, bill, letter and note heads, lithographed from original and artistic designs, in greenish-black ink. By the use of these blanks it is possible for printers to produce, with type, commercial stationery closely imitating lithographed work. These blanks will prove trade-winners in the hands of any printer with average ability.

Samples on application.

Goes Lithographing Co.

158-174 ADAMS ST., CHICAGO,
ORIGINATORS OF
PROFIT-MAKING Trade Helps.

New York trade supplied by
ALBERT B. KING & CO.,
105 William Street.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

E. S. Rooks, Receiver of Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.-W., Washington, D. C., unexcelled half-tone and line engraving.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

PHOTO-ENGRAVING.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and second hand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' wood work of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, B. S. & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market st., Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glues, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 533 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri Brass Type Foundry Company,

1611 South Jefferson Avenue,
ST. LOUIS, MO.

NOT IN THE TYPE TRUST.

Manufacturers of **Brass Type** *of Every Description*

Made of our Celebrated Extra Quality of Hard Brass.
Send for Specimen Books.

For **Bookbinders, Embossers,**
Hat Tip Printers and Wood Printers.

THE COST OF PRINTING.

A SYSTEM IN PRACTICAL OPERATION, WITH FORMS AND BOOKS ESPECIALLY ADAPTED TO LARGE AND SMALL PRINTING CONCERNS.

No establishment, large or small, desiring to do work at a profit, should be without this valuable book.

IN this work the author, F. W. Baltes, presents a system which has been in successful operation during the past ten years, although much improved and perfected during the last few. It can be used by large and small printing offices, and is a safeguard against omissions, errors and losses which have so frequently occurred through lack of a complete system. By this system it is absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. It is simple, comprehensive and thoroughly practical. It contains forms which have been perfected by close study and practical experience, any one of which is worth at least the price of the entire work. The Job Book forms a connecting link in the system, and is invaluable to any office. The book should be demy size, and will contain 5,000 jobs, showing all details of cost and the price of each job. It is shown and fully explained in the system. The form of Job Tag shown is the result of many years' study and experience, and is very simple, yet covering all necessary items. It saves money every day and is of much assistance to workmen. Time Tags are indispensable to any office, and the forms shown in this book enable workmen to keep correct time on all work, and furnish the office with full time on each job. These tags furnish the basis of the cost of printing. The system for filing jobs is complete and simple. Any job may be referred to in an instant without reference to the ledger. By the Journal and Cash Book combined, and Job Ledger, bookkeeping is reduced to a science, made easy and errors avoided. Either of these forms is worth to any printer more than double the price of the book.

The tables published show how completely the system works, and furnish statistics of inestimable value to any employing printer. They show that printing, like other manufacturing pursuits, may be reduced to a science and the actual cost of production ascertained. A number of pages are devoted to notes and pointers on printing, giving many useful hints of service to both employer and employe. Tells in four lines how to impose any kind of a book form better than diagrams, and cannot be forgotten. Over thirty other subjects of importance treated in short squibs. Specimens of printing are shown with prices on each in quantities. The principal items of everyday commercial printing are shown in the price list. By this system any printer of moderate experience should be able to quote uniform and fair prices on all kinds of work.

The book contains seventy-four pages, 6½ by 10 inches, printed on 28 by 42 100-lb. S. & S. C. book paper, bound in full cloth, and will be sent prepaid on receipt of price, $1.50. The contents are covered by copyright, but free use of all forms is given cheerfully to purchasers, with a view of encouraging their use and benefiting the craft. Address all orders to

THE INLAND PRINTER COMPANY,
212-214 Monroe St., Chicago, Ill.

Eastern Office:
150 Nassau St., New York.

The only complete and authentic work on the subject ever published.

"Presswork"

A Manual of Practice for Printing Pressmen and Pressroom Apprentices.

By WM. J. KELLY.

The book is a comprehensive treatise on presswork, including the various methods of making ready forms on cylinder and bed and platen presses, half-tone work, cutting overlays, etc. Its chapters comprise:

Amending the Make-up of Tympans.
Applying Underlays, Methods of.
Bearers.
Care of Rollers, The.
Country Presses, Remodeling the Packing of.
Cylinder, Packing the.
Detail on Feed-out Sheet.
Feed Guides and Grippers.
Felt Blanket Packing.
Forms, Test the Make-up and Registry of.
Hand Press, Preparing the.
Hard Packing, Fastening the.
Imposition of Forms, Margins, etc.
Impression Screws.
Ink Fountain, The.
Inks—Black, Blue, Red and Yellow.
Kind of Paper Suitable for Overlays.
Make-ready, Allowance Sheets for.
Making Overlays, Preparations Necessary to.
Making Ready, What is Meant by.
Newspaper Work, Tympans for.
Old and New Kinds of Composition.
Overlay Paper, Knife, Paste, etc.
Overlaying, Various Methods of.
Overlays, Allowance for.
Packing with Rubber and Paper.
Packing with Soft Paper.
Platen and Short Runs.
Poster Work, Tympans for.
Ready for the Mark-out Sheet.
Rollers, Printing.
Rollers, Washing.
Tympan for Quick Jobwork.
Tympans for Illustrated Jobwork.
Tympans for Platen Job Presses.
Underlay Cut-out, The.

Reprinted from a series of articles which appeared in THE INLAND PRINTER, carefully revised and corrected by the author. Bound in cloth; 96 pp.; postpaid, $1.50. For sale by all type foundries and dealers in printers' materials, or by

New York Office,
150 Nassau Street.

THE INLAND PRINTER CO., 212-214 Monroe St., Chicago.

A VERITABLE WORK OF ART.

The Color Printer.

A Treatise on the Use of Colors in Typographic Printing.

BY JOHN F. EARHART.

THE FINEST WORK ON THIS SUBJECT EVER PUBLISHED.

Size, 8¼ x 10½ inches.

137 Pages Type Matter.

90 Colored Plates.
In two to twenty colors each.

Handsomely Bound in Cloth.
Stamped in gold and four colors.

Each Copy Signed by the Author.

Price, $10.00
Postpaid.

THIS WORK can now be purchased at a considerable reduction from its original price. The enormous expense of producing, at first precluded the possibility of its being sold at less than $15, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Address all orders to

THE INLAND PRINTER COMPANY,
150 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.



No. 905. 50c.



No. 906. 45c.



No. 907. 50c.



No. 908. 35c.



No. 909. Mortised. 75c.

No. 910. 40c.



No. 911. 40c.



No. 912. 50c.



No. 913. 40c.



No. 914. 40c.



No. 915. 40c.



No. 916. 40c.



No. 917. $1.20



No 918. 40c.



No. 919. 40c.



No. 920. 65c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago. Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.



No. 921. 65c.



No. 922. 65c.



No. 923. 65c.



No. 924. 45c.



No. 925. 50c.



No. 926. 45c.



No. 927. 40c.



No. 928. 50c.



No. 929. 45c.



No. 930. 45c.



No. 931. 45c.



No. 932. 45c.



No. 933. 35c.



No. 934. 40c.



No. 935. Mortised. 75c.



No. 936. 40c.



No. 937. 75c.

Electrotypes of above sent on receipt of price by THE INLAND PRINTER COMPANY, 212-214 Monroe Street, Chicago.
Order by number. Do not cut this page.

Send 10 cents for our 92-page catalogue of cuts, ornaments, etc. It may contain just what you want.

Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertisers' Agency	612
American Steel and Copper Plate Co	613
American Type Founders' Co	596, 597, 610
Anthony, E. & H. T., & Co	503
Arabol Manufacturing Co	521
Art Student, The	612
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co.	600
Baltimore & Ohio R. R	604
Benedict, Geo. H., & Co	Cover
Binner Engraving Co	501
Blanchard, Isaac H., & Co	594
Blomgren Bros. & Co	510
Brains Publishing Co	608
British Printer, The	612
Bronson Printers' Mchy. and Warehouse Co.	594
Brown Folding Machine Co	600
Brown, L. L., Paper Co	512
Buffalo Printing Ink Works	608
Bullock Electric Manufacturing Co	604
Business Directory	614
Butler, J. W., Paper Co	493
Campbell Printing Press & Mfg. Co	494 to 498
Carver & Swift Stamping Press Co	506
Central Electrotype and Engraving Co	613
Central Paper Co	609
Challenge Machinery Co	503
Chambers Brothers Co	524
Chandler & Price Co	507
C. H. & D. R'y	612
Chicago Paper Co	609
Child Acme Cutter & Press Co	521
Coes, Loring, & Co	605
Coloritype Co	Insert
Color Printer, The	617
Cottrell, C. B., & Sons Co	595
Cramer, G., Dry Plate Works	524
Crutsinger, C. W	613
Dexter Folder Co	500
Dick, Rev. Robert, Estate	610
Duplex Printing Press Co	599
Eastern Brass Type Foundry	604
Eastman Kodak Co	524
Electric City Engraving Co	511
Electro-Light Engraving Co	607
Electro-Tint Engraving Co	606
Emmerich & Vonderlehr	602
Franklin Engraving & Electrotyping Co	505
Freund, William, & Sons	506
Fuchs & Lang Manufacturing Co	507
Fuller, E. C., & Co	518
Godfrey & Co	613
Goes Lithographing Co	614
Grand Rapids Engraving Co	507
Griffin, H., & Sons	613
Hamilton Manufacturing Co	523
Harris Automatic Press Co	500
Hellmuth, Charles	521
Hickok, W. O., Manufacturing Co	612
Hoke Engraving Plate Co	605
Huber, J. M	608
Illinois Paper Co	609
Interior Conduit & Insulation Co	514
Jaenecke Bros. & Fr. Schneemann	499
Juergens Bros. Co	607
Keith Paper Co	605
Kidder Press Manufacturing Co	522
Krause, Karl	608
Latham Machinery Co	605
Levey, Fred'k H., Co	607
Lovejoy Co	613
Lloyd, George E., & Co	601
Maguire & Baucus (Limited)	602
Manz, J., & Co	504
Megill, Edward L	609
Mergenthaler Linotype Co	502
Miehle Printing Press & Mfg. Co	Cover
Missouri Brass Type Foundry Co	615
Morgans-Wilcox Mfg. Co	520
Moses, Lionel	594
Munson Typewriter Co	612
National Correspondence Institute	613
New Champion Press Co	602
O'Bannon, The J. W., Co	613
Olds, P. F., & Son, Engine Works	613
Osgood & Co	607
Oswego Machine Works	517
Otto Gas Engine Works	503
Paper Mills' Co	609
Pavyer Printing Machine Works	608
Parsons Paper Co	520
Perfection Type Case Co	601
Photo-Chromotype Engraving Co	613
Pope, A. W., & Co	609
Printer and Bookmaker, The	506
Profitable Advertising	613
Prouty Co., The	594
Prouty, George W., Co	610
Queen City Printing Ink Co	516
Rockford Folder Co	603
Roshack, F. P	507
Royle, John, & Sons	506
Sanders Engraving Co	514
Scientific American	612
Seybold Machine Co	513
Sheridan, T. W. & C. B	515
Slade, Hipp & Meloy	613
Standard Machinery Co	509
St. Louis Photo-Engraving Co	594
Straeffer & Siedenburg	613
Sturtevant, Charles L	594
Thomson, John, Press Co	508
Union Card & Paper Co	608
Van Allens & Boughton	598
Van Duzen Gasoline Engine Co	594
Want Advertisements	592
Wells, Heber	605
Wesel, F., Manufacturing Co	601
Weston, Byron, Co	620
Wetter, Joseph, & Co	520
White, James, & Co	609
Whiting Paper Co	609
Whitlock Machine Co	519
Williamson-Haffner Engraving Co	613
Zeese, A., & Co	603

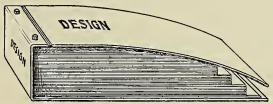
A COVER-DESIGN CONTEST

Open to all Artists and Designers.

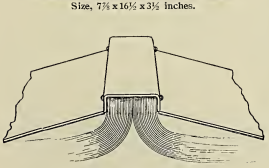




Brand to be embodied in the design, the exact proportions of which must be maintained. Size may be larger or smaller.



Completed Book, showing space for design. Size, 7⅞ x 16½ x 3½ inches.



Open Book, showing Bolt Binding.

WE offer the following prizes for a cover design for a book which, when completed, will be composed of several hundred different samples of Cover Papers for catalogues, pamphlets, booklets, etc., representing the stock to be carried by us for 1898.

To become imbued with the proper *motif* the designer should imagine a book 7⅞ x 16½, 3½ inches thick, massively constructed and bound with bolts (Butler's binding), the pages of which are all different and of every conceivable color and texture. On the bound end, one inch of the front and back cover is bolted fast to the book. The entire cover, front, back and end, will be bound in one piece of cloth, of a color not too easily soiled or faded—the shade to be selected by the designer. The design will be stamped on cloth in two colors, or one color and gold. There may be separate designs for the front cover and the back end or one continuous design, as deemed best by the artist. The designs must be submitted in color and exact size, the most particular condition being that in some part of the design our brand shall appear conspicuously, also the words "Samples of Cover Papers," and also "J. W. Butler Paper Company" (not "Co.").

That the award may be made without prejudice, the designer's name or initials must not appear on the drawing. The full name and address of the artist must be placed in a sealed plain envelope; a small device shall be drawn on the margin of the design and the same device on the envelope for identification—the envelope to be opened after the award is made.

That the judges may be men that appreciate the practical as well as the artistic side, and *vice versa*, they should be acquainted with the detail of the printer's art, as this book is made especially for his convenience. Four journals, recognized as the highest authority in their respective branches of the art, have kindly agreed to act as judges, namely: *The Inland Printer, National Printer-Journalist, American Pressman, Advertising Experience;* a fifth to be chosen by them in case of tie.

First Prize,	Second Prize,	Third Prize,
$65	$25	$10

Contest Closes October 15, 1897.

Ten designs next in order of merit will be awarded honorable mention, and a reproduction of same will appear in a pamphlet describing the results of the contest, one of which will be sent to each participant.

No questions relating to the contest will be answered, as full directions are contained in the above. Those desiring a return of their designs should send postage for same. The three prize designs will be retained.

Address, "CONTEST,"

J. W. Butler Paper Company,

212-218 Monroe St., Chicago.

The Tournament of the Century



JOHN KRITSER, Pressman.

The Winners of Contest Number One



GEORGE STUCKERT, Feeder.

Employed by Franklin Printing Company, Philadelphia, Pa.

THE WINNING JOB

Printed on a No. 0 4-roller "Century" press; Bed, 43 x 56 inches.
Letterpress form.
Size of sheet, 37 x 56.
Pounds to ream of above size, 104.
Electroplates used.
Entire time consumed in make-ready, 9½ hrs.
Feeder put up all lifts.
Actual running speed of press throughout, 1,740 per hour.
Total number of impressions printed, 425,371.
Number of hours and minutes run from the time press started until form was off the press, including all stops, such as washing up, putting up paper, etc., incidental to regular work, 307 hours.
Average number of impressions per hour, 1385, or a total of 13,850 impressions per day.

JOHN KRITSER was born in Philadelphia, December 12, 1859, and has been in the employ of the Franklin Printing Co. for more than twenty-five years, having worked his way up from the position of packing boy to that which he now holds.

GEORGE STUCKERT was born in Philadelphia June 3, 1876, and has been with the Franklin Printing Co. for about seven years. He has never worked for any other concern.

Many prominent printers have seen the record of this run, and those not familiar with the "Century" have pronounced it not only remarkable but unprecedented.

At the inauguration of the Tournament we sent a letter to every user of a "Century" press and to the various Associations of Employing and Employed Printers asking each to name three candidates for Judges of the Contest; as the result

MR. LOUIS H. ORR of New York,
MR. C. B. WOODWARD of St. Louis, Mo.,
MR. JOHN F. EARHART of Cincinnati, Ohio,

were chosen and have kindly consented to act. We submit herewith their reports on Contest No. 1:

August 19, 1897.

CAMPBELL PRINTING PRESS AND MANUFACTURING CO., NEW YORK CITY:

Gentlemen,—I have examined the work submitted in Contest No. 1 of the Tournament of the "Century" and have no hesitancy in awarding the prizes offered by you in this competition to Mr. John Kritser, pressman, and Mr. George Stuckert, feeder. They have submitted a remarkable record and you are to be congratulated upon the results obtained at the high rate of speed at which this large press was operated.

Yours very truly,
(Signed) LOUIS H. ORR.

August 13, 1897.

CAMPBELL PRINTING PRESS AND MANUFACTURING CO, NEW YORK:

Gentlemen,—I am of the opinion that the work submitted by John Kritser, pressman, and George Stuckert, feeder, in the Tournament of the "Century's" Competition Contest No. 1, is worthy of the prize awarded in above mentioned contest. I congratulate the winners of this award in being able to make 425,371 impressions in the running time of 307 hours, at an actual speed of 1,740 impressions per hour, with an average number of 1,385 sheets run per hour. A pressfeeder who can average 1,385 sheets per hour, handling sheets 37 x 56 inches, for over thirty days' continuous run is worthy of emulation.

The samples submitted show that the press on which same were printed is capable of turning out a very satisfactory product. The form, while being only ordinary letterpress run from electrotypes, shows sharp impression on front and back of sheet, and there is no evidence that the cylinder "gutters" between the pages.

Very truly yours,
(Signed) C. B. WOODWARD.

August 18, 1897.

CAMPBELL PRINTING PRESS AND MANUFACTURING CO., NEW YORK:

Gentlemen,—I favor the awarding of the prizes in Contest No. 1 to John Kritser, pressman, and George Stuckert, feeder, of the Frankling Printing Co., Philadelphia. The work submitted is certainly an excellent piece of presswork and the record of output obtained from so large a press truly remarkable.

Yours very truly,
(Signed) JOHN F. EARHART.

In conformity with the report of the Judges it gives us great pleasure to present the awards of $60 and $40 to Messrs. Kritser and Stuckert. In addition a handsome certificate of award, which is now being prepared, will be signed by the Committee of Judges and given to each of the winners.

Remember Contest No. 2 is now under way. It began August 1. It closes September 30.

Owners of "Century" presses should take a personal interest in these Contests because of the encouragement they give employes to increase the product of the pressroom and make themselves more proficient in their work.

Old records for output on Letterpress, Half-tone and Color forms are falling by the wayside. Send in your entries for Contest No. 2.



Office of

Campbell Printing Press & Mfg. Co.,

Metropolitan Building,

5 Madison Ave.

Builders of
Sheet Printing, Web Perfecting
and Paper Folding Machinery.

New York, Aug. 16, 1897.

To the Printer who is not busy:

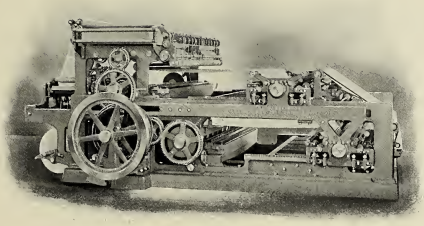
Dear Sir,—It is a significant fact, to which we desire to call your attention, that during the recent business depression offices operating "Century" presses were busy. It is this fact which is keeping our salesmen busy and the factory in which our presses are built running constantly day and night. "Century" presses are today practically the only presses being sold. Not that the "Century" is sold cheaply, for it is not—on the contrary, its first cost is greater than that of any other machine—but because of its phenomenal earning capacity. Whether run upon high-grade or low-grade work, it prints more sheets in a day and does the work better and more savingly than any other press.

A press costs money to run—its proportion of rent, power, light and other fixed charges, and the labor necessary to operate it, must stand against it for each day of its operation. It can meet these charges only by turning out work; that is, to be square with the house it must turn out sheets enough to meet its cost of keep and operation, but to make a profit it must turn out a surplus beyond. The surplus is the only profit a press makes, and it is by the amount of that surplus that the earning capacity of a press must be judged. If one machine turns out 10,000 impressions per day, 7,000 of which pay for its keep and operation, its earning capacity is 3,000, not 10,000. If another press turns out 13,000 per day on identically the same work and under precisely the same conditions, its earning capacity is 6,000 impressions per day, or double that of the other. If this proposition represents a fair comparison between one sort of machine and another, it is obvious that a man operating the first would lose money where a man operating the second could make a profit of 3,000 impressions per day. This is precisely why "Century" presses are being generally adopted and used, whereas presses of all other kinds are not only not being bought, but where they are to be found are either idle or making an unsatisfactory return. To those who now have large plants of other machinery the situation must present a serious aspect.

Respectfully submitted,

Campbell P. P. Mfg. Co.

The Multipress *vs.* the "Duplex."

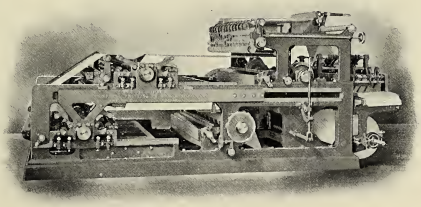


Prints on a Web from Flat Forms of Type.

The Multipress is the only press of the kind which can be purchased with absolute surety of title and with bonded indemnity against legal process.

"As interesting a row as I have seen in some time is now going on between the Campbell Printing Press Company, of New York, and the Duplex Printing Press Company, of Battle Creek, Mich. It is, as usual, over a question of patents, and both companies claim to have the best of it. As a matter of fact, the case is still undecided before Judge Swan, of Detroit, with the odds largely in favor of the Campbells. There have been four cases on the subject already decided in their favor. Now the Duplex people publish a 'Warning' in the *Fourth Estate*, and the Campbells add a little 'Beware' tag to their advertisement in *Newspaperdom*. I understand that the Duplex people have mortgaged all its assets to Charles Austin, so if users of their presses are prosecuted by the Campbells, they (the Duplex Company) cannot be held financially responsible. It would seem to be the part of wisdom for any intending purchaser of either press to demand an approved bond to protect themselves against infringement suits, whichever way Judge Swan's decision may go. I am having the matter looked into and shall have more to say on the subject in future issues.—*Editor of Journalist, July, 1897.*"

We approve the *Journalist's* suggestion and will be pleased to furnish bonds of unquestioned security whenever desired. Let others do the same.



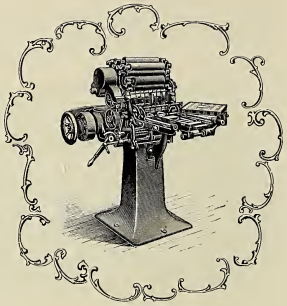
4, 6 or 8 paged papers at from 5,000 to 6,000 per hour.

THE CAMPBELL COMPANY,

334 Dearborn Street, Chicago. **5 Madison Avenue, New York.**

96 Leadenhall St., London, E. C.

Is it a Profit that you're after?



If you are doing business for profit and not for fun, an output of from 5,000 to 12,000, and even 14,000 cards, envelopes, box blanks, blotters or gangs of tags per hour from one plate on one small machine ought to interest you; 5,000 per hour is what we guarantee, but our press is hardly ever run as slowly as that.

The Harris Automatic Press

is built in the very best manner, and will wear like the Deacon's "one hoss shay." It is likewise a thing of beauty. For full particulars, address

THE HARRIS AUTOMATIC PRESS CO.
NILES, OHIO, U. S. A.

THE THORNE

is the only Mechanical Type Setter producing Composition and Distribution at one and the same time

. . . On One Machine

by the use of individual types

Results equal if not superior to hand work, and allowing of

CHEAP AND RAPID CORRECTIONS.

A machine for the Newspaper or Book Office at a moderate price and on reasonable terms.

SEND FOR CATALOGUE.



The Thorne.

Thorne Type Setting Machine Co.

34 Park Row
New York

139 Monroe St.
Chicago


PRINTING INKS
J&S
DRY COLORS
BRONZE POWDERS
VARNISHES
JAENECKE BROS. & FR. SCHNEEMANN
OFFICES: 536/38 PEARL STREET, N.Y.
NEWARK, N.J.
and HANOVER, GERMANY.

THE WARNING!—Stronger Envelopes Needed.

The poor quality of envelopes some persons use in sending matter through the mails is causing complaint from Post Office officials. This is particularly true of the registered letter department, through which many persons send coins and other articles that with handling will break through poor envelopes. In this way considerable is lost, and to guard against these losses Postmaster-General Gary has issued a letter warning persons against using poor stationery. The order is as follows:

SECTION 1045. **Matter, how to be Presented for Registration.**—Postmasters, before receiving matter for registration, must require the sender to have it fully, legibly and correctly addressed, the name and address of the sender indorsed upon it, and, if letters, all the contents placed in a firmly sealed envelope strong enough to safely carry inclosures in the mails, and to have affixed the necessary stamps to pay postage and fee. Postmasters and employes are forbidden to address the matter, place the contents in the envelope, seal it or affix the stamps. Third and fourth class matter for registration must also be marked: "Third Class" or "Fourth Class," as the case may be, and be so wrapped as to safely bear transportation and easily admit of examination, which the postmaster should make before registering.

Many complaints have been received at the department in relation to losses of contents of registered letters, which investigations show were caused by the poor quality of the envelopes covering the matter registered. Postmasters should require stronger envelopes, when the letters presented at the registry window evidently contain coin or bulky matter, than would be demanded if the inclosures were apparently of such a character as not to severely test the quality of the envelopes.

JAMES A. GARY, *Postmaster-General.*

THE REMEDY!

Use **RIVERSIDE PAPER COMPANY'S** Standard All-Rag Animal-Sized Pole-Dried Envelope Paper. We make but one grade, and it is noted for its hardness and strength. Any envelope manufacturer can supply you with envelopes made from our paper, if you insist upon it.

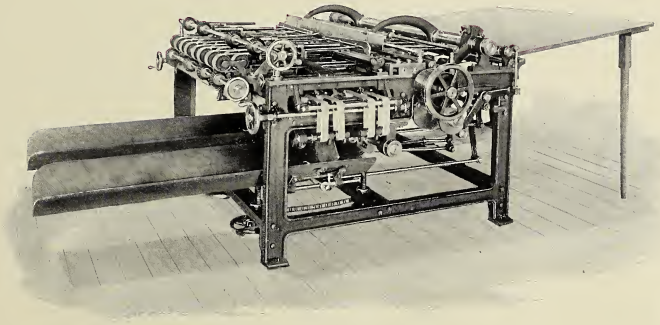
Our method of drying papers is the old way—by hanging the paper in sheets on poles, in lofts heated by steam, as shown by illustration below.



New

Double Sixteen Book Folder.

Drop Roll Feed.



Works two 16-page sections from a sheet of 32 pages, also inserts one section within the other, making 32 pages. Has automatic slitter that prevents "buckling" on all work.

MADE BY THE

BROWN FOLDING MACHINE CO.,

ERIE, PENN'A.

To Publishers and Printers:

You are all in favor of advertising, you believe in it, at least you say you do, yet how many of you mention a publication when making an inquiry?

Respectfully,

Brown Folding Machine Co.,

Erie, Penn'a.



All Goods Packed with Special Ream-Mark.

AMERICAN ENAMEL BOOK

(NON-COATED)

Offers to the makers of catalogues and high-grade bookwork, a clean, absolutely even printing surface, from which first-class results can be secured in presswork with **less expense and annoyance** than from any other sheet of equal printing quality, and in addition, it lends to the completed work a certain substantiality and wearing quality that is not afforded by any coated product of equal weight and thickness.

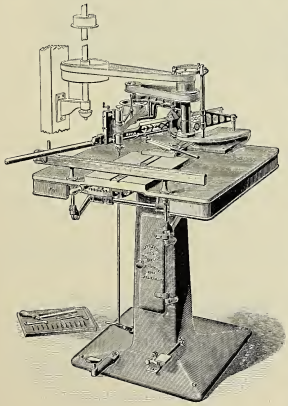
... FOR SALE BY ...

AMERICAN PAPER COMPANY,
50 to 56 Custom House Court,
CHICAGO.

RICHMOND PAPER MFG. CO.
Richmond, Va.

E. A. PETERS & CO.
Denver, Colo.

There is no other Router



that has the *touch* of the ROYLE STRAIGHT LINE. This router is too well known to require an introduction to the American process trade. The sterling merit of this machine, and its perfect adaptability to the requirements of modern engravers, would, under any circumstances, insure its popularity, but in addition to this it has a peculiar "touch" and steadiness of movement such as are found in no other routing machine, and which have always made it a favorite, as well for fine, intricate routing as for making cuts of unusual depth.

WE HAVE REDUCED THE PRICE of this machine, and at the figure now quoted we give more for the money than has ever before been given in routers.

JOHN ROYLE & SONS,
PATERSON, N. J., U. S. A.

LONDON AGENT: P. Lawrence, 63 Farringdon Road, E. C.
MONTREAL AGENT: C. J. Robertson, 12 Philips Square.

WHEN you purchase Inks for fine half-tones and illustrated work, buy those you can take on trust unseen until in use.



CUPID'S CONFIDANT.

THE QUEEN CITY PRINTING INK CO'S INKS are "right in it" as to working qualities, fineness, and all things that go to make a superior grade of goods.

HOME OFFICE, CINCINNATI, OHIO.

Branch—347 DEARBORN STREET, CHICAGO, ILL.

We respectfully solicit your orders.

ON THE WAY TO KLONDIKE?

No! A PROSPEROUS PRINTER on the way home from a well earned VACATION

MANZ PLATES MAKE PROSPEROUS PRINTERS.

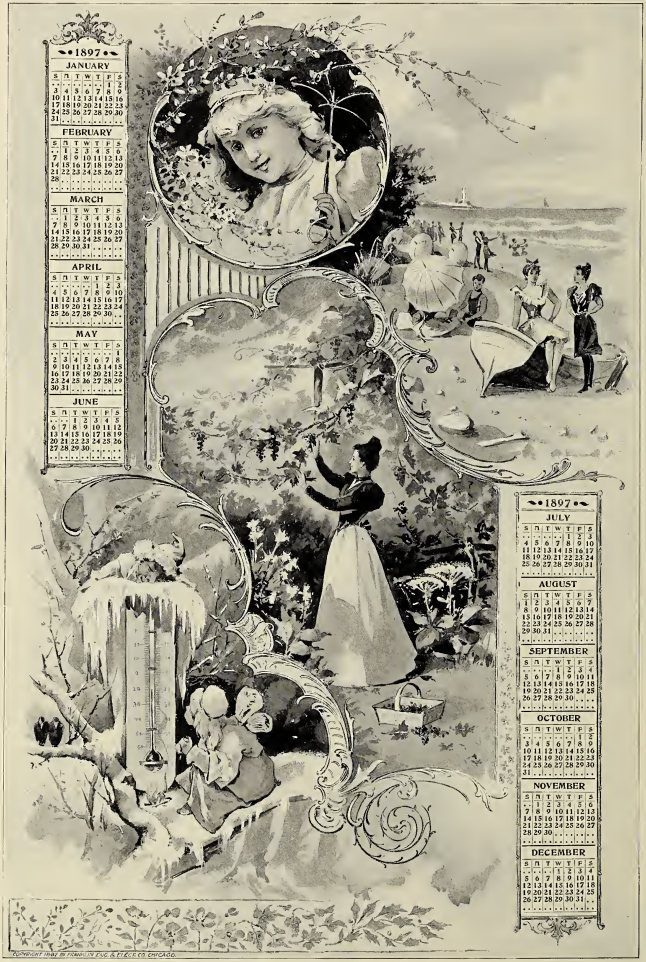


J. MANZ & CO.
CHICAGO.

DESIGNERS, ENGRAVERS & ELECTROTYPERS.

MAIN OFFICE & WORKS, 195-207 S. CANAL ST.
SOUTH-SIDE OFFICE, 160 ADAMS ST.

CALENDAR PLATES



FOR

1898~

The Most Artistic Designs

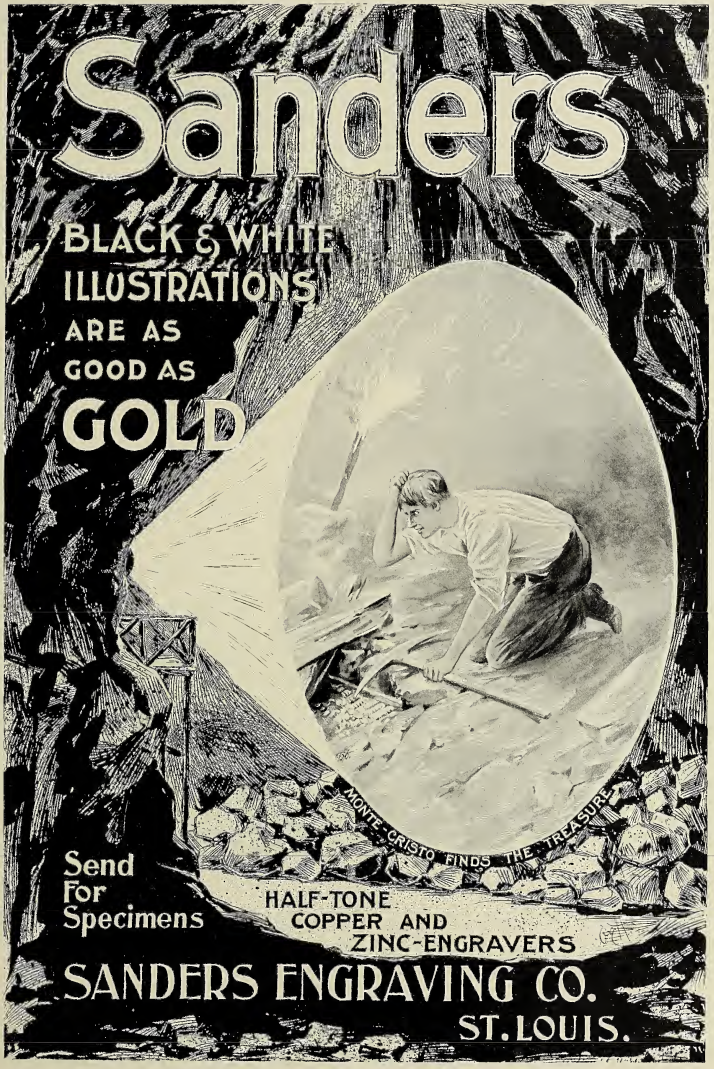
The Largest Assortment

FOR FULL LINE OF SAMPLES WRITE TO

COPYRIGHT 1897 BY FRANKLIN ENG. & ELECT'G CO. CHICAGO.

FRANKLIN ENGRAVING AND ELECTROTYPING CO. ~~341-351~~ Dearborn Street, CHICAGO.

Headquarters for Calendar Plates.



Send 10 cents in stamps for a copy of Sanders' Art Catalogue, a 24-page book of the finest art subjects.

MAKE NO MISTAKE!

A **Complete, up-to-date, authoritative** dictionary of the English language is a necessity in every **home,** every **school,** and every **office.** So important a purchase should be made with great care, now more than ever, as gross deceptions are being used in the selling of certain dictionaries. Fortunately the best, as well as the latest, dictionary ever published, is now offered to the public on terms that make it possible for every person to procure it **at once.** See emphatic indorsements below, The closest scrutiny of **every claim** made for the Standard Dictionary is invited.



The New Funk & Wagnalls

Standard Dictionary

Is incomparably *the greatest*, as it is positively *the latest, most complete*, and *most authoritative*, new dictionary in existence. It is everywhere *the* standard.

ENTIRELY NEW FROM COVER TO COVER

It is not a reprint, rehash, or revision of any other work, but is the result of the steady labor for five years of *over twelvescore of the most eminent and authoritative scholars and specialists* in the world. Nearly 100 of the leading universities, colleges, and scientific institutions of the world were represented on the editorial staff. *Twenty United States Government experts* were also on the editorial staff. *Over* **$960,000** were actually expended in its production before a single complete copy was ready for the market. Never was any dictionary welcomed with such *great enthusiasm* the world over. As the *St. James Budget*, London, declares: "It is the admiration of Literary England. . . . It should be the pride of Literary America." The highest praise has come from all the great American and British newspapers, reviews, universities, and colleges, as well as all classes of intelligent men and women everywhere.

Such Emphatic Indorsements as These:

THE NEW YORK HERALD says: "It is a triumph in the art of publication. . . . It is the *most satisfactory and most complete dictionary yet printed.*"

NEW YORK OBSERVER says: ". . . *It must be conceded a place before undreamed of and until now unfilled.*"

THE SATURDAY REVIEW, London, says: "The scheme and execution of the book are alike admirable." . . . "Its substantial merit we think the Standard Dictionary *decidedly preferable to the much-advertised Century.*"

THE STANDARD, London, says: "Comparisons may be odious, but when a work of reference is concerned they are inevitable. The Standard Dictionary, in its wealth of vocabulary, *leaves even the Century far behind;* and not only in comprehensiveness, but in exactitude of definition its merits are unquestionable."

A. G. WILKINSON, Ph.D., a Principal Examiner in the U. S. Patent Office since 1869; formerly Professor of Languages, University of Missouri, says: "*The high authority of the Standard Dictionary* is one of its most important features. Being *several years later than any other similar publication,* and more distinctively the work of specialists in all departments of the language, its superiority in this respect is unquestioned. I should give it the *preference on all disputed points. . . . It is the most perfect dictionary ever made in any language,* and I have them and consult them in six different languages almost daily."

Prof. SAYCE, of Oxford University, England, the Eminent Philologist, says: "The Standard Dictionary is truly magnificent, and worthy of the great continent which has produced it. It is more than complete. . . . *It is certain to supersede all other existing dictionaries of the English language.*"

Judge TOWNSEND, of Yale, Prof. of Law, says: "I have carefully compared the *Standard* with the *Century* and the *Webster's International* Dictionaries and as a result have already purchased two copies of the Standard Dictionary, and take pleasure in giving an order for a third copy. The plan, the execution, and the scope of the work make it *indispensable.*"

President J. W. BASHFORD, of Ohio Wesleyan University, says: "After a comparison of many words I am quite convinced that *the Standard surpasses the Century Dictionary* in careful and accurate definition of words, and in its illustrations, as well as the number of words defined." (Later): "I say more emphatically than ever before that it is *by far the best* dictionary in the English language."

New Subscription Edition Valuable Features Added

The new edition of the Standard Dictionary, known as "The Standard Dictionary, Cyclopedia, and Atlas of the World, is now ready, and includes much new matter of great value in addition to the dictionary proper. This new matter, which can be had **only** in the elegantly bound subscription edition, includes:

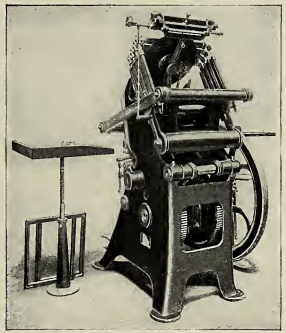
An Atlas of the World, comprising eighty-eight pages of large full-page and double-page maps printed in colors, with marginal indexes, all the very latest and most accurate; a Perfect Calendar for every Year of the Christian Era; Portraits of 214 of the 247 Editors and Specialists who made the Standard Dictionary; A Valuable and Convenient Cyclopedia of Historical, Political, and Commercial Information.

THE "STANDARD DICTIONARY, CYCLOPEDIA, AND ATLAS OF THE WORLD" IS SOLD BY SUBSCRIPTION ONLY—EASY PAYMENTS POSSIBLE—SEND FOR PARTICULARS .. ..

FUNK & WAGNALLS COMPANY, Pubs., 30 Lafayette Place, New York.

Perfected Prouty Jobber.

PARTICULARLY ADAPTED FOR HIGH-GRADE PRINTING AND EMBOSSING.



REAR VIEW.

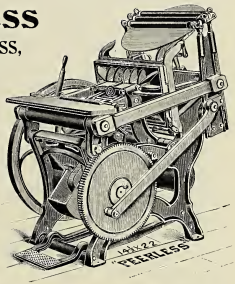
Why it excels others in Speed, Strength, Register and Distribution.

Because it has a more solid and heavier frame, shafts are larger and all large working parts are well balanced. Unlike others, it is not a one-sided machine, but has two driving pinions and crank gears, making it impossible to slur or twist. There are no babbitt or cap box bearings about it; all bearings are cut from solid metal. It has four form rollers, all carried independent of each other; patent double end roller trucks, combining two sets in one, besides many other important features that are new. Our Catalogue will tell the rest.

GEO. W. PROUTY CO., 100 High St., BOSTON, MASS.

Peerless JOB PRESS,

With.... Cylinder Distribution.



WE have greatly added to the usefulness of the Peerless Press by being able to furnish a fountain for it, by means of which we get cylinder distribution (at will) on a disk press. For the great majority of jobs that come into an office the Peerless with the disk distribution is the most advantageous, but when you have some job that requires *particularly* fine distribution you can have it in a minute, and with this combination you have *the best all-round job press made.* The impression is given by a powerful toggle-joint applied directly back of the center of the platen, making it invaluable for printing heavy forms, half-tones, embossing, and box cutting and creasing.

Liberal discounts from list prices.

FRANK BARHYDT,

Special Agent for PEERLESS, GORDON, UNIVERSAL and HARRIS AUTOMATIC CARD AND ENVELOPE PRESSES, the celebrated BROWN IMPROVED PAPER CUTTER, and Printers' Specialties.

1014 Monadnock Block, Chicago.

New Champion Press



Lowest Prices
Best Work

PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.				FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.			
Chase 6x10 in.;	weight, 300 lbs.,	$ 65		Chase 8x12 in.;	with throw-off,	$120	
" 8x12 "	" 600 "	85		" 9x13 "	"	"	140
" 9x13 "	" 750 "	100		" 10x15 "	"	"	175
" 10x15 "	" 1,000 "	135		" 11x17 "	"	"	225

Steam Fixtures, $12. Ink Fountain, $12. Boxed and delivered in New York City free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

A. OLMESDAHL, *Manager.*

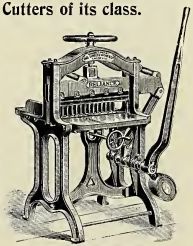
New Champion Press Co.

Machinists and Manufacturers and Dealers in JOB PRINTING PRESSES,

No. 41 Centre Street, New York.

Reliance Lever Cutter

Clearly outranks all Cutters of its class.



NO "IMPROVEMENTS" or changes have been necessary in the Reliance since the first cutter was built—the first and last are exactly alike.

BECAUSE our long previous experience in making cutters had taught us the requisites of a first-class machine. The results prove that improvements are

NOT NEEDED—as is shown by the fact that, since their introduction three years ago, there have been no complaints nor calls for repairs, either on account of weakness, or defective material or workmanship, on any one of the **600 IN USE.** All parts strictly interchangeable.

FOUR SIZES MADE:
16½, 23¼, 25½, 28½ Inches.

FOR SALE BY TYPE FOUNDERS AND DEALERS ONLY.
Send for detailed Circular.

MANUFACTURED BY

PAUL SHNIEDEWEND & CO., Chicago.

S. COOKE & CO., Melbourne, Sole Agents for Australia.

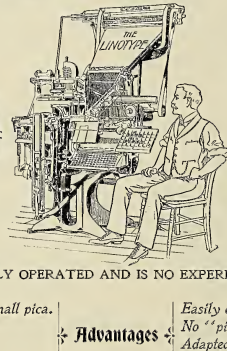
Time Saved in Make-up

Is profit gained in any large or small printing office. In these days of keen competition a quick "make-up" is absolutely essential on any book or job work. Hand composition cannot compete with typesetting machines, and it is only by the aid of the latter that time in make-up can be saved. Ever try a typesetting machine? *It pays!* Don't await the machine which will never be invented. If you have a prejudice, it will be removed

By using The Linotype!

Try it and be convinced! Your competitor is making money, does fine bookwork, is energetic and up-to-date. Why not be his equal and reduce cost of your composition bills?

The Linotype has no rival, and there is no class of book, job work, or publication, for which you cannot have a Linotype, or in which you cannot reduce cost of composition in so doing. Try it! The Linotype has no rival, and there is no class of book, job work, or publication, for which you cannot have a Linotype, or in which you cannot reduce cost of composition in so doing.



Are you owner of a country printing office and want to save money?

GIVE THE LINOTYPE A FAIR TRIAL,

as it is the only typesetting machine which will save money for you.

EASILY OPERATED AND IS NO EXPERIMENT.

Any face—agate to small pica.
Adjustable molds.
Four-mold disks.
Accents in stock.

Advantages

Easily operated by one person.
No "pi." No type-smasher.
Adapted for any language.
A small printing office in itself.

For further information, specimens of work or faces, etc., address or call on

Mergenthaler Linotype Co.

P. T. DODGE, President. Tribune Building, New York City.

Ault & Wiborg

Simplicity Itself.

It is not a matter of such great difficulty to do beautiful presswork provided you use the right sort of Ink. Finest materials, mixed in just the right proportion, render Ault & Wiborg's Inks absolutely unrivalled where fine presswork is required.

Makers of Lithographic and Letter Press

Printing Inks

Cincinnati
New York, Chicago

Printed With Half-Tone Bronze No. 81, (459-81.)

COPYRIGHTED.



CINCINNATI. NEW YORK. CHICAGO. ST. LOUIS.

Our Goods Carried in Stock and for Sale by:

Eugene Lyon,
123 *N. Fourth St., Phila., Pa.*

P. S. Pease & Co.,
Detroit, Mich.

Cleveland Paper Co.,
Cleveland, Ohio.

Chas. A. Smith Co.,
Pittsburgh, Pa.

Courier Co.,
Buffalo, N. Y.

Alling & Cory,
Rochester, N. Y.

Central Ohio Paper Co.,
Columbus, Ohio.

Heybach-Bush Co.,
Louisville, Ky.

Morgan & Hamilton Co.,
Nashville, Tenn.

F. W. Gardiner Co.,
Salt Lake, Utah.

Bryan Printing Co.,
Columbia, S. C.

State Journal Co.,
Lincoln, Neb.

Alling Paper Co.,
San Antonio, Tex.

Great Western Type Foundry,
Omaha, Neb.

Minnesota Type Foundry Co.,
St. Paul, Minn.

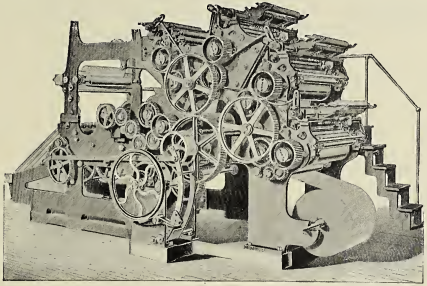
B. M. Wood,
Dayton, Ohio.

DISTRIBUTING AGENTS FOR CANADA:

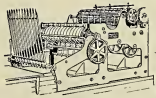
Toronto Type Foundry,

Toronto. *Montreal.* *Winnipeg.*

SPECIAL PRINTING MACHINERY.



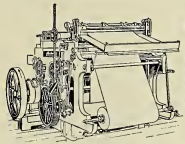
Meisel's new Rotary Perfecting Press, for fine Half-tone printing at 3,000 to 5,000 per hour; one color on each side, or from one to five colors on one side, and one or two on reverse side.



ROTARY WRAPPING PAPER PRESS

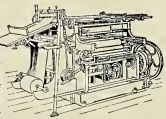
This outfit prints and delivers rewound and slit into rolls of any width, or into sheets, from rolls any width up to 48 inches.





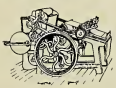
BED AND PLATEN SELF FEEDING PRESS, No. 1

Prints any size form up to 26 x 36 inches; receives paper any width up to 40 inches, and is adjustable to cut sheets by eighths of inches up to 36 inches long; can be built to order to print two colors any size of form up to 12 1-2 x 36 inches.



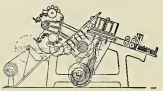
BED AND PLATEN SELF FEEDING PRESS, No. 3

Prints a form any size up to 13 x 27 inches; takes paper any width up to 19 inches, and is adjustable by eighths of inches to cut sheets up to 30 inches long. By dividing fountain several colors can be printed at a time.



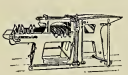
DOUBLE QUARTO SELF FEEDING PRESS

The Double Quarto and Quarto are built on the same principle; also Double Quarto and Quarto printing on both sides. Attachments fitted to either for slitting, perforating, numbering, bronzing, etc..



PRINTING, CUTTING AND SCORING

Designed especially for Folding Paper Box Makers; will do the work automatically of four ordinary presses now in general use; built in several sizes.



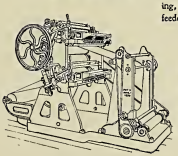
PONY CYLINDER PRESS

Simplest machine on the market, combining all the latest improved features, with fewest parts. Will do finest grade of printing, and ordinary work, at capacity of feeder. Always ready for any kind of a job.



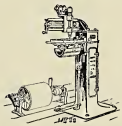
ROLL SLITTING AND REWINDING MACHINE

For slitting and rewinding all grades of paper material, into rolls of varying width and diameter, from the thinnest tissue to box board. Different kinds of machines to suit material and class of work.



SPECIAL ROTARY PRESS

Prints both sides of web and rewinds. Size, 30 x 30. Any size built to order. Attachment to cut printed web into sheets of fixed sizes may be added.



IMPROVED ROUTING MACHINE

Handiest combination machine for routing flat and curved electro and stereotype plates. Built to fit any diameter of printing press cylinder

If you are looking for Printing Machinery for some specialty, write to us.

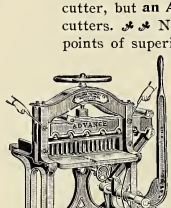
THE KIDDER PRESS MANUFACTURING CO., 26-34 Norfolk Ave., BOSTON, MASS.

6–2

—Now Six Sizes: 16, 19, 22½, 25, 30, 33 Inches.

Advance Lever Cutter

is not an imitation of some other cutter, but **an Advance** over other cutters. Notice the following points of superiority:



Gibs and Set Screws to take up wear.

All shafts, screws and studs are **steel**

No lead or soft metal bearings.

Interlocking gauge and clamp.

Figured scale sunk in table.

Knife dips, making easy shear cut.

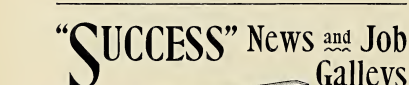
New style lever gives increased power.

All parts interchangeable.

We refer to **2,000** purchasers.
Every machine fully guaranteed.
Further particulars in new **Illustrated Circular**, *free.*

SOLD BY DEALERS ONLY.

"SUCCESS" News and Job Galleys



Riveted Solid Brass.

Made in the manner for which the name of WESEL has become famous, of all-brass, and with the rims riveted to the bottom—not screwed. The corners are interlocked, and the rim is of a new design calculated to secure strength and safety in handling. No danger of "pi" in lifting. A time-saver.



Rim and End View.

News Galleys, single column, $2.00; double column, $2.50.
Job Galleys in all sizes, from $1.50 to $6.00.

F. Wesel Mfg. Co.

Printers', Electrotypers' and Bookbinders' Machinery and Supplies.... 82-84 Fulton Street, NEW YORK.

Factory, 78 and 80 Cranberry Street, Brooklyn, N. Y.

LEADING PRINTERS

One way to be a "leading printer" is to lead.
Sounds easy, doesn't it?
And it is easy, if you know how.
And we're going to tell you how.

GET THE LATEST IMPROVED

CHALLENGE GORDON

That will mean QUICKER WORK and BETTER DONE than by any job press you ever saw.

HERE'S THE PROOF OF IT:

THE "FOSTER PRESS" uses 5—"25 per cent more work than any other."
TONY KUBOVITZ has 4—"Excels all others for quality and speed."
HAMBLIN PRINTING CO. has 3—"A common thing to run the 8x12 up to 3,600 an hour."
JACOBS, COLES & CO. have 6—"More work than any other six presses."
AND THERE ARE OTHERS equally expressive.

Send for Illustrated Circular and Net Prices, to any Type Foundry or Dealer in Printing Machinery.

Made and sold to Dealers only by **THE CHALLENGE MACHINERY CO., Chicago.**



A Good Haul.

It's always a lucky day for the progressive printer when he gets a "Wetter" and presses it into service. Its cost is so small as to make it a "big catch" when its money-making power is felt. Buy it, try it, and you'll wonder why you didn't "catch on" long ago.

Write us for catalogue, booklets, etc.

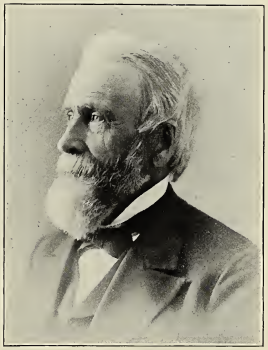
JOS. WETTER & CO.
20-22 Morton Street,
BROOKLYN, N. Y.

ESTABLISHED 1830.



Now your vacation is over,

Clean Out
Your
Cutting Room,



throw away the poor blades and

LET US MAKE

Loring Coes

Reliable Trimmer Knives

to replace them.

THE BEST:

"MICRO-GROUND"

KNIVES FOR ALL USES.

Loring Coes & Co.

Worcester, Mass.

A package of original advertising will be sent to each one mentioning this "ad."

L. L. Brown Paper Company, Adams, Mass., U. S. A.

..... MAKERS OF .....

Linen Ledger and Record Papers

FOR BLANK BOOKS, MERCHANTS' AND BANKERS' LEDGERS, COUNTY OR STATE RECORDS.

All-Linen Papers

FOR TYPEWRITING AND FINE CORRESPONDENCE.

Bond Papers

FOR POLICIES, DEEDS AND COMMERCIAL PURPOSES.

Handmade Papers

WE ARE THE ONLY MAKERS OF HANDMADE PAPER IN THE UNITED STATES, AND THE INCREASING DEMAND FOR THESE PAPERS FOR DRAWING, WATER-COLOR PAINTING, CORRESPONDENCE, AND SPECIAL BOOK EDITIONS, GIVES AMPLE EVIDENCE OF THEIR POPULARITY.

Be sure to specify "Brown's" Paper when ordering your Blank Books.

The Central Paper Co.
177-179 MONROE ST.,
CHICAGO,
are Western Agents for the Handmade Papers.

J. W. Butler Paper Co.
212-218 MONROE ST.,
CHICAGO,
are Western Agents for the Linen Ledger and Record, the All-Linen and the Bond Papers.



BINNER'S "EIGHTEEN-STORY CREATIONS" SENT TO ANY ADDRESS ON RECEIPT OF FIVE TWO-CENT STAMPS.

Cleveland, the metropolitan city of Ohio; population 375,000 Best of shipping facilities; and the Printing, Engraving and Electrotyping trades have been brought to highest state of perfection.



BLANK LITHOGRAVURES is the latest thing in printing plates. Write for circular. Let us estimate on your next order of Half-Tones.





Osgood & Co.

Designers.....
Engravers.....
Electrotypers...
Zinc-Etchers.
.....and.....
...makers of...
...Superior...
Half-Tones.

The Temple, Chicago.
La Salle & Monroe Sts.

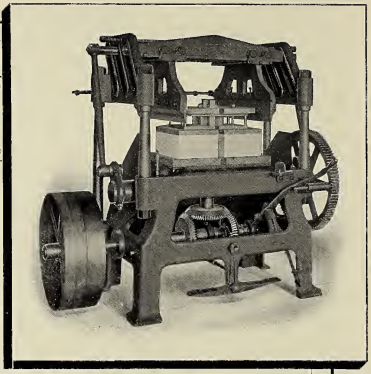


FRED'K H LEVEY CO.

THE LEADING PRINTING INK MANUFACTURERS.

59 BEEKMAN ST. NEW YORK.

FRED'K H. LEVEY, PRESIDENT. CHAS E. NEWTON, VICE-PRESIDENT.
WM. S BATE, SECRETARY.



WHY NOT

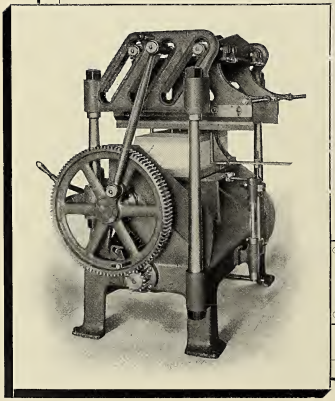
let your operator double his output in trimming?

Your greatest possible margin in any run of work has its limitations; the question is, are you getting all the margin possible?

THE DUPLEX IS A SAFE MACHINE TO BUY AND A SAFE MACHINE TO RUN.

When seen in action it is its own strongest argument on the ground of economy.

Its many unique features and its records in many leading offices will interest you. May we send details?



THE

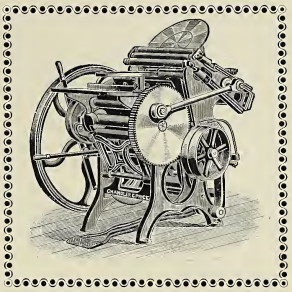
SEYBOLD MACHINE CO.

DAYTON, OHIO,
53-55 LOUIE STREET.

NEW YORK. CHICAGO. ST. LOUIS.

...THE...

Chandler & Price



Celebrated Old-Style... **Gordon Press**

IS THE LEADING JOB PRESS ON THE MARKET TODAY.

Although built heavier and stronger than any other Gordon Press, it is constructed on such scientific lines and principles that it runs easily and smoothly, at a speed limited only by the ability of the feeder. For particulars regarding this renowned press, and the other important articles for printers' use manufactured by the Chandler & Price Company, write at once for a copy of the work mentioned below. It is a work of art. Mailed to all FREE.

Products for Printers....

A SIXTEEN-PAGE BROCHURE printed in colors, with cover of tasty design, embossed on a C. & P. Gordon Press, containing full descriptions and illustrations of these presses, and of the Paper Cutters, Lead and Rule Cutters, Proof Presses, Mitering Machines, Job Hand Presses, Ink Fountains, Hangers, Pulleys, Composing Sticks, etc., manufactured by this Company will be promptly forwarded to those who ask for it. Ask your type founder or material man to give you one, or write to the manufacturers. This is a book worth having.

WE ALSO MANUFACTURE THE FOLLOWING . . . .

PAPER CUTTERS,
LEAD AND RULE CUTTERS,
PROOF PRESSES,
JOB HAND PRESSES,
MITERING MACHINES,
INK FOUNTAINS,
COMPOSING STICKS,
HANGERS, PULLEYS, ETC.

ALL OF THE SAME HIGH QUALITY AS THE CHANDLER & PRICE GORDONS.

FOR SALE BY DEALERS EVERYWHERE.

The Chandler & Price Company, MAKERS,
CLEVELAND, OHIO, U. S. A.

WE SELL A

POWER STAMPING PRESS

It is a GOOD THING. Send for our Booklet.

Selling Agents.....
VAN ALLENS & BOUGHTON
17-23 Rose Street, NEW YORK

Carver & Swift Stamping Press Co.

25 N. Seventh Street, PHILADELPHIA, PA.



How Do You Spend Your Time?



Impatiently Waiting

for the thing to start, while valuable time is wasting, or have you one of the "Monitor" Wire Stitchers? No parts to be changed in order to vary the kind of staple. Wire straightened automatically. The most perfect and durable machine on the market.



Drop That

old machine that does such poor work. Sell or trade it for one of the "Monitor" Stitchers, which have been adopted by binderies and publishing houses everywhere, because a time-saving investment.



Easy-running

Machinery of all kinds for printer and binder. Send for our circular (new each month) of perforating machines, paper cutters, embossing machines, backers, numbering, paging, punching machines, etc.



ADDRESS:

Latham Machinery Co.

197 SO. CANAL STREET, CHICAGO.

ANTHONY'S

PATENT LINE SCREEN HOLDER.



No Kits.

No Trouble.

Holds any size of Plate and Screen.

Distance between plate and screen adjustable.

Send for Descriptive List.

RICHARDS' CROSS-LINE SCREENS.

Unsurpassed for opacity and sharpness of lines and transparency of spaces. See illustrations in Anthony's Photographic Bulletin, price 25c.

The International Annual and American Process Year Book.

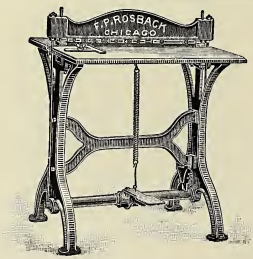
Articles by Austin, Binner, Horgan, Gamble, Isawa, Pickering, Talbot, Shaylor, etc. Price 75c., postage 15c.

E. & H. T. ANTHONY & CO., 591 Broadway, New York.

Anderson's Photo-Mechanical Processes and Guide to Color Work.

A complete guide to the photo-reproduction processes, three-color work, etc. Illustrated with three-color print, color chart and many half-tones. Price $5. For sale by

E. & H. T. ANTHONY & CO., 591 Broadway, New York,
AND THE INLAND PRINTER CO., 214 Monroe St., Chicago.



..... FOOT .....

The Rosback PERFORATOR.

A superior machine, combining strength, durability and latest improvements. Frame is securely braced and cannot be twisted out of shape, causing undue wear of needles and die.

Sectional adjustment is obtained by sliding slotted plates on front of needle bar, by which the perforation can be almost instantly accommodated to stubs of checks, etc. Made in three sizes: 20, 24 and 28 inch.

FOR SALE BY

F. P. ROSBACK, - - 54-60 South Canal St., CHICAGO.



HALF-TONE MADE WITH LEVY'S NEW FOUR-LINE SCREEN.

KEEP ABREAST OF THE TIMES.
OTHERS USE IT, WHY DON'T YOU?

Once Tried,

Scotch Linen Ledger

Always Used.

MANUFACTURED BY PARSONS PAPER CO., HOLYOKE, MASS.

WE MAKE THE LARGEST VARIETY OF HIGH-GRADE PAPERS.
SEND FOR SAMPLE HANGER.

The New Perfection Type Case.

**It's Modern, Convenient, Profitable.
It's Practical, It's Labor-Saving.**

The Perfection Type Case System is truly a common-sense system; is more compact, better proportioned, less complicated, minimizes the labor of justification, and is a source of pleasure to the artistic, brainy, economical and progressive practical printer.

Letters Patent 507,718.



Price, $1.60 per Pair.

The alphabetical lay is the same throughout as that of the old case, while the several points and spaces are more closely assembled near the "stick hand," simplifying the case and making it so practical and comprehensive that the compositor's appreciative sensibilities are aroused at a mere glance and it at once becomes a popular favorite—pleasing to the eye, simple in construction, and a money-earner for both employe and employer.

Made in all the standard sizes, and for sale by all Type Founders and Printers' Supply Houses.

PERFECTION TYPE CASE CO.

526 Elm St., CINCINNATI, OHIO.

Patentees and Sole Manufacturers.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE OF WATERMARKS.



SEND FOR SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



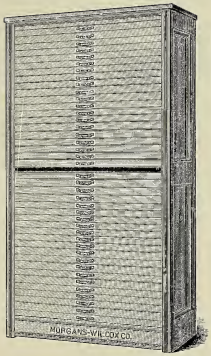
RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Save 50% Floor Space



BY USING OUR

COMPACT CABINETS

HAVING

Steel Slides, Improved Cases.

Strongest. Neatest. Most Compact.

Built of Oak. Handsomely Finished.

20 to 50 Cases in a Tier.

The high cabinets have a convenient CASE REST into which high or low cases can be placed and set from with comfort.

MORGANS-WILCOX CO.

MIDDLETOWN, N. Y.

"All Coons look alike to me"— but



Buffalo Black

Has a luster all its own. "Buffalo Black" Ink will work too, and make your pressman happy, as do all the Inks made by

Buffalo Printing Ink Works

Buffalo, N. Y.

"Buffalo Inks Always Work."

Oswego Machine Works

Oswego, N. Y.

TAKE PLEASURE IN SENDING ON REQUEST

AUTO BOOKLET

DESCRIBING THE LATEST IMPROVED

Brown & Carver Cutters



ACCURACY GUARANTEED.

ESTABLISHED 1861
INCORPORATED

A. ZEESE & CO.

HALF-TONE
ZINC-ETCHING
AND
COLOR WORK

PHOTO-PROCESS-ENGRAVING

HIGH GRADE WORK.
PROMPT EXECUTION.
REASONABLE PRICES.
SPECIAL DESIGNS & DRAWINGS MADE TO ORDER

ELECTROTYPING
WAX AND
WOOD
ENGRAVING

300-306 DEARBORN ST.
CHICAGO.

TELEPHONE HARRISON 605

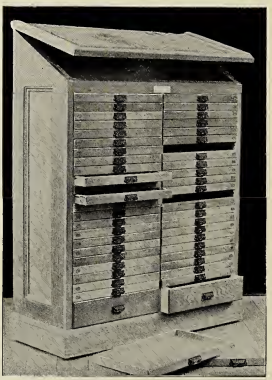
CALENDARS OF 1898 IN COURSE OF PREPARATION, AND WILL BE OUT IN A FEW WEEKS.

The
Bennett Electro
Cabinet

WITH INDEX—a Necessity.

Have you any system for keeping your Electros?
Do you know how many or what you have?
Can anyone in your office find any particular cut at once?
Is your foreman's memory your only index?
What proof have you that the electro called for is or is not in your possession?

The Rockford Folder Co.
MAKERS,
Rockford, Illinois.



50 Drawers,
14 x 18 x 1 inches.

Floor Space,
42 x 20 inches.

Shipping Weight,
270 lbs.

THIS Cabinet is well and neatly made of oak. Will store 800 average sized electros or cuts.

The Price is $20.00

A Perfect Cabinet

IS REPRESENTED IN

PORTER'S PATENT EXTENSION FRONT STEEL-RUN CABINET..

WE have lately acquired the exclusive right to manufacture this cabinet in America, and now for the first time offer a full line of these cabinets to the trade. They are made in a series from No. 1 to No. 12, containing from 25 to 60 cases, and fully illustrated and described in our new circular of modern printing office furniture. Send to us or to your dealer for a copy. Considering quality they are the cheapest cabinets made.

The HAMILTON MFG. CO. Two Rivers, Wis.

WOOD TYPE

AND

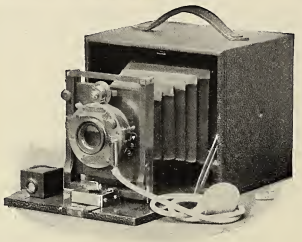
MODERN PRINTERS' FURNITURE.

Our goods are carried in stock by all supply houses. Ask for them and look for our stamp. Do not accept inferior goods.

NO other cabinet equals the Porter Cabinet in points of solidity and carrying capacity. Two steel rods run the entire length of the cabinet, on each side, through the steel runs and intervening wooden strips. The extension front enables the compositor to place the case he is setting from at any convenient height without pulling out another case to serve as a rest. This is a feature possessed by no other cabinet. Write to us or to your dealer for full descriptive circular of Modern Printing Office Furniture.



No. 4. PORTER'S PATENT EXTENSION FRONT CABINET—Single Tier.



Now-a-days,

First-Class Publications

Use Kodaks for illustrating.

First-Class Publications

Can get Kodaks for part cash, part advertising. Send sample paper and rate card when you write.

Eastman Kodak Co.

Rochester, N. Y.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

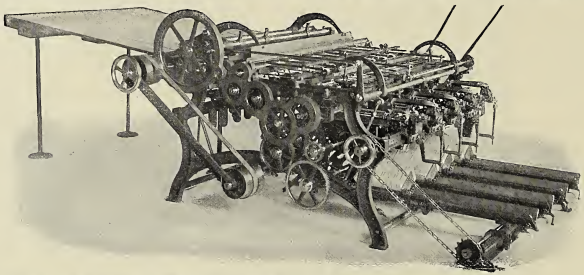
Full descriptive Catalogue sent free to any address on application. Manufactured by

G. Cramer Dry Plate Works,

ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

THE CHAMBERS PAPER FOLDING MACHINERY.



Quadruple Sixteen-Page Folding Machine....

This Self-Registering Folder will receive a sheet containing sixty-four pages, which it cuts apart, folds, and delivers in four separate signatures of sixteen pages each. It may be fed by hand or by an automatic feeding machine. Under favorable circumstances it has turned out over 100,000 signatures per day.

Manufactured by **CHAMBERS BROTHERS COMPANY,**

Fifty-Second St., below Lancaster Avenue,

PHILADELPHIA, PA.

E. C. FULLER & CO., Agents,
NEW YORK and CHICAGO.



From painting by E. A. Burbank.

KIOWA INDIAN SQUAW "TON-HAD-DLE."



From painting by E. A. Burbank.

COMANCHE INDIAN, "BON-E-TAH," IN WAR BONNET.

Copyright, 1897, by The Inland Printer Company.

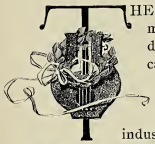
The Inland Printer

A TECHNICAL JOURNAL DEVOTED TO THE ART OF PRINTING.

VOL. XIX—No. 6. CHICAGO, SEPTEMBER, 1897. TERMS { $2 per year, in advance. Single copies, 20 cents.

IMPROVED TYPESETTING MACHINES.

BY CHARLES H. COCHRANE.



THE present activity of typesetting machine inventors means a good deal to the printers of the next decade. Notwithstanding the almost hopeless complexity of the average mechanism designed to supplant the compositor, yet the industrious inventor never tires, but goes on producing machines in embryo, some of which may form important parts of the machines which will become staple in the twentieth century. The Mergenthaler Company is steadily acquiring new patents, most of them for minor improvements, but many of them involving radical changes in mechanism, which suggest the truth of the rumor that they contemplate putting out a new style of machine whenever competition demands such a step on their part.

Philip T. Dodge, B. L. Fairchild, and others besides Otto Mergenthaler, have patented numerous improvements and assigned them to the Mergenthaler Linotype Company within a year. Mr. Mergenthaler has also made improvements which have been assigned, not to the company which bears his name, but to the National Typographical Company, of West Virginia.

The Empire Typesetting Machine Company is not standing still, either. Charles D. Hughes, of Brooklyn, has invented and assigned to them an improved distributer. R. J. Moxley has also made some improvements in the Empire distributer.

The Thorne Company have been busy in securing patents. Walter J. Ennison, William H. Honiss and E. J. Andrews have been conspicuous in assisting them. It is understood that they will add a type-justifying mechanism to their machines in the near future, doing away with one operator.

The Monotype Machine Company are busier just now in getting their perfected machine on the market than in taking out patents; still, Tolbert Lanston's name is seen occasionally in the *Official Gazette*.

The Chadwick machine, I believe, is considered perfected—at least no recent patents have come to my notice.

The Dow Composing Machine Company, of West Virginia, have obtained recent patents from Alexander Dow, on a type distributer, in the form of an upright cylinder with radiating pieces. The type is introduced in galleys, the leads being pushed out and lines elevated automatically.

The Alden Type Machine Company, of Brooklyn, is also heard from frequently at the Patent Office. L. K. Johnson and A. A. Low assigned three patents to them last fall, and there have been others this spring. They appear to be experimenting with type-channels and pushers.

Paul F. Cox, of Chicago, is very busy with his machine, which must be nearly perfected. The peculiarity of his mechanism is that he justifies the lines with crimped spaces, and leads the matter automatically. The compressible crimped space is entirely novel, and would appear to be practical, though it would seem to limit the machine principally to leaded composition. Every line is overset, and then compressed to the proper length, and it is evident that only the use of leads could prevent the lines in a column from being further compressed by the lockup. The machine sets ordinary foundry type, but the spaces are cut off from a reel and crimped as wanted. After printing, the spaces are melted down to form another reel. The general shape of this machine may be compared to a common roll-top desk, and it looks both simple and substantial.

W. E. Crane, of Hartford, is developing a machine for forming raised letters on a brass column strip. He uses only capitals and figures on the

keyboard, as the machine is designed only for setting up mail lists or other coarse work. The formation of the raised letters is accomplished by coacting male and female dies, and there are blotting-out dies for use in correcting when a wrong letter has been struck. There is no justification of the lines.

The Johnson Typesetting Company of Portland, Maine, has had patents assigned by Frank A. Johnson, but that gentleman has been more conspicuous by the numerous patents which he has assigned to the Tachytype Company, of Minneapolis. First, he has patented a typesetting machine with a justifying device consisting of a lever with a series of fulcra, and means for rendering any one of said fulcra operative dependent upon the number of spaces in the line. Then a matrix-making machine (which was applied for away back in 1892, but only granted a few months since). This has a keyboard and calculating device. Then a typecasting and composing machine, very similar to the Monotype, having a square matrix-box or die-case, which contains the dies for the faces of all the characters, and is shifted about to form the face of the mold. Then a machine for making controllers for the typecasting machine. This is a sort of typewriter, with a form of punching device to make holes in a strip of paper. The typewriter prints a line simply as a proof of the matter set up, by which errors may be detected. And lastly, Mr. Johnson has assigned to the Tachytype Company a new form of linotype, in which the justification is accomplished by means of a dummy line, which assists in the proper selection of dies to give the right length of line.

A decided novelty in typesetting machines is the one patented by Alexander T. Brown, of Syracuse, last December, in which the type are all formed of one uniform size, as typewriter type, and, instead of being cast, are cut as blanks from a strip of metal on a reel, the faces being formed on the blanks by pressure, as selected by the action of the keyboard.

Joseph Sachs, an electrical expert of New York, has patented a device for releasing type in a typesetting machine. The touching of a key actuates an armature, which causes a pusher and gate to vibrate and discharge a type. There are persons who object to the use of electricity in a typesetting machine as being more subject to accidental stoppage than positive mechanical movements. It has certain advantages, however, which may cause its introduction one of these days.

There are others at work developing and improving typesetting machines, and it is fair to assume from the general activity that the perfect machine has not yet been devised, and that improvements on the present devices will continue to come for many years.

Written for THE INLAND PRINTER.

THE PROOFREADER AND DICTION.

BY F. HORACE TEALL.

IT is often said that certain proofreaders seldom allow an error in diction to pass uncorrected. While this may be true in some cases, as judged by those who say it, such a proofreader would sometimes, according to other judges, make errors in his changing; for it is a fact easily proved that there are different opinions about diction with regard to a great number of words. The important question is, How is the reader to know when he will be safe in changing words from copy?

Of course simple matters of grammatical agreement must be subject to universal rules, which the proofreader should know and apply, whether the writer has followed them or not; yet even in these matters our newspapers are great sinners, and few books are perfect. This, however, is syntax, not diction. A sentence may be faulty in diction and perfect in syntax. Distinction is not always made between these classifying terms, and probably in a majority of instances the accuracy for which the reader is commended in the name of diction is merely common grammar. Diction properly means the choice of words, in which respect writers are entitled to suit themselves, and which should be subject to change by proofreaders only in cases where a writer has used a word that is plainly wrong or omitted one that is necessary.

Here are two sentences from an evening paper, and they stood almost side by side, in adjoining editorial columns:

"A more astounding doctrine probably never got into a court of justice before."

"The offenses of the Anarchists in Chicago were worse as a menace to social order than anything which has happened since the Commune in Paris."

In the first sentence the last word is superfluous, the idea of priority being inherent in the other words, especially as context showed plainly that the doctrine criticised was the latest one known concerning its subject. Logical objection to the use of the word in this instance, that should be convincing, is the fact that with it the sentence really includes the doctrine among those that are more astounding, and it cannot be more astounding than itself. The proofreader who desires not to pass faulty diction should strike out the word "before."

In the second of these sentences the word "else" should be inserted after "anything," because without it the expression really includes what its intention excludes.

Should it happen that an editor, having written one of these erroneous sentences, censure a proofreader for correcting it, and refuse to acknowledge the truth of the reason given for the change, the

only safe and comfortable procedure thereafter would be to follow that editor's copy, no matter how bad it might be. There are editors who would insist that the two sentences are right, although they are clearly wrong; and such editors should be forced to take all the responsibility for the form of their matter. "He followed copy" should be sufficient justification for the proofreader in any error but the plainest case of accidental error in the words used.

There is an error, consisting in the use of an extra "that," that is becoming very common, as in the following, also found in a daily paper:

"It is no secret that in the event of the signing of the bill, as is the general expectation, that Sperry will succeed Davenport."

How far this error has become fixed in the editorial mind is uncertain, but some editors must imagine that it is right, as they persist in its use. It has escaped the notice of all authorities known to the present writer, which makes it seem likely that it is a recent fad. No such sentence should have the repetition, for it is always unnecessary. It seems sure that Goold Brown's objection would be that it could not be parsed, and no unparsable word should be used. There is no possible justification for the repetition of the conjunction.

Mention of Goold Brown caused the writer to consult his book for verification of the fact that Brown had not mentioned the redundancy, and this disclosed the following as to diction:

"'The author of this work, at the same time that he has endeavored to avoid a plan which may be too concise or too extensive, defective in its parts or irregular in the disposition of them, has studied to render his subject sufficiently easy, intelligible, and comprehensive.'—*Murray's Gram., Introd.*, p. 1. This sentence, which is no unfair specimen of its author's original style, needs three corrections: 1. For 'at the same time that' say 'while.' 2. Drop the phrase 'which may be,' because it is at least useless. 3. For 'subject' read 'treatise' or 'compilation.' You will thus have tolerable diction." Brown's corrections here are good, and his assertion about the diction is right in its implication that Murray's diction in the quoted sentence is not tolerable; but no great insight into human nature is needed for determination that proofreaders cannot in such instances do more than suggest changes, if they can always feel that they may even suggest. Here was a writer of much pretension, whom nearly all the English-speaking world exalted above all other grammarians; yet his diction in the particular sentence was as bad as any one could make it, and just as bad in many other expressions. Such a writer must assume all the responsibility. He should have known as well as anybody that



"SO FUNNY!" Photo by F. C. Morrow, Leavenworth, Kan.

he meant his treatment of the subject—*i. e.*, his treatise or compilation—and not the subject itself.

Much disagreement exists as to the choice between "that" and "which" as relative pronouns, and it seems unlikely that universal agreement will ever be attained. Some rhetoricians have criticised others severely for their treatment of these words. One of the latest writers on such subjects has such an antipathy to the use of "which" that one can hardly find in his work any toleration of the word as a relative pronoun. This is occasioned by the real fact that it is used too frequently. Under certain circumstances one of the words is preferable, and in other instances it is better to use the other word. We will not stop now to specify the different circumstances. Our special inquiry here refers to the proofreader's action and responsibility, and that is not hard to determine.

A manuscript sent to a certain editor, in which careful discrimination had been made between the two relative pronouns, suffered considerable changing of "that" to "which" by that editor. The writer could name more editors than one who would certainly have made the contrary change. With such disagreement among writers and editors, what else can the proofreader do than follow copy? Yet the proofreader who really knows much about diction will find in the general run of manuscript instances in which he can make improvements without fear of censure. If he does not feel perfectly safe in changing, undoubtedly he should let the writer or editor have his way.

We have barely touched upon a few details of a subject that is worthy of much deeper inquiry, and that no proofreader can afford to neglect. The more a proofreader knows of the principles of usage in language, the more he knows of the form and the meaning of words, and the more in number are the words and the word-elements he knows, the better is he fitted for his work. And not only this, but the proofreader who is a close student of language will usually find the best employment and the best wages, if he is otherwise properly qualified.

Written for THE INLAND PRINTER.

"FOLLOWING COPY" ON COMMERCIAL PRINTING.

BY J. R. BERTSCH.

USING the term in its broadest sense, "commercial printing" is all printing that enters in any way into the bringing about of an exchange of one thing for another, whether it be a handsome book, voluminously setting forth the merits of some new theory, to be received in exchange for old dogmas, or the dodger, so convenient to attract the attention of the public on short notice.

But strictly speaking, "commercial printing" is made up largely of letter-heads, note-heads, bill-heads, statement-heads, business cards, circular letters, circulars, pamphlets and catalogues. While this kind of printing is the least susceptible to changes in form and style, still there is a noticeable change going on continually, and that for the better in appearance and utility of the work turned out.

Nearly every customer for "commercial printing" knows just what he wants, and usually gives explicit directions as to how he desires his job done. Usually copy for such work is reprint with instructions to "make as before." In such a case the compositor should invariably "follow *copy*," no matter how strongly tempted he may be to improve the appearance of the job, which his sense of beauty and practical experience tell him can easily be done by the substituting of another line of type or by rearranging the whole; for as sure as he changes it from that which the customer indicates, he is putting himself in the way of having his proof returned with the legend "make like copy" written on it, and may consider himself fortunate if he gets off so easily. Therefore in setting "commercial work" be sure to "follow copy" and you will get "O. K." proof, and the customers of the office will consider you accommodating because you do work just as they tell you to. You must remember that the customers of printing offices think they also know a thing or two, and nothing is gained by doing their work in such a manner as to arouse their antagonism to your methods, no matter how much more you may know about how it ought to be done.

You may think by this time that if all you have to do is to "follow copy" there is not much need for skill and originality. But there is, for not every user of "commercial printing" is included in the class of customers that I have mentioned, as many a job is taken with no further instruction than to make something neat or perhaps something fancy. Now it will depend on what you understand by "neat" as to what kind of work you will turn out. A job looks neat not because of the use of fancy type or intricate justifications. Usually such jobs are not neat but grotesque. A very commonplace type may, and usually does, make the neatest job, because neatness does not consist so much in the kind of type as in the manner of setting it. Proportion and symmetry are the two essential points to keep in mind in the setting of display matter, for on them depend the neatness of your work.

In setting commercial work avoid intricate justifications, or combinations that require the destruction of materials and more than the usual amount of time, for remember that on commercial work the price is already fixed, and your employer does not get any more for A's work, on which you may spend twice as much time as on B's.

As "commercial printing" is used in various kinds of business and professional enterprises,

some regard should be given to the fitness of things. All printing to be used in the professions should be set in light-face type or small type, and ornaments used very sparingly, if at all, as the impression conveyed by the printed matter should be one of dignity. The same rule holds good in "commercial printing"; that is, the type and general arrangement should represent the business specified just as much as does the matter that is to be placed in type.

Written for THE INLAND PRINTER.

ELECTROTYPING — THE DYNAMO.

(*Continued.*)

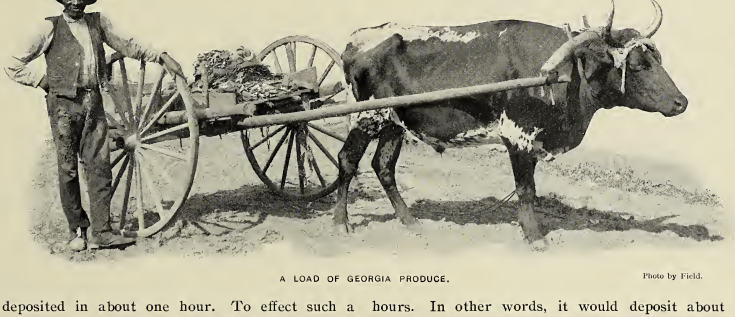
NO. IV.—BY C. S. PARTRIDGE.

IT has been stated that fifty or more amperes per square foot of cathode surface may be utilized in electrotyping under proper conditions, and that shells of average weight may be thus deposited in about one hour. To effect such a rapid rate of deposition it is essential, first, that the dynamo shall be constructed to supply a large volume of current without dangerously heating the machine; second, the solution should be properly proportioned; third, the solution or the anodes must be kept in constant motion; and fourth, all connections must be of large size, and the points of contact clean and firmly made.

Large plants, in which more than two vats are operated, usually employ more than one machine. In other words, it is considered good policy to employ two dynamos for four vats, rather than to couple all four vats to one dynamo. The object of such an arrangement is that one-half the plant may be discontinued during a dull season, and it also permits the use of low voltage machines, such as are carried in stock by the manufacturers. From what has been previously said on this subject, it will be obvious that a dynamo working four vats in series would require to have four times the voltage needed for one vat, and twice the voltage needed for two vats. If a very rapid rate of deposition is desired, a machine working four vats would need to be operated at a tension of eight or ten volts, whereas a tension of four to five volts would be sufficient for two vats. Machines of the latter capacity are of standard make, while it is probable that a ten-volt dynamo would have to be specially constructed.

When purchasing a dynamo, consideration should be given to the possible maximum output of the foundry, as well as the rate of deposition desired. If the plant includes but one molding press and one blackleading machine, and rapid work is not imperative, a dynamo of 450 amperes and two volts would take care of all the work which could be turned out, for such a machine working two vats in series would deposit from forty to fifty square feet at one time, and would deposit a sufficiently heavy shell in about three hours. In other words, it would deposit about fifteen feet per hour, which would probably be the limit of the capacity of a foundry of the indicated size. If, however, it is desired to deposit fifteen feet every hour instead of forty-five feet every three hours, a much larger machine would be required, for, as has been before stated, the rate of deposition depends principally on the strength of current employed; and while a sufficient current density for a limited number of shells could be obtained from the small machine, it could be applied to only one vat at a time, because sufficient E. M. F. could not be generated to force the current through two solutions at the maximum speed. The capacity of the machine in square feet of cathodes which could be deposited at one time would, therefore, be cut down to one-quarter of the surface which could be covered at slow speed.

To further illustrate this point, we will suppose a dynamo of 450 amperes and 2½ volts to be connected with two baths in series. Each bath would



A LOAD OF GEORGIA PRODUCE. Photo by Field.

then be supplied with a current of 1¼ volts pressure, and the quantity of current utilized would be approximately 25 amperes per square foot of cathode. The total capacity of the machine, 450 amperes, divided by 25, gives 18, the number of feet which can be deposited at one time in each bath, or a total of 36 feet. Now, if it is desired to double the rate of deposition, it becomes necessary to double the pressure of the current, which would mean 5 volts instead of 2½. As the small machine cannot be made to produce 5 volts, the only alternative is to disconnect one of the vats. We now have 2½ volts applied to one bath, and are using about 50 amperes per square foot of cathode; 450 divided by 50 gives 9 as the maximum number of feet which could be deposited at one time, and this is in theory only, for in actual practice it is found impracticable to deposit more than 7 feet, owing to the tendency of the machine to heat. The economy in operating a large dynamo for rapid deposition is thus plainly evident.

The results of a series of tests recently conducted by the writer are given below:

Dynamo	No. 1 Lloyd
Speed	1,350
Volts	2½
Amperes per square foot, about	40
Number of baths	1
Area of cathodes, square feet	7
Time of exposure, minutes	60
Thickness of deposit, inches	.004

A similar test of a No. 1 Eddy dynamo produced the same result. It should be said that during the tests these machines were both operated at higher speeds than those mentioned, with the result that shells .007 of an inch were deposited in one hour; but owing to heat generation only two or three square feet of cathode surface could be exposed at one time.

A test of a larger machine resulted as follows:

Dynamo	No. 2 Lloyd
Speed	1,000
Volts, per vat	2¼
Amperes per square foot of cathode, about	50
Number of baths in series	2
Area of cathodes, square feet	20
Time of exposure, minutes	60
Thickness of shell, inches	.005

These tests indicate that a dynamo of 800 amperes and 5 volts, working two baths in series, will deposit, without undue heating, about thirty feet of shells per hour; while a 450-ampere, 2½-volt dynamo will only deposit about seven feet per hour. It appears, therefore, that rapid deposition is not practicable with a small machine. However, the difference in cost of installation is of slight moment in view of the increased product of the large machine, and should not stand in the way of the better service, particularly as the larger dynamo will perform a limited volume of work equally well as the smaller, and at only a nominal increase in expense for power. The writer has had no opportunity to test machines of larger capacity than those mentioned, but is of the opinion that with a dynamo constructed to supply a larger volume of current the rate of deposition could be still further increased. The above-mentioned tests are given with the object of indicating how present facilities may be utilized to the best advantage by electrotypers whose machines equal or excel the capacity of the No. 2 Lloyd.

Dynamos, as a rule, require but little attention, but should always be kept clean and well oiled. The commutator, in particular, should be occasionally cleaned with a piece of fine sandpaper (not emery paper) and then wiped off with a clean, damp cloth. Slow-speed machines require no lubricant on the commutator other than an occasional wiping with a damp cloth. On high-speed machines a very little vaseline may be applied every two or three hours. The brushes should fit the commutator fairly well, otherwise there will be a tendency to spark and heat. Sparking should never be permitted, as it rapidly wears the commutator. It may often be prevented by moving the brushes a little one way or the other from the position in which the sparking occurs.

For nickel-facing electrotypes a current tension of 2½ to 3 volts is required, and for this work a separate dynamo is usually employed; but when the electrotyping dynamo is sufficiently powerful the nickel bath may be operated in connection with the copper baths by providing it with a resistance coil for regulating the strength of current supplied to it. With a dynamo operating at 2½ volts it would be possible to work the nickel bath without a resistance coil, as in this case a sufficient variation of current strength could be obtained by varying the distance between the cathodes and anodes. But if the tension exceeds 2½ volts, a means must be provided for cutting down the current to the point best suited to the conditions of the work.

Written for THE INLAND PRINTER.

THE PROPRIETOR BECOMES A TOURIST.

NO. III.—BY A. E. TAYLOR.

FURTHER on I secured a position as compositor in an office having, it appeared, much work to do. One day a man called in search of employment at the office where I was working. He looked indeed to be in great need of work. Although clean, he was very poorly dressed and seemed to be genuinely disappointed when he was refused work. As he turned and went out I felt like a criminal. Here I was, an able-bodied man in no need of help, standing right in the way of a deserving man's getting employment of which he was in great and immediate need. There was no time to be lost in righting a wrong. I promptly decided on my plan of action. I went to the foreman and told him that,

so far as I had been able to judge from the short time I had had the opportunity of observing his work, he had made the mistake of his life when he entered the printing business. He might have made a blacksmith, but printing certainly wasn't his forte. I also expressed the opinion that my professional reputation was being jeopardized by my working under him, and that if he would get me my wages due I would depart in peace. It had the desired effect. The dressing down in forcible English which I was administered was all that the most fastidious could have desired.

As I had noted the direction which the man who had applied for work a few minutes before had taken, I was enabled to overtake him after making my exit from the office. I told him that I thought that he could get a job at the office which I had just quitted if he would call there after dinner. Seeing that he was provided with enough money to get a good meal, I went to the barber shop where I made my usual change in character, from thence to my hotel, and then departed from the city.

After leaving Baltimore, a desire to return to nature and to see her as of old "down on the farm," prompted me to go the country near at hand. Assuming a position a few degrees higher than that occupied as a tramp, and feeling more like myself therefrom, I enjoyed thoroughly a jaunt covering nearly two weeks in the neighborhood of the city I had just left. To give a color of reason to my wanderings, I passed for one who sought the country air to test its value in the cure of an obscure nervous affection.

After the rest and change of air, I felt so much improved in health and spirits that I fairly bubbled over with joy and with good will toward my fellowman, and I wended my way toward a town of some size, wishing that all who wished it might have an outing such as that which I had just enjoyed.

Once within the town, I pursued my usual tactics, and again essayed the rôle of the tramp printer.

The first office at which I stopped was of moderate size, and fairly equipped to do a considerable amount of business, which just at that time did not seem to be in view, so I wended my way farther.

In a dimly lighted basement, just off the main street, I found, surrounded by an antiquated and jumbled outfit, an old and thoroughly disheartened printer, a man to inspire compassion. In answer to my inquiry in regard to work he smiled very faintly, and told me he had next to nothing to do, and had less with which to do it. "I am afraid," he said, "you couldn't have come to a poorer office than this in a week's travel." Knowing that misery loved company, and wishing to know more of this man's circumstances, I readily led him to give something of an account of himself. He was without family. His office comprised what was once a fairly equipped plant suited for doing a moderate business thirty years ago. In the days of his prime he had done fairly well, but failing to appreciate that in those years a man must prepare for old age by putting by enough of this world's possessions to tide over the time of physical incapacity before he comes into possession of his mansion on the other side, he found himself in his old age nearly worn out in body, and his resources at their lowest ebb.

Here seemed an opportunity for which one day I should be called to account. On this occasion my inclination and my duty followed the same path, and I stopped for a time with the printer of a generation ago, and of my experiences there I will tell in my next letter.

(To be continued.)



Photo by E. J. Davison, Kansas City, Mo.

THREE OF A KIND.

A LITTLE ADVICE.

Here are two excellent cheap pieces of advice for newspapers that are about to engage in quarreling with each other through the medium of their respective columns:

1. Don't.

2. But, if you do, print, each of you, what the other one says of you, along with what you say of it; so that your readers can understand what the quarrel is about, and how it is getting on.—*Boston Advertiser.*

PERSPIRING HANDS.—Charles E. Smith, Cumberland, Maryland, asks for a remedy to prevent his hands from perspiring so freely while setting type. *Answer.*—This is a constitutional trouble and there is no radical remedy. A solution of boric acid is good as an occasional wash, or a solution of alum for the same purpose. These can be kept in a bottle and the hands occasionally rinsed and dried on a towel. They have the tendency to make the hands harsh and rough, however. The boric acid is preferable. Some printers who are troubled in this way keep a large piece of chalk in one of the compartments of the case, and rub their hands over it occasionally. The suggestions of readers are invited.



PLATTE CAÑON, NEAR DEANSBURY, COLORADO.

Half-tone by
WILLIAMSON-HAFFNER ENGRAVING CO.,
Denver, Colorado.



[Entered at the Chicago Post Office as second-class matter.]

A. H. McQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President. C. F. WHITMARSH, Secretary.
A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau street, corner of Spruce.
EDMUND H. MORSE, Manager.

VOL. XIX. SEPTEMBER, 1897. NO. 6.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make *foreign* money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and type founders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & CO., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An denselben sind auch alle Anfragen und Aufträge Inserion betreffend zu richten.

INQUIRIES AND ANSWERS.

BUSINESS letters coming to THE INLAND PRINTER in the greater number of cases contain, in addition to the main subject-matter with which the business department has to deal, inquiries of a more or less varied character. That there is delay in answering such inquiries through the columns of THE INLAND PRINTER should not be surprising under the circumstances, but such delay is no less annoying to the management than to the inquirer—perhaps more so. It has been urged upon subscribers who desire information through this paper to make each inquiry separately upon a separate sheet of paper and addressed to the editor, but few take pains to accept this suggestion. The departments of notes and queries are deservedly popular, and if any of THE INLAND PRINTER readers who have helped its progress can suggest a means of impressing upon inquirers their responsibilities in this matter of making requests in a direct and business-like manner, we shall be glad to hear from them.

DECORATIVE BOOK ILLUSTRATION.

IN an instructive review of Walter Crane's "Of the Decorative Illustration of Books, Old and New," in the *Dial* of August 1, Mr. Frederick W. Gookin, who makes decorative art his avocation, defends Japanese art from some slighting references to it in the book under review. Exception is taken to the characterization of the present-day movement in decorative illustration as a "revival." Mr. Gookin holds that this is true in a limited sense only. "There is a world of difference between the purely adventitious qualities, the crude simplicity and *naïveté* resulting from inability to overcome technical difficulties, which the work of the early designers exhibit, and the deliberate self-restraint that distinguishes the designs of the modern men. In spite of superficial resemblance, the difference is not merely one of degree or of process: it is a difference in kind. Imitation being much easier than invention, with but few exceptions the general tendency of graphic art in all countries and in all times has been toward as much realism as the artists were able to represent. The earlier designers of book illustrations, although dominated by conventional ideas in regard to treatment, achieved decorative effect less through conscious aim in that direction than from inability to compass greater realism. Concurrently, with increased command of the resources of expression came a decline in perception of the higher qualities of harmonic relation of line, mass and light-and-dark, which are distinguishing characteristics of all enduring achievement. The reopening of our eyes to these fundamental qualities is directly attributable to the influence of the art of Japan—the one country in the world where they have never been lost sight of, but, on the contrary, have ever been insisted upon as prime essentials. . . . . When he (Mr. Crane) says that 'They may be able to throw a spray of leaves or a bird or fish across a blank panel or sheet of paper, drawing them with such consummate skill and certainty that it may delude us into the belief that it is decorative design; but if an artist of less skill essays to do the like the mistake becomes obvious,'

it is plain that he does not perceive that the controlling idea in the mind of the Japanese artist is composition — composition of line in which each leaf or branch or smallest detail must be right in its harmonic relation to every other detail without violating truth of form or of structure, and composition of mass in which the shape and proportion of the blank spaces and the value of the contrast afforded by them is as much a matter for thoughtful consideration as any other element that enters into the result. If this is not decorative design, then what is it? Surely it is widely removed from what Mr. Crane aptly denominates 'the art of pictorial statement.'" In continuation, Mr. Gookin asserts that "Were Mr. Crane familiar with the range of Japanese book-illustration, he would have had no difficulty in finding examples in which the design is arranged so as to fill the space completely — a point he lays much stress upon, but which is far easier to accomplish than the subtle balancing of form and blank space that he does not seem to appreciate."

Of the movement itself, Mr. Gookin says that as yet it has been more fruitful of promise than of material performance.

THE ART SCHOOLS OF FRANCE.

THOROUGHNESS is the principle upon which the French Art Schools have won their success, according to Mr. J. C. Leyendecker, as reported in the Chicago *Evening Post*. For eighteen months Mr. Leyendecker has been studying and perfecting his art in Paris. "It does not take long to discover," he says, "that style and dash will not make a drawing or painting go there as it will an illustration here. Serious work — getting right down to the foundation principles — is the demand which is laid upon every student over there. There was little talk of 'handling' and of the catchy tricks of the trade, and much emphasis upon a deep and serious significance in everything attempted."

The Academie Julian, which is notable for the number of times its students have won the great *Prix de Rome*, granted annually by the French government, is also renowned for its strong faculty. On it are such famous artists as Jean Paul Laurens, Benjamin Constant, Bouguereau and Baschet. Under the personal tutorship of these eminent professors, it is no wonder that the superficialities are trimmed away and the real canons of the best art inculcated. The American tendency to rush hard at everything quickly succumbs to the quieter and more genuine art atmosphere of the Parisian school, where time to allow artistic plans to ripen and mature is considered essential. In fact, Mr. Leyendecker thinks there is no lesson to be learned of greater importance and value to the young American artist than the necessity to take time to dream over the work in hand. "This it is which brings the freedom which comes only from a sense of leisure — a feeling very necessary to good art."

THE CLOSE OF THE JOB COMPETITION.

CONTRIBUTORS to the job competition announced in the July number of THE INLAND PRINTER are invited to read the communication of Mr. A. Lehmann in the correspondence department of this issue. Apprentices are by no means debarred from these contests, but in fact they have frequently taken prizes in competition with journeymen. Touching the idea of departments for apprentices, THE INLAND PRINTER is not too advanced for the comprehension of the apprentice. It would be a waste of time and space to deal with the time-honored "first steps" for the younger apprentices, when the necessary information can be found in the text-books, such as the "American Printer," and others. When the apprentice has served two or three years he desires to compete with journeymen and not with apprentices alone, and these competitions give him the opportunity of study and of comparison in a much better way than if the competitions were given to apprentices solely. It is admittedly true that these competitions do not fairly decide that one man is more competent than another simply because a specimen receives an award, but the aim is not so circumscribed as the view of Mr. Lehmann would seem to indicate. The desire is to give a general stimulus to the study of the principles underlying correct display, and the plan has been made simple enough and broad enough to embrace apprentice, journeyman and employer. The competition, closed on August 30, will be announced in the October number, and any further suggestions along the lines indicated by Mr. Lehmann will be cheerfully considered for future use.

MORE TRADE EXHIBITIONS.

EUROPEANS are far in advance of Americans in local exhibitions. True, the international expositions at Philadelphia and Chicago were of surpassing grandeur, but the tendency of these expositions has been artistic rather than commercial. They originated in the markets and fairs of early days, when lack of communication and of transportation made essential this mode of meeting between seller and buyer. At Chicago the commercial and trade aspect was almost lost sight of in the dazzle and splendor of architectural and landscape effect. This is as it should be, and the people demand and have come to expect the recreative and educational feature to dominate in an international display. And yet there is just as much need today, if not more, for the trade exhibition pure and simple. The elaboration of each

trade, the division of labor brought about by vast mechanical improvements have had a segregating effect, have led to wide separation of interests that in the end are identical. Indeed, it seems as though the conditions that necessitated the mediæval fairs are repeating themselves in our modern diversified industries. Take, for example, the printers, papermakers, stationers, bookbinders, manufacturers of printers' and bookbinders' machinery and supplies, illustrators, photographers, engravers: all of them are concerned in the publication of literature. In the nature of the case they would all profit by a thorough understanding of the needs and capacities of each trade allied to their own. It would enable them to supply their markets more intelligently and reveal many possibilities for extending trade in new and hitherto untried fields. Under the present system of each man for himself and each trade advancing still farther along its own progressive line, there is, to be sure, wonderful achievement, but the resources of the market are not fully utilized. In fact, the trade press is today the main, almost only, source of comparative information. It is the channel of communication between workers in allied lines. As such, it will ever be indispensable to the alert and intelligent craftsman or business man.

A regular exhibition, however, at intervals of a few years, would bring into one concourse the people occupied in similar pursuits, the instruments of production in their respective lines, a display of the achievements in which they are mutually interested, and an open market in which they can buy and sell. The English are far and away ahead of other nations in this respect. Every five years for many years they have held the "Stationers', Printers', and Allied Trades' Exhibition." The last one of these events occurred at Agricultural Hall, London, during the jubilee week. Not only was there an opportunity to see, examine and purchase machines, manufactures and novelties in the various branches of these industries, but a number of other features made the exhibition attractive to vast numbers who came to London for the jubilee. Entertainments were given throughout the week, and lectures were delivered on the manner in which a number of the different manufactures on view were produced. Competitions were provided for, and in the photo-mechanical section a gold medal, thirteen silver and ten bronze medals, as well as certificates of honorable mention, were distributed by the judges. The committee in charge of the exhibition included the names of business men and editors of trade and professional papers, all of them men of wide reputation for their knowledge of the industries represented. The "Arts and Crafts Exhibition," of Boston, has succeeded in inaugurating the trade exhibition in the East, but is open to the criticism that it covers too broad a field and does not provide a free market. Something after the order of the "Furniture Exposition" now being held in Chicago, with the educational idea of the Boston enterprise added to the market, is what is needed in many industries, but especially in those represented by this journal. THE INLAND PRINTER suggests that a printers' and stationers' exhibition, modeled after the recent London success, would not only "take" with the people, but would be one of the most beneficial means of stimulating trade in these lines, and at the same time be a means of disseminating information of trade value. An exhibition of this character should be held in the great cities of the continent, perhaps alternately, year by year or at longer intervals. The participation of the leading firms in these industries could doubtless be counted upon, and craftsmen everywhere would not be slow to follow the lead.

SALESMEN AND IMPOSING NONENTITIES.

OCCASIONALLY letters from manufacturers of printing supplies and machinery have appeared in the trade press, urging that all requests for specimens, books, etc., be addressed on the business envelope of the sender. Expensive catalogues prepared by a type founder, for instance, have for their purpose the making of sales, and not the satisfying of the curiosity of an office boy or impecunious tramp. There are many printers who send inquiries on post cards, or any scrap of paper that may be at hand. They may be known to the house they address, or they may not. If not, their request is apt to be ignored, and if any such are suffering from a fancied grievance of this character, perhaps the following interview with a St. Louis ex-salesman may help to explain matters:

"Some few years since I was associated with a type foundry in the capacity of 'knight of the grip,' and while traveling about in the pursuit of trade, my expectations and hopes were often keyed to the highest pitch when approaching a town from which had emanated an inquiry rich in the promise of business, only to be dashed to the depths of despair by the denouement.

"Upon instructions from headquarters I have frequently made sudden journeys of hundreds of miles to look up a correspondent who had written the house conveying the impression that an elaborate outfit was in contemplation of purchase, only to ascertain, to my complete chagrin, that the inquirer was a mere boy, whose capacity for 'space bending' in the village printery earned for him at least $3 a week, and whose recourse to the type specimen book had bewildered his bucolic mind until he could fancy himself at the helm of a 'long-felt want.'

"My expense account has also often been 'stimulated' by making a detour of several hundred

miles from the usual route, with no result than to ascertain that the request for 'best discount for strictly cash' was from an itinerant printer who borrowed the stamp with which his letter of inquiry was mailed.

"Upon one memorable occasion I arrived at Sikeston, Missouri, in company with a representative of a competing type foundry, whom I had met on the train. Sikeston had produced a very promising inquiry, and although each of us secretly felt that we were both there on the same mission, no intimation to that effect was made in our conversation, which naturally was devoted to the one subject of 'shop.' The town boasted one newspaper, to which office I immediately repaired. After remaining there a brief time I started out to seek the object of my visit, but had proceeded but a short distance when my opponent passed on the opposite side of the street, his countenance suffused with a grin so broad that nothing, it seemed to me, but success could have provoked. However, the outburst of mirth was speedily explained upon locating my man, who proved to be a sign painter who desired to use a specimen book as a pattern for sign lettering. 'Entertainment' was a conspicuous item in two expense accounts that night.

"But of all such experiences, Arkansas produced the most unique. It was at Little Rock that a telegram came saying: 'Go to C—— at once. Instructions mailed you there today.' C—— is some forty miles from Little Rock, and I arrived there on the early morning train. At the post office there was handed me a bulky letter from the house containing an estimate for an outfit for William Easterlot that amounted to $5,000 spot cash. The instructions were not to leave C—— without the order, the securing of which would result in an inflation of salary — an announcement that rendered me jubilantly hopeful. Inquiry of the postmaster as to the location of Easterlot provoked a bombardment of questions as to my business by the postmaster, who stated that there were two Easterlots, father and son, who could be found at the farm of Captain Smith, two miles from town, and that their appearance and the extent of their mail had made them objects of much curiosity.

"I lost no time in driving out to Captain Smith's place, where a request to see Mr. William Easterlot caused me to be suspiciously scrutinized. However, I was given the proper directions, and found both the father and son in a dilapidated, one-room plantation cabin, situated in a small clearing about a quarter of a mile from the Smith residence. They were the most poverty-stricken pair that ever essayed to embark in the printing business, and visions of increased salary and a $5,000 order were dispelled at the first glance. My interview with the Easterlots, who were 'going to start a Populist paper,' was decidedly brief. In the absence of an order, I was given a genuine country dinner — and a good laugh — at the Smith home, where I learned that the Easterlots made their entry into C—— on a raft that floated them down the river; that Captain Smith, out of compassion for their poverty, tendered them gratis the shelter of the cabin, and the use of a small patch of ground to make a crop, which they were too lazy to do, tilling the soil evidently not harmonizing with their journalistic ideas.

"The result of the trip to C—— was never reported in detail to my superiors. However, when in the office of the foundry a few days since, and two years after the C—— incident, I was asked if I could locate one William Easterlot, a correspondent of that name having written from an interior Missouri town, asking for cash prices on an outfit so extensive that, coming from such an obscure village, aroused much curiosity and suspicion in the office. The C—— affair was immediately brought to mind, and it was determined to write the postmaster for further information as to Easterlot, which brought forth the following reply:

"'Yes, William Easterlot is at present residing in our midst, his residence being more a matter of necessity than choice. Mr. E. arrived in town, per local freight, last Saturday morning, and his appearance made such an impression upon our city marshal that the hospitalities of the corporation were at once tendered him. He has twenty-six days yet to serve, and for that period may be addressed in care of the county jail.'

"It is difficult to conjecture just where the next inquiry from Easterlot will be dated."

THE UNITED TYPOTHETAE MEETING.

THE eleventh annual session of the United Typothetæ of America will be held in Nashville, Tennessee, October 6, 7 and 8, 1897. An interesting programme has been prepared, and those attending the session are assured of being entertained with true Southern hospitality by the local organization and the citizens of the exposition city. The Photo-Engravers' Association will also meet in Nashville at the same time. Delegates from all the principal cities will be in attendance, and it is anticipated that the work begun in St. Louis some months ago will result in a permanent national organization of photo-engravers. Fuller details of these meetings in October will be found elsewhere in this issue.

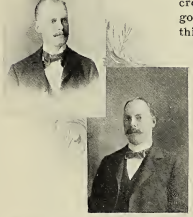
DRAWING FOR PRINTERS.

OWING to delay in receiving the sixth installment of the continued article, "Drawing for Printers," by Mr. Ernest Knaufft, that portion of the series is necessarily omitted this month. Our readers will be given a little longer article for October to make up for this.

UPTON BROTHERS, PRINTERS, SAN FRANCISCO.

BY STYLUS.

NOT all the journeymen printers who came to California in 1849 and the early 50's did so with the intention of abandoning the trade they had learned at so great a sacrifice of time and energy, and it is a well-known fact that many who had announced their intention to "never stick another type" were afterward glad to return to the case, when they found the mines crowded with disappointed gold-seekers. It was the usual thing for new arrivals to go at once to the mining districts, and most survivors delight in recounting the experiences of that time, however brief their stay might have been. Some found employment in the larger mining towns, where thrifty and ably edited newspapers were early established. There was another class who came to California for the sole purpose of following the occupation of printing, men who had a genuine love for the art, and believed there were possibilities in it not surpassed by the most promising placer claim. Of this class was John P. Upton, who came from Boston to San Francisco in 1849, leaving his wife and young children behind him. He applied himself diligently to his trade and at once took his place and became known to employers as a skilled and conscientious workman who could always be depended on. For several years he filled the post of foreman of the *Alta California* job office, before engaging in business for himself, which he did after providing a home for his family.



VERNON AND THOMAS B. UPTON.

The printing office of John P. Upton was established at 509 Clay street, from whence it was moved to 518 Sacramento street a few years later. Mr. Upton died in 1879, and the business was at once taken in hand by his two sons, Vernon, then eighteen years old, and Thomas B., then fifteen. How well these boys have succeeded in the conduct of the little business left to their charge the present plant and extensive patronage will attest.

At the death of the elder Mr. Upton, the machinery in the place consisted of two Gordon jobbers and a Ruggles hand card press. The business increased rapidly, and in a few months it was decided to move to a much larger and more commodious floor at the corner of Montgomery and Sacramento streets, where some new presses and steam power were added. New type was bought from time to time, new presses were added as the orders continued to pour in from old and new customers, and in due time the premises were again outgrown. A large floor in the same block, at 417 Montgomery street, was now taken for a term of years. At the end of five years, when the lease expired, the place had become wholly inadequate, and another move was necessary. About a year ago the office was moved to the present location, at 409 Market street, in the Lachman building, a modern structure, well lighted, with elevator, an electric plant, and all other conveniences.

The printing office of Upton Brothers is now one of the best equipped outfits of its class in San Francisco. Good judgment has been shown in its selection, and careful usage and intelligent management are evident to anyone who visits the premises. A full line of jobbers, two four-roller two-revolution cylinders and a steam cutter constitute the principal items of machinery. The composing room contains a choice assortment of everything new and desirable in type, borders and ornaments, arranged in a compact and convenient manner. The work embraces the general assortment of commercial and society printing, with many excellent specimens of book and catalogue work, and their product has never had any of the characteristics of cheap printing. They believe in a fair price to the customer, a fair price to the workman and a fair margin of profit to the proprietors.

It is not the purpose of the writer to dispense compliments or lavish praise, but it is only simple fairness to recognize the fact that here is an example of a prosperous business having been built up by two inexperienced boys of fifteen and eighteen years respectively. Without capital, and with only an indifferent plant of the early days for a nucleus, a creditable office has been gathered together, all paid for, and considerable investments in real estate have been made at the same time. This represents the energy, pluck and ability to manage a business so very desirable in an employing printer and yet so frequently lacking.

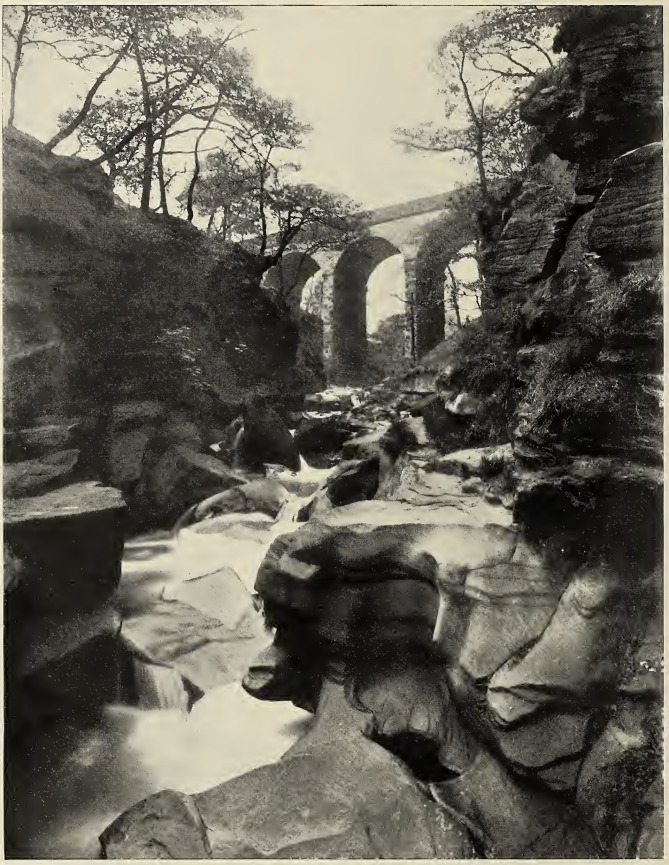
THE CAXTON CONVALESCENT HOME.

The English press are arousing interest in the project to raise $5,000 to pay off the debt on the Caxton Convalescent Home, at Limpsfield, Surrey. This institution was established in 1894 through the generosity of Mr. Passmore Edwards, and was opened last September. The home is available for representatives of the press, proofreaders, printers, publishers, papermakers, stationers, compositors, pressmen, stereotypers, electrotypers, lithographers, engravers, draftsmen, printers' engineers, printing ink manufacturers, and anyone connected in any degree with the printing trade in London and the provinces. In the course of his remarks at the opening, Mr. Edwards gave this interesting description of the home: "There is something in the very look of the place which is comforting and health-restoring; its very appearance and its lovely surroundings carry healing with them. Fresh and cool, with delicate tones of color within, and its homelike English red brick and tiles without, its marble-paved hall, its well-lighted rooms, its charming little library, and, above all, its nine acres of land, commanding everywhere one of the most glorious prospects in the island, cannot fail to make this place, named after the famous man who first set up the printing press in the Abbey precincts of Westminster, a veritable home to all who dwell within its walls. In all England there could not be found a more ideal place for the sick man, jaded by the incessant and trying monotony of the printer's craft, to refit himself for the bustle and turmoil of his life."



LOOKING THROUGH THE MORNING PAPER.

ALEXANDER LAW, JR., 41 Hamilton place, Aberdeen, Scotland, writes THE INLAND PRINTER that he would like to get in communication with a house well up in the production of artistic posters. Also a firm manufacturing advertising novelties. Parties interested are requested to write the gentleman.



THE "THRUTCH" AND FAIRIES' CHAPEL, HEALEY DELL, NEAR ROCHDALE, LANCASHIRE, ENGLAND.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

FORGER ON PRESSMEN AND SUPPLY HOUSES.

To the Editor: CINCINNATI, OHIO, July 23, 1897.

A man named Kelly is touring the country obtaining money on forged checks from pressmen and supply houses. We inclose letter from the Con. P. Curran Printing Company, of St. Louis. The fellow is about forty-five; about 5 feet 6 inches tall, slight build, thin, hollow face, dark complexion and hair, and wears spectacles. Anyone knowing his exact whereabouts at any time will confer a favor by wiring us at our expense, and we will send an officer for him.

THE VAN BIBBER ROLLER COMPANY,
ANDREW VAN BIBBER, Secretary.

Below is the letter referred to in Mr. Van Bibber's communication:

ST. LOUIS, July 22, 1897.

The Van Bibber Roller Company, Cincinnati, Ohio:

GENTLEMEN,—Yours of the 21st inst. touching check cashed by you, $10, and purporting to have been drawn by this company, received. Permit us to state that we have never issued such a check, neither do we deposit with the St. Louis Trust Company. We regret that you have been caught by this man, and can only say that we do not know him; but we do know, however, that a man known as Dick Kelly, a pressman, who was at one time employed in St. Louis, forged some checks less than three weeks ago in New York City, which were cashed by some of the ink houses in that place. This man is no doubt a great schemer, and we trust he will be run down shortly.

Yours truly, CON. P. CURRAN PRINTING COMPANY,
E. P. O'FALLON, Secretary.

THE "THRUTCH."

To the Editor: CHICAGO, August 5, 1897.

Readers of your publication in England would perhaps be pleased to see a reproduction of the "Thrutch," a photograph of which I send you. The dark spot shown at the base of the large rock to the right of the stream in the foreground is the entrance to the Fairies' Chapel, which is below the surface of the rock. The accompanying item referring to it may be of interest if you decide to publish.

HOWARD.

Following is the item, and on opposite page a reproduction of the picture.—EDITOR.

Centuries of the most romantic history have peopled every nook and glen of England's landscape with the creation of tradition. The winds and other elements have combined to fashion many such weird trysting places as that shown in the accompanying reproduction. The "Thrutch," that is "thrust" in the rocks, here shown, is located near Rochdale, Lancashire, and is one of the most famous of English legendary domains. Its curiously carved rock work exhibits a thousand fantastic shapes; the splash of the falling water, the sighing bough, and every sound of nature is reverberated in the little narrow "Dell" with awful vividness. It is no wonder that before the day of science and civilization superstition should have held this bewitching glen to be enchanted ground, or that the moonlight shadows and hollow wind created a real out of an imaginary world. The "Fairies' Chapel" in the Thrutch was known to the English two centuries ago, during the days of the Pretender, and is enveloped in many terrifying and mystical tales—none more grewsome than that of the gentle Eleanor, the bride-to-be of Oliver Chadwick, the young master of Healey Hall. How she was enticed into this haunt of the witches and rescued by her lover, who thereby came under the spell of fiendish malignity; how the midnight incantation opened to the horrified Eleanor a fiery scroll with these ominous words:

"Maid, wife and widow in one day;
This shall be thy destiny."

And how the sudden onslaught of the neighboring Traffords upon the joyfully returning wedding procession fulfilled the cruel fates; these are memories of the marvelous past that flow with the Spodden through the Fairies' Chapel.

UNIQUE LETTERS TO EDITORS.

To the Editor: BOSTON, MASS., August 2, 1897.

On page 445 of the July number is a letter written by a subscriber to the *Louisiana Press*. It made me think of a couple of these which I have in the original handwriting, which I copy and send you, hoping you will find a place for them. I think they are fair companions of the one mentioned on page 445. E. C. GROSS.

The following unsigned communication was recently received by a local paper in a well-known Maine town:

"Please prent it and tell me wot it cost and i will send it."

"frends of Blaine i will call your atension for a fue minits it is a sad thing that Peple will dew sech things in blane the folks Gut so mene that they will Goe and Get up a pie sosebly to Give Miss Celly to help her and tben the money it wase don somthin else with it and she hant Gut none of it they thort that would be a nise to Get money for them. She has Gut a sick boy and neded it and was cheted out of it."

"I sharnt wont
for Gord is my
Shepperd."

The following is an exact copy of a letter from Robert Green, of Blaine, to the editor of his favorite local paper:

"Blaine July 9 1892 frend Edtor I thort I would drope you a fue lines to let you now that my peper i hant Gut sence June and i have pad for it and i wish you would Send it to me and put my name on it i hant Goin to pay for the paper then not Get it now i want my hole number Robard Green Blaine."

APPRENTICES IN COMPETITIONS.

To the Editor: SAN FRANCISCO, CAL., July 11, 1897.

As a youth, apprenticed to the "art preservative," a subscriber of THE INLAND PRINTER, and a close peruser of everything of interest to be found in its columns, I desire to express my sentiments regarding the prize competitions just inaugurated by THE INLAND PRINTER. Why is it these controversies are always open only to men—men who, perhaps, have been at the trade for a decade, and who know, or, at least, should know their business thoroughly; and who should not find it necessary to participate in these competitions in order to have the fact recognized that they are *printers*, and if they are fortunate enough to gain a prize, and thereby display a little more taste than their brother workman, who perhaps has labored under some disadvantage, and no doubt is as good a mechanic? Why not, by such means of free and open controversies, encourage the one who most needs such encouragement, and the one who should be urged to display what typographical ingenuity he may possess—the one who is most anxious to learn—the apprentice? 'Tis true, it might be said that the apprentice should confine himself strictly to the typographical atmosphere of the shop in which he is serving his apprenticeship; but then, the same argument might also be applied to the

case of the men. What honor is there in it for them, after having learned their trade and become journeymen mechanics, even if they are fortunate to gain a prize and thereby display a little more taste than their brother mechanic, who perhaps had labored under some disadvantage, and no doubt is just as good a mechanic? As the child in school, in class competition, displays not only his ability but also his ambition to learn, and is urged on to that extent, so should the apprentice be encouraged. Why not submit copy for a certain job, and invite the apprentices of the country to compete, if not for prizes, why for the satisfaction of having their work commented upon; or, better, let THE INLAND PRINTER devote a column of its most valuable technical journal to the interest of the apprentice. Nothing would be more encouraging, and nothing would be more apt to tempt their ambition. Let the apprentices of the country be heard from. Yours for the advancement of the apprentice, A. LEHMANN.

DAILY REPORT.

No. ..... *Date* .....

Name .....

Lot.	Doz.	Hund.	Price.

SHEET AFTER FIRST IMPRESSION.

SCHEME TO SAVE RULEWORK.

To the Editor: KEOKUK, IOWA, July 17, 1897.

I send you herewith a small job of rulework that gives an idea which, while it may be old to many, yet I am sure it will be new and useful to a great number of your readers. It is very simple, in fact, almost too simple to be published, and while we have used it many years in our office, I have never seen it utilized in any other office. Almost all job printers, where they have a job of this kind with a number of down rules and the columns are narrow, make two hitches at it, especially if they are short on small pieces of rule and the run is short; but the idea of cutting the stock double and running and turning does not seem to occur to them, and I confess it was the same with me for over fifteen years, but of late years I take advantage of it on most all jobs of this nature whether the down rules be many or few, as it does not increase the presswork and saves a good deal of time in composition. It may bother one at first a little to get the down rules in the proper places, but a few experiments will overcome that. I usually set my form proper first and place it on a galley or in a chase, put the correct space in the middle, then set the down rules next, putting as much space at the head of down rules as there is heading on the job; get the length of my down rules, figure the number of ems to go between same, then turn one or the other around so as to have them lock up head and tail; this way you can get it just right and do not have to take form off press two or three times. R. REES.

A COVER DESIGN CRITICISM.

To the Editor: NEW YORK, June 10, 1897.

An article appeared in your magazine several months ago inviting criticism on any of its cover designs. I believe that of the current number (June) to be inappropriate to the month. Had the cover appeared just prior to the hibernal months, it would seem more seasonable. Its somberness of color suggests the sadness accompanying the wane of summer when the flowers, in the last days of their bloom, are touched by the first chilling breeze from the north. The figure in the drawing, clad in shrould-like drapery and kissing the flower with her cadaverous lips, emphasizes its incongruity. This criticism is respectfully submitted to your committee. B. H. SANDERS.

[The invitation to criticise THE INLAND PRINTER covers appeared in the February issue. So far Mr. Sanders' is the only letter which has been received. In the meantime,

the offer made at the time of the invitation has been withdrawn, and no committee has been invited to serve. Criticisms of a captious nature were plentiful enough, however, before THE INLAND PRINTER invited a little sincerity in judgment. Mr. Sanders' letter is offered as an example of healthful criticism.—EDITOR INLAND PRINTER.]

GOOD AVERAGES ON MACHINE COMPOSITION.

To the Editor: NEW YORK, N. Y., July 27, 1897.

In looking over accounts of fast time on typesetting machines I have often wondered how much of the usual "pickup" incident to newspaper work has been measured up as the result of a certain number of hours' or days' work. In my experience the average day's work has been much lower than the "records" of certain experts, and I have known men who for an hour or so could do almost phenomenal work, but when tied down to a steady grind of week in and out would fall far below the record—if really a record it can be called—of a short-time spurt. In considering the output of a machine, or a man, I always look for the "week in and week out" average of either man or machine; for the money-making value of each is the steady output, not the spurts. I have under my control five Thorne machines, running four teams, and I have kept a careful record of each machine and each team for a long time, and have also had access to other records. While we read or hear ofttimes of 8,000, 10,000 or over ems per hour, the average is a *good deal* less, and not throwing discredit upon the "average" man, either. In looking at machine composition from a financial standpoint, in certain lines of work it is a question whether it pays or not, but in the general run of bookwork there is no question that the machine saves at least fifty per cent. In running my teams, I follow the rule of having copy in abundance on the hook, galleys handy by the side of the machine, and a convenient bank for galleys to be taken off. For a good week's work I give my figures for last week: On brevier, solid, twenty-one ems pica, a team made a run of 310,000 ems in five days, nine hours a day, no leads nor pickup; on solid bookwork, and in 5½ days, four teams, small pica, brevier and minion, made 1,281,781 ems. This, I contend, is a good showing for four teams, on everyday work—no fat specials nor pickups, but solid type. The best day's run was 63,800, on solid brevier, and I would like foremen of book offices to show better records for bookwork. In newspaper work better records can, of course, be made, but on bookwork I should like to see figures.

G. WHITEFIELD TAFT,
Foreman, New York Weekly.

DAILY REPORT.

No. ..... *Date* .....

Name .....

Lot.	Doz.	Hund.	Price.

SHEET AFTER SECOND IMPRESSION.—TWO COMPLETED COPIES OF JOB.

WANTED—COST OF PRESSWORK IN DIFFERENT COLORS AND IN DIFFERENT SIZED FORMS.

To the Editor: ST. LOUIS, MO., August 6, 1897.

I have been reading the articles you are printing in your paper on *estimating* the cost of many things connected with printing, but I have not seen one on estimating the cost of *presswork* in *black* or *colors*, and on different sized forms. Cannot you get one of your contributors to give his experience in this line for your next number? W. E. C.

[Have our readers anything to offer on this subject? Correspondence is invited.—EDITOR INLAND PRINTER.]

STEALING BRAINS.

To the Editor: BOSTON, MASS., July 9, 1897.

We inclose herewith an advertisement issued by the Ripans Tabules people, for which we suppose the Rowell Advertising Agency is responsible. You will notice that they have reproduced in the same a cut of ours which we issued in January, 1897. The original cut, as you will see, was made from an actual photograph made especially for us, and represents quite an item of expense. Although our cut was not copyrighted, what is your opinion of its unauthorized use by the Ripans people?

BOWKER FERTILIZER CO.
Per FRANK R. MILLER.

[Our opinion is that it is very like the Ripans people. We present the two pictures.—EDITOR INLAND PRINTER.]

HOW THE PAPIER-MACHE SYSTEM OF STEREOTYPING WAS INTRODUCED INTO EDINBURGH, SCOTLAND.

To the Editor: EDINBURGH, June 10, 1897.

Inventors who wish to squeeze out of their patents a reasonable reward for the hard brainwork they have undergone in devising their machines or processes often, as is well known, come to grief owing to some clever adventurer getting hold of their secrets and appropriating them. In London, I have been told, there are parties who watch the issue of new patents from the patent office, and if they think they can make anything out of it do not hesitate to write to inventors with the view of getting valuable information out of them upon which to proceed, and thus nefariously cheat the sanguine inventor out of his pecuniary harvest.



ORIGINAL OF THE BOWKER FERTILIZER COMPANY.

Than the late Mr. David Macpherson, Edinburgh has not produced a more ingenious printer. He was apprenticed to Messrs. Gall & Inglis, booksellers and printers, but instead of being sent to the case he was put in a room along with a clever son of one of the partners to learn wood engraving; and when his term of apprenticeship expired he found himself rather straitened in his knowledge of a compositor's duties. However, he persevered and ultimately started a stereotyping business. He also invented some improvements on the sewing machine, and entered into a sort of partnership with a manufacturer for their production; but as the manufacturer apparently wished to swallow up all the glory of the invention and all the profit arising therefrom pecuniarily, the arrangement was departed from with the result that many of the machines were thrown on Mr. Macpherson's hands. In calling on him I wonderingly perceived a small regiment of these sewing machines ranged along the walls of his bedroom. His daughter told me that her father came short in the mercantile tact required to put his machines before the public and deal so as to secure a suitable result for his cleverness.

His stereotyping business was carried on for many years. He said to me, after he had sold out: "Well, I always paid my hands full wages, whether busy or not; and when I gave up the stereotyping I had just in hand what I started with — £100."

It was while in the full swing of his stereotyping business that he came to be the introducer of the papier-maché system into Edinburgh, and how this happened may show that an inventor may unconsciously denude himself of the fruits of his labors.

The inventor of the papier-maché system was a Frenchman who came to Edinburgh with his molds, etc., hoping to induce some of the Edinburgh printers to embark in the new invention. Mr. Macpherson told me the Frenchman was advised to call on him and explain matters, but some one having told him of Mr. Macpherson's cleverness as a stereotyper, he refused and left Edinburgh, he hoped, without leaving a single wrinkle behind him by which any clever Edinburgher might get at his secret. Vain hope! Mr. Macpherson, while in conversation with some of the printers to whom Monsieur had unbosomed himself so far, at once saw through the whole process, and immediately commenced to carry it out. He had some doubts, he told me, as to the paper being entirely satisfactory as a material for making the molds, and consequently, before he put the paper on to the first page which he was desirous of stereotyping, he put a very thin film of linen upon it, and then hammered on the papier-maché. He found his plan entirely successful, but afterward he discarded the linen as a useless adjunct, and stereotyped some very large works by the new system, among which was a family Bible for one McPhun, a bookseller and publisher in the Trongate of Glasgow.

At the age of eighty, his mind clear as a bell, he was cut off very suddenly, in 1889. He told me that while managing the stereotyping business of the Messrs. Ballantyne, in Paul's Work (which was the first firm in Edinburgh to carry on printing by steam machinery), he was appealed to for help by the machinemen who had charge of the new printing machines, as they could not get on; and he succeeded, by transposing some of the machinery, in making the inking process, which was not understood, come quite right.

SAMUEL KINNEAR.

[The above suggests the ease with which new methods are grasped by some people. The department of electrotyping and stereotyping in each issue of THE INLAND PRINTER gives many new ideas that will prove valuable.—EDITOR.]

A CORRECTION.

To the Editor: MILWAUKEE, WIS., July 7, 1897.

In my letter in the July number of THE INLAND PRINTER, entitled "The Original Colors," the closing paragraph says that Chinese green is a mixture of a blue and a green coloring matter. It should have read a mixture of a blue and a yellow coloring matter." The error is an obvious one. JAMES G. BRAZELL.

THE LINE AS A UNIT NOT PATENTABLE.

To the Editor: CLEVELAND, OHIO, July 18, 1897.

In the July issue of THE INLAND PRINTER there appeared an article written by Charles H. Cochrane, entitled "The Discouragements of a Typesetting Machine Inventor," which is exceedingly interesting inasmuch as inventors seldom vouchsafe information so freely regarding experiments leading to utter abandonment of the object desired, but the field entered by the inventor spoken of in the article is so profusely strewn with the débris of defeated efforts of inventive genius for years past that comment upon his addition to the collection would not be valuable were it not from the fact that, regarding his efforts to cast lines of type, he is greatly in error in making this broad statement: "This set me to looking up Mergenthaler's patents, and I soon found out what everybody in the trade knows since their legal victory over the Rogers typograph, that the former concern had completely covered the idea of the use of the line as a unit in type composition." This assumption is not correct, but the contrary is true, and the trade have for over half a century been purchasing promiscuously from type founders and others, line slugs in any quantity desired; while today the Central Type Foundry, St. Louis, casts running headlines for newspapers, imprints and weather-bureau logotypes and take-slugs; and James Conners' Sons, New York, cast logotype lines for law briefs and other purposes, which in itself shows the obvious error of such a statement as that made by the inventor referred to in the article. Contradiction of his statement would not be necessary were it not for the importance of Mr. Cochrane as a valuable contributor to THE INLAND PRINTER, and the broad area of its circulation, together with the acknowledged weight attached to all its articles by the trade generally; hence it may not be out of place to quote the patent claims presented in the suit of the Mergenthaler against the Rogers, so that an erroneous impression sent broadcast may be as widely corrected:

1. In a machine for producing printing bars, the combination of a series of independent matrices each representing a single character or two or more characters to appear together, holders or magazines for said matrices, a series of finger keys representing the respective characters, intermediate mechanism, substantially as described, to assemble the matrices in line, and a casting mechanism, substantially as described, to coöperate with the assembled matrices.

47. In a machine for producing stereotype bars, the combination, substantially as hereinbefore described, of the changeable or convertible matrix, the mold coöperating therewith, and appliances substantially such as shown, for melting metal and for forcing the same into the mold.

63. In combination with a mold open on two sides, a series of movable matrices grouped in line against one side of the mold, a pot or reservoir acting against the opposite side of the mold, and a pump to deliver the molten or plastic material into the mold, as described and shown.

Judge Coxe, in his decision, held these claims to be valid and entitled to a broad construction. He said: "Complainant is entitled to liberal treatment at the hands of a court of equity, and to a construction broad enough to hold as infringers all who produce a linotype by similar or equivalent combination."

This is the most liberal construction possible under the law. He could not hold they covered all mechanisms for producing a linotype, but only all similar or equivalent combinations of mechanism—meaning all combinations in which the same or equivalent mechanisms operated in substantially the same manner to produce the result. It is thus clear that this inventor had an imperfect conception of the object of the suit, and what the "legal victory" brought to the Mergenthaler: nothing more nor less than to "hold as infringers all who produce a linotype by similar or equivalent combination"; and as the process is the assembling of individual matrices in line, and from these cast a linotype in a single machine, and this being exactly the process of the Rogers machine, of course a "legal victory" was inevitable.

THOMAS C. BRINKLEY.



AS TAKEN BY RIPANS-ROWELL.

SPANISH journals on typography are considerable of a rarity. We review with interest *La Cronica*, a Madrid journal issued by the house of Richard Gans in behalf of "Imprenta, Lithografia, Encuademacion, Fabricacion del Papel y de las industrias relacionadas con la misma," which, according to our Interpreting Bureau, means printing, lithography, inkmaking, papermaking and related industries. There is an article on the history of lithography in Spain, departments of miscellany, questions, etc., and, like many of our continental contemporaries, it contains numerous specimen inserts of fine printing. One deserving particular mention is the example of three-color half-tone work, a process that seems to be making headway among the Castilian printers.

THE German Typographic Federation contained at the end of last year 21,354 members, and had a capital of $300,000. The Bookbinders' Federation had 6,700 members, of which 4,292 were men, and 2,408 women.—*Bulletin de L'Imprimerie.*



Ironclad Car Stopping at Station.



Side View of the Ironclad Car.



Street Scene, Havana, Cuba.



Ox Cart in City of Havana.



Guards Demanding Passports on the Western Trocha.



Engineers' Headquarters, Western Trocha, Near Mariel.

CUBA IN WAR TIME.



TYPES OF SPANISH SOLDIERS.

THE CHICAGO "RECORD'S" CUBAN WAR COMMISSION AND HOW IT OBTAINED THE NEWS.*

THE Chicago *Record* commission for furnishing news on the Cuban war was established the latter part of January, 1897, by sending four men to Cuba and by placing one in the news bureau at Key West to receive dispatches from those in the field. The dispatches were sent to Mr. Trumbull White at Key West by underground system and by him edited, skeletonized and telegraphed to the paper, as it was not possible to cable news from Havana. The copy was placed in the hands of some cigar dealer in Havana, together with a liberal fee, calling for a certain number of pesos, and in a few days would be found at Key West. Mr. Charles E. Crosby, under the name of "Don Carlos," was sent to Cuban lines. He succeeded in reaching Gomez, and sent several dispatches to the *Record* from the Cuban side. He was killed early in March by a Spanish bullet while watching a battle. Mr. Crittenden Marriot was to remain on the Spanish side to receive the dispatches from "Don Carlos" and forward them, and to write up the field operations of the Spanish troops. He forwarded a number of very interesting dispatches, picturing the sufferings of the pacificos and life among the Spanish soldiers. Mr. William E. Curtis was to get the expressions of leading citizens of Havana on the possibilities of the war and the political situation of the island. He interviewed nearly every prominent leader of all parties, besides men who held foremost commercial and financial positions on the island. His mission was entirely along these lines and did not take him outside of Havana. Mrs. William E. Curtis accompanied the party and made a thorough search of the island for Spanish fans, old silver ornaments, knickknacks, old machetes, etc. Mr. Schmedtgen was sent to cover the picture end of the commission, and through the courtesy of the Spanish officers was able to get the photographs reproduced in this number of THE INLAND PRINTER.

This series of pictures represents a trip from Havana by rail to the western province of Pinar del Rio and along the western trocha from the south coast of the island to Mariel, the end of the trocha on the north coast. The train leaves every morning at sunrise for Artemesa, the headquarters of the Spanish army in the west, where about 20,000 soldiers are stationed, and is always accompanied by the iron car with its guard of soldiers. The running time is very slow, as the trains are liable to be blown up by dynamite at any time, or be fired into by small bands of insurgents who lurk in the brush along the tracks. No trains are run at night

[*By the courtesy of the management of the Chicago *Record* THE INLAND PRINTER is enabled to show reproductions of a number of Cuban pictures taken by Mr. William Schmedtgen, of the art department of that paper. Mr. Schmedtgen also furnished the information concerning the commission from which this article was prepared.—EDITOR.]



SPANISH SOLDIER ARRESTING PACIFICOS.



SCENE AT SOLDIERS' BARRACKS.



SOLDIERS' QUARTERS ON WESTERN TROCHA.



Soldiers Leaving Havana for the Field.

in any part of the island. From Artemesa the trocha extends to the south and to the north on each side of a well-built and well-kept macadam road. It is constructed of stone, dirt, and trunks of the tall palm trees, while outside of this are placed three wire fences crossed and recrossed by loose barbed wire to prevent sudden charges by insurgent cavalry, the idea being to have the horses get tangled in the loose wire. This really acts as much against the Spanish as the insurgents, as the former cannot get out of the trocha line to follow up a charge.

At Artemesa letters are examined and numerous passes given for use along the trocha, as every laborer and driver must have a military pass to leave any town inside the trocha line. Travelers on this road are stopped at many places by sentries or followed by troops and their passes examined or exchanged. At about every thousand yards is located a palm-leaf hut surrounded by a stone wall in which is quartered a small detachment of soldiers, and at every half mile a larger body of troops is quartered.

About midway between Artemesa and Mariel is stationed a body of about three hundred soldiers commanded by Captain Racomaro. At this place through the captain's kindness in forming the troops a number of the photographs shown here were taken. Captain Racomaro has seen many years of service in Cuba and in the Philippine Islands. In the hills off from the trocha are built many hastily constructed villages, into which the pacificos are driven when found on the fields by the troops. These are guarded by the usual body of soldiers to keep them from securing provisions outside of the towns, thus causing much starvation and suffering. A pacifico is a non-combatant, a peaceful Cuban. About twelve miles south of Mariel, Maceo crossed the trocha a few hours before the engagement in which he was killed. Mariel, which is the headquarters for many troops, is a beautiful little town and is very clean and well kept. All travelers are placed in a small box-like building and fumigated against smallpox before being allowed to enter the city.

UNIFORM ESTIMATE AND TENDER BLANKS.*

BY ALONZO FOWLE.

Mr. President and Members of the Milwaukee Typothetæ:

Gentlemen,—I regret exceedingly that through a blunder of mine in regard to the time of holding our last meeting, any of you might have been disappointed in not hearing a paper read by me on some subject pertaining to our craft. Upon the whole, however, I am rather inclined to think you are to be congratulated; and I only ask that you be as charitable as possible toward me in your criticisms of what I shall offer in a general way on the subject of "Uniform Estimates and Tender Blanks." In the first place, I think we shall find the task of devising a uniform system of making estimates a very difficult one — difficult for the reason that nearly every man who does the estimating for his particular



Spanish Troops Leaving Havana for the Front.

*Paper read at a recent meeting of the Milwaukee Typothetæ.



General View of Western Trocha.



Captain Racomaro Drilling the Spanish Troops.

office has a peculiar way of manipulating his figures, and naturally thinks it the best. They all arrive in the end at some result. Sometimes the man who has secured the order will think there will be a fair margin of profit — at least he will always maintain that his estimate was correct, and if there should prove to be a loss anywhere, it will most likely be attributed to the manner of its execution by the foreman, etc. In fact, gentlemen, I think most of you will agree with me when I say that the person whose duty it is to make figures will readily maintain that he was right, and if he fails to secure the order he has no hesitancy in telling you, if asked, that his lucky competitor will lose money on that particular job. Let that be as it may, we should not lose sight of the fact that where there are so many plants of different sizes, different equipments, running expenses, etc., it is no wonder that there should be a great difference in estimates under the present system. Sometimes a plant will make a fair profit on a certain job, while another will lose money, as you all know. But to come to the point: Is it desirable for all offices to adopt Uniform Estimates and Tender Blanks?

I certainly reply in the affirmative, for several reasons. In the first place, if a proper estimate blank were gotten up for use by all competitors, and used, there would be less danger of omitting some item in making the estimate, a certain basis for figuring composition, making alterations, doing presswork and binding, could be adopted. The matter of stock, which cuts such an important figure, could also appear on the blank. If properly filled out in making an estimate I can conceive of no more valuable adjunct to a printing office than a blank book of this description, which would be valuable for reference and also in making future estimates on the same class of work. If used by most of our offices I think there would be less difference in the way of bids on the same class of work — consequently more satisfactory profits in the business. Then, besides, it does away to a great extent with what I consider a pernicious indulgence with some of making figures too rapidly — *while the customer waits* — which precludes to a great degree the opportunity to revise an estimate carefully if desired.

I have with me a form of blank used by a friend in the business, which he recommends very highly. I submit it for the inspection of such of you who are interested for what it is worth.

If not too tiresome, there is another matter connected with making estimates, which I desire to allude to, which



Captain Racomaro and His Cuban Guide.



Spanish Soldiers Defending a Position.

may be of interest. I have no doubt most of you at some time have had some experience with that class of customer who goes the rounds of all the offices getting figures on every job, however small. Of course, this is shrewd, but it is a source of loss of time to the average printer. Now, in all candor, I think the printer is partly to blame for this habit, because of his eagerness to give figures on everything that comes along, in hopes of securing an order. I know of a case where several jobs were figured on after the work had been executed by a firm in this city. The figures were asked for for the sole purpose of having prices from other firms with which to compare and check up the bill. Of course, the man who made the figures was imposed upon. I think it would be wise if, in many cases, where prices on small jobs are called for, the customer was told in a general way to leave the order ; that you would make the price as low as possible, etc. Then turn out a good job at a reasonable figure. I think you will lose very few orders by doing this, discourage competition, and give satisfaction.

If not too tiresome, please allow me a few more words about estimates. Why can't a small fee be charged for making estimates on all orders amounting to $1 and upward, to be refunded only in case the order is secured ? Wouldn't it have a tendency to discourage somewhat the growing practice of having so many estimates on every large order ? There would be just as much printing executed. Making estimates takes time, and time is money. Why, I remember one occasion where over sixty offices figured on one job. I estimate that in this particular instance a total of at least sixty days' time was consumed in making figures in this competition. At a low estimate it cost the employing printers an average of three to four dollars apiece at the lowest calculation, or a total of between two and three hundred dollars — and only one printer got the persimmon. I shall be glad to hear all these points discussed by members of our local typothetæ, for I am sure it will result in no harm.

In regard to the use of a tender blank : I take it that this applies to a small form of blank to be given the customer, showing the amount you ask for doing his job. I certainly think it an excellent plan. On this blank should also appear all matters relating to proofs, what you expect of the author in examining same, the matter of alterations — how to be charged and at what rate per hour. Also the party's responsibility for cuts in case of fire, etc. If such blanks are used I will guarantee there will be very few disputes about bills when rendered, and you will retain your customer for future orders.

Gentlemen, in conclusion, I thank you for your attention. I think I have said enough to provoke some discussion, which I hope to hear. If we succeed in formulating any plan, however slight, which will redound to the benefit of our craft, I shall feel amply repaid for my efforts tonight.

THE "HOARDINGS."

This is the correct name for boards or fences upon which posters are pasted or hung. Our philological editor has undertaken to look up the pedigree of the word and finds that it was originally applied to the board structure, with roof, built on top of the walls of the old mediæval fort or castle to protect the archer and give him a good opportunity to shoot or throw stones on the enemy. From the ruins of these old fastnesses the term got to be applied to any old decayed wooden building, and was so used by Dickens in his novels. The transition from the old ruin or abandoned structure, so handy for the ubiquitous bill-sticker, to the modern well-built bill-board is as obvious as it is interesting.

THE trade world has its warfare, but time will teach that peace and industry give better returns.—*S. O. E. R.*

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

ALUMINUM IN PLACE OF LITHOGRAPHIC STONES.— The prediction made in this column a couple of years ago that aluminum sheets would likely take the place of lithographic stones, promises fulfillment. In New York large color posters are printed on a web press from aluminum sheets. In the government printing offices in both Berlin and Vienna this metal is used in the production of military maps, and now aluminum bronze is suggested as being the better printing plate, owing to its hardness and greater durability.

THE PROPER POSITION FOR THE SQUARE DIAPHRAGM.— R. H. Willoughby, New Britain, Connecticut, inquires: "In using a diaphragm with a square opening in connection with a diagonally ruled screen, should the opening be parallel with the small transparent squares of the screen, or parallel with the outside edges of the screen plate itself? By stating your opinion in regard to the above, you will confer a favor that will be highly appreciated." *Answer.*— Use the square diaphragm with the edges of its aperture exactly parallel with the sides of the screen plate.

PHOTOGRAVURE ON STEEL.— P. J. McKeon, New York, writes: "Kindly solve the following : I have a *steel plate* grained with asphaltum and a carbon negative laid down on same, with margin, etc., stopped out ready for etching, same as for a regular photogravure process. What do you advise using for etching under the above conditions? Give also mode of etching, etc." *Answer.*— In ordinary photogravure on copper, perchloride of iron of several strengths is used, the average strength of the solutions being 40° Baumé. The stronger the solution the slower the action, and vice versa. It may be this will work on steel. We should like to learn of our correspondent's success with it.

ENGRAVING WHITE DESIGNS IN BLACK GROUNDS. — Thomas Roche, New Haven, Connecticut, kindly forwards lengthy descriptions of two methods for photo-engraving white lines on a black ground. In brief, his methods are: 1. To squeegee a sheet of stout unsized paper to either a detached plain collodion or gelatin film. If the job is composed entirely of type matter, pull a proof on this collodion or gelatin film with ink same as is used in printing on celluloid. When the ink dries on this positive print it can be used as is a negative for printing on zinc. 2. The second method is to have the design made in india ink on tracing paper, and use it to print from on the zinc plate. All of which is given to our readers in addition to the photographic method on page 435 of the July number. The latter method has the advantage that the copy, whether a proof from type or an original design, can be enlarged or reduced.

PHOTO-LITHOGRAPHY IN NEW ZEALAND.—Mr. Tom L. Mills, Wellington, New Zealand, sends a roll of proofs from stone, and writes: "These illustrations were done wholly upon lithographic stone at the New Zealand Government Lithographic Printing Office (under the Survey Department) by Mr. Ross, who submits them for criticism and comparison, and he would like to know whether such work (photo-lithography) is done in America, and if so, how the inclosed specimens compare therewith. Mr. Ross is an old subscriber to THE INLAND PRINTER, whose illustrations and technical articles have been very helpful to him in the advance he has made in his branch of reproductive art." *Answer.*— It is a great pleasure to record here that these photo-lithographs from one of our subscribers in the antipodes are equal to the very best made in this country.

From 1876 to 1884 the writer had charge of the photo-lithographic department of the Graphic Company, New York, and handled considerable United States government work, so that his experience makes him appreciate the technical knowledge shown in this work of Mr. Ross. The methods used are evidently similar to those described in this department, the excellence being due to the skillful manipulation.

TRANSFERRING A PRINT TO BOXWOOD.—W. T. Squires, Lestershire, New York, asks: "Would you tell me chemicals used by engravers for transferring the ink of a cut on boxwood so it could be engraved and not drawn. We have tables that we have to duplicate, and this process would be of a great benefit." *Answer.*—Dissolve a stick of caustic potash in equal parts of alcohol and water. Pour this solution in a dish. Float the print to be transferred back down on it. This softens the ink of the print. Lay the print back down on a blotter to remove excess of moisture. The face of the boxwood having been previously rubbed with whiting and white of egg and dried, the damp print is laid face down on the wood, a sheet of note paper laid on it, and the latter rubbed over carefully with a burnisher or bone paper-cutter, when it will be found the ink of the print will leave its original paper support and go over to the boxwood.

ROLLERS FOR ROLLING UP ZINC PLATES.—"Nutmeg" writes: "Will you kindly inform me, through the process workers' query column of your valuable publication, if the ordinary composition roller used by printers is suitable to distribute hard-etching ink upon zinc plates in warm weather? I have tried the ink warm, and have thinned it with turpentine, but still the roller I have seems to repel the ink, and I am unable to roll the zinc evenly." *Answer.*—In everyday work the writer uses both a lithographers' smooth skin leather roller when the ink is very stiff and a composition roller when the ink is soft. Any lithographic transfer ink by a good maker will answer. At present I am using Fuchs & Lang's etching ink with a composition roller, and the latter works better when it has seasoned a little. When the ink is too stiff to distribute I soften it with a little middle litho-varnish, or with a drop or two of oil of lavender. When these are used the ink should be rolled lightly on the plate until an even coating is had, otherwise the print will be difficult to develop.

THE DECLINE OF WOOD ENGRAVING.—Prof. Hubert Herkomer, in a recent lecture at the Crystal Palace, London, on "Sixty Years of the Fine Arts" as reported by the *Printing World*, stated that the Victorian Age marks the development and destruction of the art of wood engraving. Enlarging on the subject, he laid it down that the development of any reproductive art was stimulated, if not entirely brought about, by the requirements of the artist who did the original work. It was in the early forties that Mr. Ingram went to Sir J. Gilbert with the idea of a weekly illustrated paper—the *Illustrated London News*. The artist was aghast, but he helped, and the venture succeeded. The issue of the *Illustrated News* marked an era, not only in England, but in the world. But we had now in England and Wales close upon a thousand journals with illustrations. It was a strange fact that the art of wood engraving had in it something unstable—a fact in which history had repeated itself. It had risen to a high pitch in the Victorian period, but had declined again. Some masters of the real craft remained, striving to uphold it as one of the precious forms of interpretation, but, in the main, photo-mechanical processes had killed it. *Answer.*—In frequent conversations on this very subject Professor Herkomer has told the writer how much he valued the increasing aid that photography was lending to the production and distribution of pictorial art. That the photo-mechanical processes have killed wood engraving is true, but he might have added that it was a survival of the fittest—wood engraving was but an expedient. Process engraving is the better means of reproducing the artist's work, still it is not always satisfactory. It requires often but a few touches of the skilled wood engraver to change a half-tone from a mechanically produced block to an artistic engraving, and herein lies the future for the former wood engravers.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

VARNISH TO THIN BRONZE INK.—J. C. C., of Wolfpen, Ohio, says he has a lot of bronze ink that is too stiff for use, and wants us to give a recipe for reducing it so that it can be worked. *Answer.*—To ten parts refined glycerin add three parts fine white dammar varnish, mix well, and incorporate with the ink as required.

INFORMATION FOR W. R. & CO., OF KEOKUK, IOWA.—"The undersigned (D. I. Winslow, 16 Merriam street, Leominster, Massachusetts) saw your query in the July INLAND PRINTER, in regard to what to use on a press to cut folding boxes. I have followed the business for some years past and can state that sheet brass, steel and sheet iron are used. Steel is the best, but many prefer the other metals. All manufacturers use about the same thickness of metals, ranging from $\frac{1}{32}$ to $\frac{1}{16}$ inch, to cut any weight of stock."

INK FOR HAND NUMBERING MACHINES.—W. A. B., of Coffeyville, Kansas, wants a formula for making ink for hand machines. He writes: "It seems to me that a reliable ink for this purpose can be made at home. Have tried aniline and glycerin, but results not all I could wish for." *Answer.*—Any good printing ink reduced with glycerin and a little refined raw oil will make a suitable ink; or take dry aniline color, and grind this finely in a muller with good glycerin, and then add to this a few drops of *thin* printer's varnish and you will have a good working color.

ABOUT ELECTRICITY IN PAPER IN SUMMER.—J. R., of Oakland, California, writes: "Is there likely to be electricity in a cheap flat paper (folio) in summer (in California)? Does sprinkling the floor with water in the vicinity of the press have any beneficial effect on the stock so affected? i. e., does the water help do away with the capillary attraction?" *Answer.*—From our own experience, we say no. Sprinkling water near the printing press in summer is wrong; in winter it is different, as the printing rollers are not then affected by slight dampness about the machine. Sprinkling water near a printing press during winter will help to allay electricity in paper, but not effectively. Electricity in paper during extreme cold weather is a regular occurrence, as cold or frigid weather contributes to such a result, and this is accelerated, to a large degree, by the use of fast revolving chilled cylinders which are used in finishing paper stock.

WANTS A REMEDY FOR UNEVEN INKING ON A PLATEN PRESS.—E. C. G., of Boston, Massachusetts, writes: "I inclose an envelope corner printed in red which please refer to in 'Pressroom Queries and Answers.' Note how heavy the ink is on the lower half; the cut has been locked up square in the chase and the envelope fed diagonally. The cut is of wood. . . . I have arranged foundry bearers all around it, and worked it with a frisket; but before any good effect from frisket was noticeable, the abundance of ink from frisket and bearers spoiled that. Do you think the trouble is in the paper?" *Answer.*—The paper is all right. The trouble lies in the rollers and the way they pass over the small wood cut. Instead of putting bearers

around the cut and using a frisket which of necessity would become surfeited with ink from these, you had placed *bearers at each side of the chase*—right and left—so that the rollers would run on these as they traveled up and down over the face of the cut, you would have had no such trouble, provided the ink was of good working quality for a solid wood-cut advertisement. An electrotype should have been made from this cut, and this also nickel-faced for good clean printing.

How to Prevent Offset.—N. W. S., of Lincoln, Nebraska, writes: "Will you kindly inform me how I may avoid the troublesome offset which you will notice on the back of inclosed page. I always dampen the floor to prevent the electric contact of the paper, the trouble seeming to arise partly from this cause. I also oil the tympan as the offset continues. In spite of the unusual care taken as to the quantity of ink used, compelling me to put paper between the printed sheets, I conclude that I have not sufficient knowledge of the subject to overcome the difficulty." *Answer.*—Change the black, blue and red inks you are using and get inks a little stronger in color and tack, which will permit you to carry less color on the work. The colors shown on the specimens sent have not the proper varnish to "set" them on the paper stock, in consequence of which the color "rubs" off on the sheets from their own weight. Do not allow too many sheets to be piled up before removing them from the press, and when lifting these do not disturb them from the position they have assumed while being laid on the press table. There is no need of dampening the floor around the press during summer weather; better dry, as there is no electric contact in paper during such weather. If you want your rollers to lay on ink properly in warm or sultry weather, keep the surroundings of your printing machinery as dry as possible.

Presses Used for Copper and Steel Plate Engravings.—F. B. E., of Marlboro, Massachusetts, writes: "Will you kindly inform me how and on what presses copper and steel plate engravings are printed; and please describe the process as fully as your space will allow." *Answer.*—Special presses are built by Messrs. Hoe & Co. and others, for copper and steel plate printing; these presses may be had equipped for working by hand or run by steam power. The lighter presses are used for printing most of the ordinary sizes of commercial work—the heavier built being employed for doing all kinds of commercial and illustrated work. The printing plates are made the reverse of those used for letterpress purposes, being *intaglio*, the figure or text being cut down into the metal; the ink is forced into the depressions, and supplied by hand-rolling, the flat part of the plate being wiped off after each inking before the impression is taken. Special ink and rollers are necessary; and as the plate has to be polished clean, after each inking, the process is quite slow in the way of production. The construction of steel-plate printing presses involves rigidity in its most correct form, as steel cylinders are employed both over and under the bed; the bed contains the engraved plate; the sheets are laid on by hand, which may be done at either end of the press. These presses are also used for "plating" gold bronze printing, whereby it may be made to almost equal gold leaf work, much of the effect depending upon the kind of stock used.

Trouble with Inks.—"A San Francisco pressman has difficulty with his ink on a job on glazed paper," writes a correspondent. "It is a label on which the margin is too narrow to work grippers that will pull off the sheet if the ink is tacky, or when a great deal of Japan is used. If he uses a soft ink, such as half-tone or process-cut ink, it does not dry on the glazed surface, but will smear on the paper two or three days after being worked. He has tried heavy-bodied ink, reducing it with the various reducers known to the trade, but without obtaining relief. The same pressman has difficulty in working on gold-surfaced paper. If a strong ink is used, with plenty of drier, the surface of the paper, with the gilt, is pulled off. If a soft, buttery ink is used there is the same difficulty with the drying. His best results were obtained with a very fine heavy-bodied ink, reducing with a heavy-bodied Japan drier." *Answer.*—This pressman is evidently bent on giving himself unnecessary trouble or of dabbling with the approachable to impossibilities when he seeks to get an ink to work and the sheet to pull itself off from the form. There are numerous ways of adjusting grippers and other accessories to pull off sheets that have very small margins. When these cannot be utilized then the paper should be cut so as to allow more margin; or, failing in this, then the press must be run slow and the sheets taken off by hand. If a regular "job" ink is used, with a small portion of hog's lard, and this well worked into the ink, he will have but little trouble with the sheet, nor will the quality of the ink be disturbed to any serious degree. Japan varnish is hardly a desirable reducer or drier for printing inks; dammar varnish is preferable, for good ink especially.

Working Half-Tone Plates on Perfecting Presses. B. C., Norwich, Connecticut, writes: "Will you inform me of the method of working half-tone plates on a perfecting press?" *Answer.*—The preparation and make-ready for printing half-tones, so called, on such presses does not differ materially from that employed on flat bed machines, such as two-revolution and drum cylinders. If the plates are curved and fastened to cylinders, the first detail necessary is to make an underlay for all imperfections by reason of low spots in the plates. This must be done with great care and judgment, so that the face of the plate may be made as uniform as possible at this stage of make-ready. When this has been done it is next in order to take impressions on as many different thicknesses of make-ready paper as is intended there shall be sheet-thicknesses of overlay applied on the illustrations. Some make two-sheet overlays do, while others employ three sheets; but the preparation of these overlays, in all cases, should be intrusted to only the most skilled workmen. There are very few persons who are fully competent to take hold of these presses and execute good work on them, because the machine and this character of printing require special experience on the part of the workman. After these requisites comes the necessity for appropriate paper and ink for such speed as the machine is to be run at. Speed has much to do with the suitability of ink and paper; and after these the question of "set-off," and appliances to counteract this, enters into the consideration of the general method. In short, to succeed with any method we might give you, it is wise first to secure a workman with not only a good method, but also actual experience to carry it into execution.

Rollers Not Working Satisfactorily in Warm Weather.—L. R. W., of New Sharon, Iowa, writes: "For the past week, during the extreme hot weather, I have had considerable trouble with my rollers, and could not get a clear print. My employer, who is a practical all-round printer, had me leave the ink stand on the rollers and disk, and not clean them at night as I have been in the habit of doing, saying that it would cause the ink to carry up on the rollers, as the ink had refused to do when washed up. After leaving the rollers a couple of days in this condition they worked better, but as the weather was then cooler I was not certain which was the cause for the rollers taking up the ink. Is it beneficial to rollers to allow job ink to become dry on them? I clean the rollers with the best grade of lard oil—never touching them with water. Is this a good plan?" *Answer.*—We do not desire to encourage neglect or abuse of good rollers by indorsing the course pursued of

allowing ink to dry on them and the disk in order to make them take ink on a warm or murky day. A set of old or hard rollers should be kept on hand for just such weather. Allowing ink to dry hard on rollers destroys suction and sensitiveness of touch; and while they may seem to take up the ink, it will be found to be very unevenly deposited on the form and stock. To let the ink dry on the disk did not expedite or add to the ability of the rollers to take up and cover properly, either; better to have a clean disk. With rollers made of glue and glycerin composition, especially when this has a trifle too much glycerin, the trouble complained of will always be manifested in humid or very warm weather. By washing off such rollers with benzine, and after a few minutes rubbing them well with powdered alum, then allowing them to stand twenty minutes or half an hour and brushing the surplus off with a dry rag, the rollers will take ink and work well for hours after. During cold weather there is no trouble with rollers not taking up ink. Your method of cleaning off rollers with lard oil is correct, although a damp sponge run over the face of the rollers quickly will assist them in the deposition of the ink.

EMBOSSING IMPRINTS ON PHOTO CARD MOUNTS.— J. F. P., of Montreal, Canada; W. V. C., of St. Louis, Missouri, and W. D. C., of Berea, Kentucky, are all interested correspondents in this reply. One writes: "Please inform me of the best manner of printing in gold (same as sample). If it is in gold leaf, or done with bronze powder, and if size is used to make them hold?" Another says: "I would like you to tell me of a size or method by which I can stamp gold leaf without applying heat to same. The samples sent are done with bronze, but they tarnish. Some customers prefer leaf, but the method in use makes a good many skips, which is quite a waste of leaf and the time running them over again." The third writes: "Inclosed find a photo mount stamped and gilded in our office. The customary way is to have mounts embossed through the supply houses, who make a plate which they keep and emboss the mounts before being shipped. I had a plate made especially for embossing, and printed the mounts with size, gilded them, and afterward reprinted them with a heavier impression. However, I am not satisfied with the result." *Answer.*— Replying to the first, we will merely state that the sample was done with gold leaf, and that a size was used to hold on the leaf. You must do this line of work with sizing made of "glair" (white of eggs) or chrome yellow and No. 2 strong linseed varnish. With the glair size the work must be embossed with heat, and with the chrome size the work may be done cold, but may require an extra handling, nor is it as smooth or brilliant as when done with heat. To the second writer we can only reiterate what we have just said. Your samples in bronze, of silver, gold and color, are very creditable; and were it not that the bronzes tarnish (by reason of the kind of size used) they would almost baffle the judgment of an expert. The third correspondent's specimen is a poor attempt at this kind of work, consisting, as it does, of an electro made from a regular script type, printed with ordinary printing size, bronzed in the regular way, and finally run through the press with a much stronger impression than that used in the first case. If W. D. C. will go about doing this work right, he will require a hot printing or embossing machine first thing.

COATING PULLING OFF PAPER MADE FOR SOAP WRAPPERS.— C. A. A., of Woodstock, Ontario, Canada, has sent us two printed samples of soap wrappers, printed with black ink on a bright-red coated enameled paper, regarding which he says: "As a recognized authority on all matters of typography and presswork, I wish to submit to you for solution a problem from the pressroom; I refer to the printing on a sample of coated alkali soap wrapper inclosed. It is represented as alkali-proof, and while the bright red is a delicate shade to handle we have always given our customers satisfaction. In the last run there were some of the sheets printed like the samples inclosed. [One of the samples shows the ink and coating as having pulled off, while the other is the reverse.] The pressman claims that the fault was in the coating on the paper; but when I wrote to the manufacturers they were able to demonstrate by the other printed sheets, which they returned, that the coating did not pull off as it did in the same sheets with us. Now, are you able to state whether the fault was in the paper, the ink, or with the pressman. I am not very clear myself, but feel very strongly that the paper is as good as the stock usually used for this purpose." *Answer.*— The coating on the two samples is not equally strong, no matter what the manufacturers may say to the contrary. One is sufficiently strong to hold the weak and reduced black ink with which it is printed, showing that the pressman has gone as far as practicable to print on the paper. The same ink has been used on the other sample, but the coating gives way very perceptibly and produces what is termed a bad "pull-off." On testing the coating on these two samples of paper, by Kelly's "Presswork" method on page 79, the coating on one of these gives way *very easily* under the test, while the other resists it moderately well. Now, imperfect coating, by which we mean "weak" coating in this case, is the result of different mixtures of the coating material; for rarely are any of these of equal merit. Then again, the use of old size, or the decayed mixture of the evening before, being added to new material, will not hold the coating as effectively as when each batch of coating matter is made fresh daily. Manufacturers know this as well as anyone; but they prefer to "waste not" and to "stick" the printer. Badly coated paper is usually mixed in with the better grade of work, so as to pass muster, and in this way the makers can be relied upon to play a winning card when remonstrated with. Test all papers that are coated, before cutting up the sheets, and you will stand a fair show with the manufacturers when you have occasion to call them down. The use of fresh and good glue size would have held the coloring and coating matter and obviated all trouble in this case.

ENGRAVING ON HARD RUBBER — A REPLY TO W. R. & CO., KEOKUK, IOWA.— Thomas Roche, New Haven, Connecticut, writes under date of July 14: "Replying to the inquiry of W. R. & Co., Keokuk, Iowa, in 'Pressroom Notes and Queries' in the July issue, I desire to say that from this distance it is difficult to determine what the above concern means by 'large rubber casts.' Do they call 72-point letters large or do they mean a newspaper page? A little more preciseness on this point and they will receive an answer in THE INLAND PRINTER. It is possible to engrave on hard rubber, but if they have a desire to attempt to engrave on rubber of the consistency of rubber stamp stock, the tools should be kept moistened with water. However, while it is possible to engrave on rubber it is neither practical nor economical. An ordinary name could be set up in 72-point, a mold taken and a cast obtained before two perfect letters could be produced by the graver. If, however, W. R. & Co. desire to produce some original engraving on rubber, the way to do it would be to make a drawing and have the same photo-etched or engraved on a chalk plate and make a rubber cast direct from same. The latter is the most economical method, and when done by a brainy artist is fully as good as the former, if not better. Hard zinc will make a fairly good plate to cut against in making paper boxes out of light stock if only a few hundred is to be run, but if on large and regular runs you should attempt to utilize zinc you would be the most disappointed man that ever saw paper. Sheet-iron is sometimes used, but hardened steel is the best, and in the long run the cheapest."



BOARD OF MANAGEMENT OF THE WELLINGTON (NEW ZEALAND) TYPOGRAPHICAL UNION.

R. K. Prince (*Union*). P. Rees (Government). Tom L. Mills (ex-Vice-President). A. Clark (*Evening Post*). C. Campbell (Government). T. J. Thompson (Government). G. Purdy (Government). Fred A. Vaughan (Trustee). J. W. Van Der Burgh (Trustee). A. Grigg (V.-Prest.). H. C. Jones (Prest.). W. P. McGirr (Sec'y). J. Kilfoy (Treas.). R. E. Vaney (*Union*). Thos. H. McIntyre (*Evening Post*). C. H. Keatch (New Zealand *Times*). A. H. Fowler (*Evening Post*). W. A. G. Skinner (*Union*). D. McKenzie (the *People* Office).

Written for THE INLAND PRINTER.

WELLINGTON (N. Z.) TYPOGRAPHICAL UNION.

BY TOM L. MILLS.

AN opportunity of sending THE INLAND PRINTER a group photograph of the leading spirits in the Wellington Typographical Union affords an opening for me to tell Americans something concerning a body of organized printers which has ever led the van in grappling with the problems of the times, and whose ranks have furnished men who have been called into the counsels of the great when law-making has been on the board. My own connection with the Wellington Typographical Union dates back ten years, just as the boy-labor agitation was beginning to make itself felt throughout Australia; and in that connection, it was the Wellington society which set up a boy-labor committee of inquiry, the result of which was communicated to all kindred bodies in the colony, and the outcome of which was the formation of the Wellington Trades Council, a body which has proved a power to unionism in our own land, forcing successive ministries to yield to the progressive spirit of workers, and has brought about experimentive legislation as an example to the rest of the world. Thus the Executive of New Zealand's Labor Unions (as the Wellington Trades Council is known) has been the means of placing upon our statutes measures sufficient to fill a book to themselves, and published by the Government as "The Labor Laws of New Zealand," chief among which stands "The Industrial Conciliation and Arbitration Act," passed in 1895, and reckoned the greatest bit of experimental legislation of any time, and of which a writer in a recent issue of an English financial journal has just said: "An Act of Parliament which promptly saves a country a million sterling is a statute indeed. The New Zealand Conciliation and Arbitration Act has done this during the first year of its active life." Such is written upon the authority of the premier of our colony, and though we have had half a dozen incidents which promised to culminate disastrously — given the old order of things, or the failure of the act in serious labor troubles — yet on being brought under the workings of the new law, conciliation first and then arbitration have proved successful, and money thus saved to both masters and men, seamen, bootmakers, coal miners and tailors, have all proved this. And behind the drafting of this act were two of our Wellington Typographical Union members, Messrs. D. P. Fisher and H. C. Jones, it fittingly happening that both gentlemen, by election among fellow-unionists, were chosen to represent labor on the first board of conciliation set up in their district.

Representing the capital city of the colony, the Wellington Typographical Union has the printerian employes of the government printing office upon its roll, and probably its record of strength stands unique among typographical societies the world over, in this fact: every printing house in Wellington acknowledges its rules, and so well are these upheld that every printer in the city is a member of Wellington Typographical Union. Can any other city in the world claim a like record? "Are you a union man?" is a question asked by foremen of every printer seeking work, and so watchful of its privileges have been the successive boards of management that defaulters and suspects have early been brought to see the error of their ways; and in another respect it is worthy of mention that the representatives in each office attend so carefully to their duties as to make the annual report tell the society that "there are no members behind with their dues." The group photograph here shown was taken to form part of a presentation made to Mr. H. C. Jones on the occasion of his leaving the presidential chair, after occupying that position for some years (during which he was several times called to the presidency of the Trades Council, and also presided over annual conferences of Trades Council delegates) and being prominent in the society's affairs for some fifteen years. In the group are several old subscribers to THE INLAND PRINTER.

The Wellington Typographical Union has ever been looked to by other labor bodies to take the lead in new movements, and when Premier Ballance decided, four years ago, to give the honors of seats in the Legislative Council (our nominative chamber) to representatives from the ranks of workers (it having previously been the custom only to recognize men of position and money), the then president of the Wellington Typographical Union, Mr. John Rigg, was one of the four laborites chosen from the whole colony.

I have just seen an advance proof of the board of management's report, to be presented at the general meeting in a few days (all such meetings are held on Saturday nights — we have no Sunday papers out this way), and I include here the first paragraph as giving some idea of the mode of the governing body's methods. The opening portion of the report says:

> Your board, in presenting their half-yearly report for the consideration of members of the union, have to express their regret that, owing to the regular sessional work having been deferred till the end of the year, there is an unusual number of unemployed for whom there is no present prospect of employment at the trade. For several years Parliament has been in session at this time of the year, and therefore those who depend upon casual employment have been able to obtain sufficient work to carry them through the winter months and to pay a certain amount in subscriptions so as to qualify themselves at a future time to draw benefits under the rules; under existing circumstances, however, they are left to face the winter months without employment and are unable to receive unemployed allowance from the union; thus their lot becomes a specially hard one. The attention of the Government has been drawn to the matter by a deputation of the unemployed, who waited on the Hon. W. Hall-Jones. They were accompanied by your president, who stated that the stronger among the applicants would give preference to the weaker if printing could not be found for all. The minister promised to do what he could in the matter, and subsequently offered them bushfelling and roadmaking in the country; but this offer was declined, as the men were of opinion that the distance from Wellington and their want of experience unsuited them for the work, especially at this time of the year. It is the opinion of your board that the refusal of the work offered was not creditable to some of those concerned in it, and that it would be well for a number of the members of the union, especially single men, to realize their position and endeavor to obtain work outside the trade instead of hanging about the city as at present in the expectation of obtaining about four months work in the year. As has been pointed out in previous reports, the introduction of machinery, and the continually increasing number of printers due to the excessive employment of boy labor in country offices, leave little hope for improvement in the future, and therefore the sooner the fact is generally recognized the better it will be for those who suffer most from want of employment, and for the union.

The union is worked on very economical and the most democratic lines. It has only one paid officer, the secretary, who gets only $100 per annum, and the other officers are — president, vice-president, treasurer, and two trustees. The board of management consists of two delegates, chosen to represent the union by competition at the general meeting, and delegates from chapels and jobrooms. Fathers of chapels are the collectors for the union. The contribution is twelve cents per week, and the benefits $2.50 per week out-of-work allowance, not to exceed eight weeks, and just over $6 must be paid in after such allowance has been taken out before the unemployed can again come under the assistance. Sometimes, if an out-of-work member desires to try another district, the board will grant him the $20 to help him along. The board also, when it has surplus funds, grants loans to members without the payment of interest. Mr. R. E. Vaney (father of the New Zealand *Times* chapel) now occupies the presidency, and Mr. McGirr is still secretary.

Governed by common sense, guided by a spirit of conciliation rather than aggressiveness, yet ever watchful of the privileges of the trade, and largely helped by some of the very best and fairest of employers, the Wellington Typographical Union has gone quietly along upon modern lines, recognizing the power of labor in politics, taking many advantages of the spirit of the new unionistic movement,

and we can all wish that other bodies would follow its example, get up and go and do likewise, and wish one and all similar success.

PRINTING AND PUBLICITY PROBLEMS.

BY MUSGROVE.

Herein will be criticised each month samples of printing intended to make publicity for the users thereof. The samples will be criticised from the technical point of view of the printer and the advertising expert. All samples for this department should be marked "MUSGROVE."

I WANTED our "Experience Meeting" to answer, to a large extent at least, the question, "How shall I advertise economically, effectively and profitably?" Every printer asks that some time or other in his career. He asks it with more real interest when business grows slack and he is reminded that he has not been pushing it among new people or keeping the old apprised of his continued existence.

There seems to be but three ways of advertising—by the means of solicitors, by the means of publications, and by printed matter made by the printer himself. I shall not take into consideration the first, except as some of the printers who will contribute hereafter will speak of them; the second and third are the two means with which the majority of us are most concerned.

In the June issue of THE INLAND PRINTER I spoke of a calendar that I received of Fred W. Haigh, Toledo, Ohio, and because of its unique cleverness as an advertisement I said it should have paid. Mr. Haigh says:

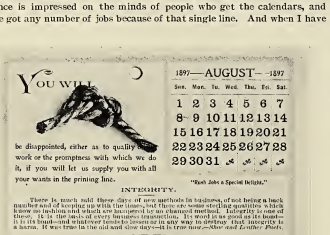
When you reviewed my calendar in the June issue, and asked "if it paid," I was tempted to answer you then, but did not. Since you will make a special effort to find out some of the various ways printers advertise, I will relate my own experience with the calendars.

To say they have paid, would put it mildly. I have never used anything that has brought such *direct* results; some soon after sending, others after a year of continuous pegging. In all cases reference is made to the calendars, their attractiveness, neatness and the regularity of them; they are left from first to last of the month, showing their usefulness. Some have the entire series, dating from September, 1895.

I have a carefully selected list of names both of firms and employes, for it is often that heads of firms do not know anything about the printing. I have one house where I send fifteen calendars.

I use the mail exclusively, as the advertisements then reach the right person—and the one I intended they should. My trade is nearly all local and is almost exclusively reached over the 'phone, or sent me either by mail or carrier. Each month I add to my list of customers new firms who have been attracted by my advertising matter.

"Rush jobs are a special delight." It is surprising how much that little sentence is impressed on the minds of people who get the calendars, and I have got any number of jobs because of that single line. And when I have



pleased one man by being prompt, he surely will recommend me. I do delight in "rush jobs," and do "rush" them; all jobs are not in a rush, so by hurrying the first one it usually leads to more work.

I back up every statement I make.

I have used blotters, circulars and samples of work, but never got any results—not enough to pay. Blotters are overdone, and are short lived. Have no faith in newspapers, for printers; don't believe it pays.

I do believe in persistent advertising; in some way that will single you out from the rest of the printers—which will cause your name to be thought of first.

These calendars have made me notorious, and have given me a reputation for having "ideas of my own"; whether I deserve this or not is neither here nor there, I let 'em think so.

I always try and find out how each new customer happened to come my way, and in a great many cases they say, "We have been receiving your calendars, etc." I have got to learn of a single instance where the calendars have not been kept and read, and I can go in any number of offices today, among my regular trade, and find the calendars being read. I am always introduced as the printer "that gets up the calendar," and every day people



whom I meet tell me how much they are talked about, and you can readily see how much benefit this is to me in an advertising sense, and must bring results—some time.

I employ no solicitor—don't believe in them—think a persistent all-day-long printing solicitor the worst thing that ever happened. I don't believe that good work and prompt service, properly and persistently advertised, needs a solicitor or price-cutter.

I know of nothing better to advertise the business of printing than these calendars, and it would take a great deal to cause me to switch; and I shall continue to use them so long as I can think or have suggested to me something to put in corner, around which to weave a little story.

There is no guesswork about this way of advertising. I know it pays, and recommend the scheme to any printer "up a tree." I inclose the latest, along with a few others.

Must refer to the wideness of the circulation of THE INLAND PRINTER, for I have had queries for specimens from all over the United States, Canada, and even from Scotland.

Mr. Haigh well expresses the essentials of good advertising in his letter. His experience leaves no doubt as to the effectiveness of his methods. He is right, too. The heart of Mr. Haigh's advertising success has laid in the fact that he told his story in a straightforward way, but he had a sense of novelty and a keen appreciation of human nature that made him put his business proposition in such a fashion as to cause comment and appreciation.

I reproduce two samples of Mr. Haigh's calendars. They are good—the best printer's advertising that I have seen. One thing will be noticed, also, Mr. Haigh has depended entirely on his advertising. He has had no solicitors—in fact, does not believe in them. Certainly Mr. Haigh has vindicated the gumption of the advertising printer.

PRINTERS want to know oftentimes how to go about doing their advertising systematically. They want to advertise, yet they are all at sea. Adam Deist, Philadelphia, Pennsylvania, is one of those men, typically American, who seem to be able to create success out of the most unpromising prospects. He is the most successful printer in the northwestern part of the city. He is doing some extremely effective advertising. He tells an interesting story of how to advertise judiciously, and throws in a few philosophic remarks characteristic of the man, from what I have seen of his advertising. Mr. Deist says:

When I began business March 9, 1886, I kept a record of each customer, and have continued to keep a record of each to the present time. This list has been kept in an index book for what I term a regular mailing list. Another book has been added in 1895, comprising firms who may be possible customers; these are carefully gone over and corrected, and each one receives

a copy of whatever we are sending out, which, previous to 1896, has been sent out with 2-cent stamped envelopes, but now are delivered by an "addressing company," being a cheaper and equally effective service.

I began with little circulars and folders with something catchy, but found these did not pay very well. I tried blotters of different kinds, sending them out monthly, and finally became convinced that this was the best plan. I generally use two designs which I make up with attractive, catchy, up-to-date reading, and printed in colors; these, with some little novelty, prove our best paying ads. The average cost of this, monthly, is about $60, including delivery.

I believe it to be very necessary for a printer to take large doses of his "own medicine" for his business. He is continually prescribing for others, and I feel that with the proper use of his "own medicine," "printer's ink," he will always reap a result, some things paying better than others.

Short, telling, catchy writing, illustrated with a humorous illustration, takes best. Keep yourself constantly in each customer's mind, attend to your own business and leave your competitor to attend to his.

Keep your promises, use good common (horse) sense in your business, and follow the same in all your dealings. Have some one write your ads., if you have not the ability or time to properly give it your attention, and you will find advertising pays.

I heartily indorse Mr. Deist's style of handling his advertising matter. It is important to whom you send your matter and how you send it. Too much stress cannot be placed on that. If you mail it, put it in a 2-cent stamped envelope and seal it. Get up a list of your customers, and then a list of those whom you would like to have. And see that each list gets something every month, for that is the lesson gleaned from the testimony of both Mr. Haigh and Mr. Deist.

PERIODICAL advertising has not found much favor with printers, but Mr. Wheatley, speaking for the Trow Directory Printing & Bookbinding Company, New York, says:

We have advertised in *Printer's Ink* and have found it to pay in obtaining customers for fine printing.

Mr. Johnson, manager of Printer's Ink Press, lays all his success to *Printer's Ink* advertisements and the sending out of samples. Mr. Wheatley says that he believes in the use of cuts for booklets and circulars, and further:

We consider advertising an absolute necessity to the printer who wishes to get a reasonable price for fine printing, and to do away with the ridiculous practice of obtaining competitive figures on printing, as is done when buying a carload of onions.

Mr. Wheatley is right. The cut-price man might "think on it" a little.

I SAID last month I was going to say something about a "business book" with which I was much impressed. It happens to be Mr. Deist's book, hence there is double reason, because it shows what kind of talk has made Mr. Deist successful, and because it is a good ad. in itself. "An Out-of-the-ordinary Printing Shop" is its title, and it has a sub-title, "Being a Business Book Wherein will be Found a Business Talk with Business Men who are after Business." This is the way Mr. Deist starts off:

It's very easy to buy stock and hire a room and hang out your sign as a printer. Anybody with a few hundred dollars may do that. But it takes more than this to produce effective printing.

Almost any man can set type. A boy can "kick" a press. There are a few who can do both of these things in a fashion to produce the best results.

This is bright and snappy—it attracts because it's lively and clever:

There are many printers in this country who will tell you that they can print anything from a blanket sheet to a visiting card. Maybe they can.

But how do they do it?

There are but two ways—the right and the wrong. Especially is this true of printing.

Printing must be errorless or it is spoiled. It can't be a "little wrong."

As soon as a printer commences to answer your criticisms with "That's only a little wrong," or, "That's but a little mistake—it doesn't hurt," look out for him. A printer with any pride never talks so.

The printer who has no pride in his work is the printer you do not want to patronize.

He won't care if he's a hundred or so short in printing you two or three thousand circulars. He will use $1 red ink when he should use a $2 red. He will save ten pounds on the weight of the paper, or he will pinch the size of the page a little and say nothing about it.

Look out for the printer who says a mistake in the job he does for you does not count.

If you pay his account of $10 with a check of $9.50, he will roar his objections.

That is all true; there's knowledge of human nature in that, and here's something he says he owes to this department of THE INLAND PRINTER:

But I am a great believer in exclusiveness. I believe a successful man must give his clients what his competitors cannot give them before he can be successful permanently. I make a special study of each client's wants. But I never experiment on my clients.

Further on there occurs this clever bit:

Buyers haven't any sentiment. Business men haven't any use for failures. The user of printer's ink should get as much brains with his job as possible—just as he gets thirty-seven inches for a yard if he can.

If there were more brains mixed with printer's ink there would be lots more of printer's ink used. That's the theory I'm working on.

I never coax a man to give me an order. I never "jolly" him. That kind of custom is short-term custom. Make it today and lose it tomorrow. I don't want it.

Keeping the old custom and making plenty of new is the way bank accounts are permanently enlarged. I have done this by giving my customers my personal attention. I have made a suggestion about the paper—used a cheaper paper, perhaps, that would give a better effect. I have suggested the use of an illustration here or there, and perhaps a change in the wording. My way may have cost the client less—I always try to make it so if I can without hurting the pulling power. It may have made it cost more, but the advantage would be apparent. This has gained the confidence of clients.

And then he goes on to say that he will take charge of the writing and preparation of advertising matter for his clients. I would strongly advise my readers to send to Adam Deist, 440 West Dauphin street, Philadelphia, Pennsylvania, and ask him for a copy of his booklet. It will amply repay perusal on the part of any printer, big or little.

THERE is another testimonial to the use of advertising, but this printer believes in the solicitor. He says in substance that it does not matter how you advertise, the solicitor is a necessity.

The Pacific Press Publishing Company, with headquarters in Oakland, California, and branches in San Francisco, New York and Kansas City, is one of the largest and most successful printing concerns on the Pacific slope. Mr. Curtiss, the superintendent, says in his letter to me:

Our advertising in general has been of such a nature that *direct results* are hard to trace. We have made use of nearly all kinds, and the results during the year 1896 were satisfactory to a certain degree—that is, we had a fine run of business; but just how much of this was attributable to our advertising and how much came from the direct results of "rustling," we are unable to tell. We believe, however, that advertising, as a rule, only keeps the printer's name before the class who use his product, and the "rustling" must inevitably follow if material results are derived.

In some lines of business we think the sending out of samples pays well. For instance, we have a department for making counter-check books—the cash sales slips used by dry goods, grocery, and all up-to-date stores—and we have found that the sending out of samples together with a letter, and following these up with other letters, brings good returns. These samples are sent largely to firms in out-of-the-way places which our salesmen do not visit. We have not of late tried this plan on regular lines of printing, such as letterheads, envelopes, etc., so cannot speak from experience in regard to it. We have used blotters, getting out a new one each month, and believe them to be good advertising.

But so far as we are able to judge we think the best results have come from some special design—something unlike the ordinary. This is especially true where the advertising matter is to be sent out through the mails, as we believe that the bulk of all advertising sent out in this way is dumped unopened into the waste basket, unless there is about it some novelty, something unusual enough to arouse curiosity and merit attention.

Advertising for printers is different from any other line of advertising, and requires skilful handling. One of the best advertisements is a *good job every time*, resulting in a satisfied customer. But some other means must be used in securing new customers, and just what is the very best kind of advertising to do this is a question which would doubtless receive widely different answers. Some answers which come from actual experience would make "mighty interesting reading."

I am not disposed to agree with Mr. Curtiss' implied preference for "rustling," as he calls it, to the exclusion of that other form of hustling as expressed in an intelligent and clever use of printer's ink. I have gone over a good

deal of the booklet work of Mr. Curtiss' composing, and I should say that much of its ineffectiveness would come from the fact that it lacked the sparkle, sincerity and enthusiasm of the true believer in advertising. The fault of Mr. Curtiss' advertising has been within itself. Not one of principle but of performance. I heartily indorse the special design part of his letter, as Mr. Haigh would also, no doubt, and so would Mr. Deist, from the advertising I have seen of his. Mr. Curtiss very truly says, as all those who speak here, that no amount of advertising can make poor work successful.

FLEMING, SCHILLER & CARNRICK, New York, are probably among the foremost printers of unique catalogues, folders, booklets, etc., in this country. Their work has distinction and generally conforms to the best principles of typographic art. Mr. Fleming tells me:

We attribute what success we have thus far attained as designers and printers chiefly to the work we have done. We believe that the best advertisement a printer can have is his imprint on a good job. Printing is a business by itself so far as we are concerned; at the same time we "take our own medicine"—take it cheerfully and with benefit, sending out from time to time such booklets, cards, etc., as we think fairly represent us, not only in printing and designing, but in the preparation of copy; for, as is well known here in New York, "we keep a poet"—in other words, we are in touch with the best writer of business literature that we know of, and in estimating on work, we include his services whenever desired.

We do NOT quote prices in any of our advertising—partly because it would be impracticable, as it is our ambition not to duplicate any job of importance that goes out of this office, and another reason is that our prices are not high considering the quality of what we furnish, they might appear so unless all the facts were taken into consideration. Another thing, our customers generally are of the class who care more to get what they want than what it costs—a state of mind which we seek of course to cultivate, but which we are extremely careful not to abuse. We have a keen appreciation of what THE INLAND PRINTER is doing for art in this country.

Mr. Fleming, apart from the foregoing, lays a deal of his firm's success to the fact that they were able to give the customer something out of the ordinary.

And it will be noticed that in every case of the successful printer this uniqueness of service has been the groundwork of success. Mr. Haigh shows ideas, cleverness in his calendars; Mr. Deist in his booklet talks like a man who has ideas, and impresses you with his sincerity. The Trow Printing Company has an advertising specialist, Mr. Wheatley, who attends to their work; and lastly, Mr. Fleming bears witness to the value of the method that leaves the customer little or nothing to do with a job, beyond saying what he wants.

THE blotter and the calendar, in the order named, seem to lead in point of number of users. I have received nearly a thousand blotters during the last month. The calendars that I have received have been monthly in all cases, but that issued by the Times Printing House, Philadelphia, is by far the handsomest. Speaking of their value as advertising, Mr. Shirley, the manager, says:

We have used several means, but found that a monthly desk calendar sent the first day of each month was the one that gave us the best returns. We change these in style every month.

Mr. Shirley is strongly in favor of illustrated advertising, and has faith in the imprint as a good advertisement. Certainly the imprint is a good ad., but it is well to remember that it is also well to advertise so that you may get the job to put the imprint on.

MR. JOHN T. PALMER, Philadelphia, has become widely known in connection with blotter advertising, and has fathered much clever advertising for himself and his clients. I reproduce the booklet "Straws," which he mentions. I know it was very effective. Mr. Palmer, as was said in these columns some months ago, is one of the foremost blotter printers of the United States. What he says about blotter advertising, it should be borne in mind, is the testimony of a printer who has used many of them, and has spared no expense to make them the handsomest of the kind. In many instances the blotters have been specially drawn designs, with four, five and six colors and tints. They are not cheap, but they are effective.

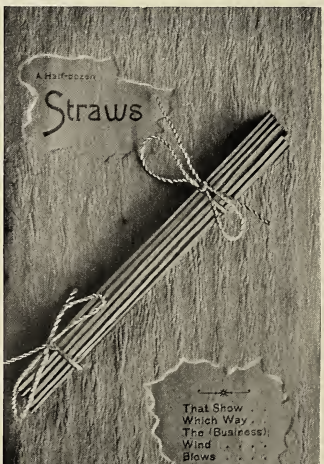
Mr. Palmer goes into the subject of his advertising very thoroughly, and I am glad to hear from one who can speak with the authority of so much experience. Here is what he says:

Being believers in the theory that if our fellow-craftsmen were better posted they would work harder for the education of the consumer of printing and consequently the elevation of our chosen profession, we cheerfully add our mite to the fund of general knowledge.

What newspaper advertising we have done has been barren of results, and we believe the only way to reach any results from this medium would be by extended, systematic, continuous advertising.

We have continuously used our own productions in the shape of blotters, typewritten letters, circulars, booklets, cards, memo-tablets, calendars, etc., with success in about the order named.

The medium giving us the best results is the monthly calendar blotter sent regularly to a selected list. Possibly this is because we have used this



method the longest and most regularly. It is now nearly four years since we commenced sending out these blotters, two in each envelope, frequently with a circular (mostly small size).

The typewritten letters are, of course, the imitation ones produced by the patented processes advertised in your journal, all of which we control for this territory, and are the best ad. for this "process work."

During the past few years of "hard times" we have found it necessary to increase our expenditures in this line over any previous years, and for the last three years it has averaged in round numbers something over $1,200 per annum, not including solicitors, who are merely walking ads. in these times.

Our advertising is all prepared in our own office by our superintendent, Mr. Daniel Baker, who has charge of both the literary and mechanical portion of the work. We have not felt as yet the necessity of going outside, and can consequently make no comparison.

We distribute our advertising matter by mail and by the circular distributing companies, by our own boys, and our solicitor always carries a supply with him.

Advertising is a necessity of modern business, as much so as an up-to-date plant, or efficient superintendence. The only question is how to bring the best returns. We know that it pays—in fact, we cannot at the present moment recall but one ad. in the past five years that failed to bring about almost immediate returns, and some ads. that went out more than a year ago are occasionally heard from yet.

Our experience is that a printer's own work (if he does good work) is his best ad., if properly and persistently brought to the attention of his desired-to-be patrons. We seldom send out an ad. that does not bring an order for something similar. In order that you may form a just opinion of our advertising we send by this mail some samples of what we have sent out. We have issued forty-seven blotters, and the samples are numbered in their proper order.

The circulars, etc., are only a small portion of what we have sent out in the past three years, but are about all of which we have samples left. You will notice we particularly solicit the higher grades of work, and that we endeavor to make our stationery as striking as possible by way of advertising. The little booklet, "Straws," awakened considerable inquiry. The envelope slip, "88," is our last attempt, and has hardly had time to account for itself, having been issued July 1, 1897.

The phrase where Mr. Palmer says: "During the past few years of 'hard times' we have found it necessary to increase our expenditures in this line over any previous years," is not a slip of the pen. There is good business logic in that, and it is tremendously gratifying to have a successful business man vindicate that best judgment of the experts. When business is slack, go after it—advertise; when it's good, advertise to keep it. That is the secret of success through advertising. Mr. Palmer's advertising is mainly noticeable for the beautiful color effects he has obtained. I am sorry I cannot reproduce some of the blotters. Really, they are very beautiful examples of artistic color printing.

THE item of expense is always a matter of moment to the printer. Mr. Carl Heintzemann, proprietor of the Heintzemann Press, from which I reproduced some specimens in the July number of THE INLAND PRINTER, spends more than any of the printers who have written me. He spent $2,000 last year, but the general average among the metropolitan printers who advertise at all, is about $650 a year. Mr. Heintzemann says:

We have found handsome or odd circulars, set up and printed to attract attention and yet be in good taste, our best advertising medium, usually addressing the contents of these to some special trade or class of business men. We spent about $2,000 last year in advertising. We use all kinds of cuts in our advertising, both illustrative and decorative. The advertiser's eye must be caught by every means, and yet not insulted by ugly, staring decorations, nor wearied by too many illustrations.

Yes, we write all our own ads., and some of our customers'. We think that advertising pays, or else we would not continue it. We believe in everlastingly keeping at it, and find that the average business man is always ready to see and use new ideas in printer's ink.

I wish I could impress my printer friends with the value of the advice about using artistic pictures and decorations. There are so many, many examples of the blacksmith artist in printer's advertising that I am at a loss sometimes to know how it is possible for such stuff to attract, or even arouse a passing interest.

I AM going to hold over until next month several important contributions from some of the "big" printers and many of the smaller fellows. It is not always the big fellows who can tell how best to advertise, as anyone who has been sitting through this session of our Experience Meeting can see. The big men may not have advertised, but they commenced before competition began, or they had some good luck that gave them a "pull." The big men were successes because they had fortune with them; the men of today must go into the competition of business with a different feeling. They must let people know they are there, that they have brains, capacity, means and the willingness to meet all comers. They must give the advertiser something he has not himself and that the general run of printers cannot give him. He may have all these things, but if he has not gumption enough to let his possible customers know it, he is a failure from the first, and this, I take it, is the heart and soul of this problem of advertising for printers.

I WANT the printers to write me about any question that may have arisen in the meeting this month, asking advice or suggestions about any plans they may have. We will bring it up for discussion. I'll not print the name, if you do not wish me to.

I MUST have everything before the 5th of the month preceding the month of issue. Bear that in mind when you are to write me.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

RAPID DEPOSITING.—A recently patented device for electro-depositing consists of a circular tank above which is located a circular carrier to which the cathodes are attached. By means of suitable pulleys and shafting the carrier is rotated in a horizontal plane, thus keeping the cathodes in constant motion.

RENEWAL OF STEREOTYPE METAL.—W. B. R., St. Paul, Minnesota, writes: "What process should stereotype metal be put through to fit it for recasting after it has been used a few times? I have a dispute with a friend who says the metal can be used indefinitely and only needs to be cleaned. I claim it gets too hard and has to be softened in some way." *Answer.*—Metal becomes brittle with continuous casting and should be occasionally softened by the addition of a little pure lead.

ELECTROTYPES FROM WOOD CUTS.—B. C., Norwich, Connecticut, writes: "I would be glad to be informed of the best method of making electrotypes from wood blocks. I have tried several ways but do not get the desired results. The use of blacklead and sweet oil has given some satisfaction, but not what I want." *Answer.*—We know of no reason why you should not obtain satisfactory electrotypes by the usual process. If you will explain in what respect they are inferior we may be able to suggest a remedy for your trouble.

COUPLING TWO DYNAMOS TOGETHER.—A correspondent writes: "I have two small dynamos and one large vat. The vat is large enough for my work, but neither of the dynamos will generate current enough for a vatful of work. Would it be possible to couple the two machines together and thus utilize both on one vat?" *Answer.*—It would be possible but not economical, as it would be necessary to provide an ammeter for each machine, also a voltmeter and regulator. The cost of the various instruments would be more than the price of a new dynamo. The method of coupling the machines is complicated and could not be described without a diagram.

NICKEL AND COPPER PLATING.—S. B. M., Maryville, Missouri, writes: "I am anxious to obtain a simple method of nickel-plating, or copper-plating, whichever is easiest. Also give me, if you can, the name of some good treatise on the subject of nickel and copper plating. I also want to tell you how highly I appreciate THE INLAND PRINTER. To me it has fixed the standard of printing, elevated my ambitions and aspirations, and revealed to me a thousand phases of the business I never dreamed of before I began

the study of its beautiful typographical achievements." *Answer.*—Langbein's "Electro-Deposition of Metals" is a valuable and exhaustive treatise on the subject. The work is published by H. C. Baird & Co., Philadelphia, and can be obtained through THE INLAND PRINTER.

MOLDING COMPOSITION.—A correspondent writes: "I understand that several of the large shops of your city use a wax which they make up themselves that is far superior to beeswax, which I am using and have used for years; that is the old mixture. If there is any way that you could obtain this composition I would be willing to pay for the recipe." *Answer.*—Some of the Chicago electrotypers use a composition which they claim to be superior to beeswax, but decline to make the formula public. The base of the composition is ozokerite. The American Wax and Paper Manufacturing Company, 199 Franklin street, New York, and Charles Craske & Co., of New York, both manufacture for the market a composition which is considered by some electrotypers to be superior to beeswax. As a rule, electrotypers are slow to abandon beeswax, and a majority of them still stick to the old material as more reliable and satisfactory for general work.

ROLLING MACHINE PASTE.—E. L. M., Scranton, Pennsylvania, writes: "I am offered a position as stereotyper on a paper using a rolling machine instead of beating in by hand. The paste I have used for the hand-brush process is from china clay, barytes and starch. Will this do for the rolling machine, or does it require one of a different composition?" *Answer.*—The paste generally employed for brush molding is not suitable for the rolling machine, for the reason that it has too little body and is therefore forced through the matrix by the pressure of the roller, making the face rough and uneven. The recipe given by you might possibly answer if the proportion of china clay is large. A better combination is: Starch, 2½ pounds; china clay or bolted whiting, 5 pounds; white dextrine, 7½ pounds; water, 10 quarts. Cook in a jacketed kettle, allowing the paste to boil several minutes. Valuable information relating to the operation of rolling machines may be found in the book on "Stereotyping," for sale by THE INLAND PRINTER.

TYPE SHORTENED BY STEREOTYPING.—J. C. B., New York, writes: "Will you please let me know through your columns how I can remedy this case: I sent to the stereotyping room a form about 12 by 16 of nonpareil type. After it had been stereotyped we found that the type all over the form, in places, had settled. It was so low we could not get a proof of the places that had settled. Can you inform me where the trouble is, and if nonpareil type can be stereotyped without injury to it?" *Answer.*—Why type should become shortened by stereotyping is a conundrum which has never been satisfactorily solved, but there is no question as to the fact that it is sometimes so affected. The natural effect of stereotyping is to elongate the type, the heat of the drying press causing it to expand, but this danger may be minimized by observing proper precautions in locking up the form. The same precautions would no doubt be beneficial to type which shows a tendency to shorten under the influence of heat, but it is probable that no amount of care would save this particular dress of type. The writer, during an experience of many years, has learned that while type from one foundry may be stereotyped thousands of times without perceptible injury, an outfit from another foundry would be ruined in a few days or weeks, although the conditions governing the tests were identical. It is also a fact that type from one foundry will be affected in the manner described by our correspondent, while another make of type will become elongated by continuous stereotyping. The inference from these facts is that different metal formulas are used by different type founders, and that all are not equally suitable for the manufacture of type which is to be stereotyped. It is certainly possible to stereotype from some makes of type without injury, provided the forms are not overheated or locked too tight. The writer has stereotyped the same type over two thousand times without producing any change in its height. Of course due care was exercised in locking up the forms, but it is also true that the metal in the type was of superior quality. All type which is to be subjected to the heat incident to stereotyping should be surrounded in the chase by soft wooden reglets, preferably pine. The soft wood provides a yielding medium which relieves the type from the crushing pressure of expansion. This subject is treated in detail in "Stereotyping," which may be obtained from THE INLAND PRINTER.

LETTER TO THE TYPOTHETAE FROM J. B. HULING.

THE following letter was sent to the last meeting of the Chicago Typothetæ prior to the session of the United Typothetæ of America, at Rochester, September 8, 1896. The subject-matter was deemed of too much importance to be considered in the short time intervening, and no publicity was given to it. This is now sent to members of the national body, so that its contents may be fully digested, should it be thought advisable to introduce the suggested amendments at a future annual meeting:

CHICAGO, September 3, 1896.

Fred Barnard, Esq., President Chicago Typothetæ:

MY DEAR SIR,—I very much regret that official duties in another body will prevent my meeting with you this evening. I wish you a goodly attendance and a highly enjoyable time. May there be a large delegation to Rochester, and full credit done there to Chicago, the mother of the U. T. A.!

Were I with you this evening, I should urge upon the Typothetæ the advocacy of a change in the laws of the U. T. A., at the approaching gathering, which in my judgment seems highly advantageous, if not absolutely necessary. I need not rehearse here the origin of the body, nor what it may have so far accomplished. In the estimation of many it is very far from the potent force it might and should be in the affairs of the craft in this country. We seldom take up a trade paper without seeing mention of some abuse, with the suggestion that the U. T. A. should do something to remedy it. Whether it is a matter of pride to the members that the U. T. A. should exist more or less as a menace; that many of the local bodies have hardly one meeting a year, and it is not known if they are alive or not; that year after year passes with no considerable addition to the membership; that no systematic work is done to increase the interest generally; that even the largest local bodies only occasionally show coherency—I say, if it be a matter of pride that these things are so, I have only to infer from the fact that so little is done to alter the conditions.

Now, I can hardly think anyone will say, upon reflection, that this is a creditable state of affairs. In fact, there can be no argument to show that it is. On the other hand, you and I and all of us know the difficulties attendant upon progress as our organization stands. While prosecution of the work depends only on the efforts of those who have to make their living by the necessarily close application to our business, it is hardly to be expected that progress will be otherwise than slow, and that only cursory attention can be given to abuses. That there are men in our body fully able to cope with every evil condition cannot be denied. That they are willing I should admit, for one, at least. But that they can afford to neglect their own business sufficiently cannot be claimed. Hence, what can be done to speedily remedy affairs as I have noted?

In my judgment we should have at least one executive officer who should give his whole time to Typothetæ interests. He should be a combined secretary and treasurer, and have permanent headquarters in one of the larger central cities. With such an official, capable and energetic, it may be depended on that one year after his creation we would see the U. T. A. in better condition than after the nine of its present existence. Such a person could travel from point to point, gradually extending the circle, and establish local bodies. He could visit cities where interest languishes. He could issue a monthly bulletin of news generally, with a material-for-sale list, etc. He could collect and compile statistics of inestimable value in informing members of the exact status of our business. In short, the right man could be the very factor needed at this time to turn printers to look at themselves, and reflect if they are laboring to a purpose or merely as a pastime.

It is safe to say that the trade today is in its throes chiefly because of the lack of experience on the part of employers. How many are there who took from their fathers the business they conduct? How many are there with a prospect of retiring on a competence and turning their establishment paid for and with a good trade over to their children?

There never was a time when we were so beset with difficulties, and when a broader knowledge was needed. To meet the average requirements of customers, to deal equitably and peaceably with our employes, to extend judicious credits, and to put ourselves on a basis of perpetuity demands our most acute and patient consideration. There is no trade that receives more general patronage, and none where the participants should be more highly esteemed in a community, not less for personal worth than for commercial ability. Granting this, what a wide difference between what is and what ought to be!

The trade is in need of reconstruction. There ought to be no mincing of words. Every abuse should be recognized, and every weakness exposed, and we should show ourselves to be no less business men than printers. We should not allow ourselves to become palsied because we know that our trade ought to rank high as any in the commercial world, but does not. Rather we should take up arms and lay about us on every side until we see no more evils to overcome. In all this I think you will substantially agree with me.

Now, as the U. T. A. was promoted from Chicago, and if it has not done all it might have done, yet its accomplishments are far from a discredit, it seems to me fitting that the radical change in its conduct I outline should properly be furthered by our local body. I therefore ask you and your associate delegates to consider the necessary changes in the laws, to frame suitable amendments, and to press them vigorously upon our brethren in session at Rochester.

Trusting I have not wearied you with this long communication, and with cordial regards to my fellow-members present, I remain,

Very truly yours,
J. B. HULING,
Proprietor Commercial Printing Company.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

EDITORIAL PARAGRAPHS.—J. M. K., Nashua, Iowa, writes about a matter of personal opinion, as follows: "In our paper editorial paragraphs have been run with star-lines separating the subjects until recently. Now one of our editors insists that the asterisks follow every paragraph, something after the style of the letters of W. E. Curtis, in the Chicago *Record*, that each paragraph makes complete sense in itself without any relation to the rest, and that no further division is required for the several subjects. One editor thinks extracts from other papers should be set solid and run in a different column from editorial matter, and another says that mixing them in promiscuously is all right. I send marked copies with examples." *Answer.*—The paper mentioned contains paragraphs on different subjects, but does not confine each subject to one paragraph, and the line of stars appears at each break, regardless of change from one subject to another. It seems far preferable either to run all that is said on one topic without a break-line, or to use a different dividing mark between subjects. Actual practice in this matter and in the other seems to be governed only by personal preference, not by general rules; but opinions may be firmly fixed in such matters, and the writer of this answer has a fixed opinion that it is much better not to mix promiscuously either different subjects or different kinds of reading.

ANTIQUATED HYPHENING.—L. T. W., Boston, Massachusetts, writes: "In the July number of THE INLAND PRINTER, you state that the *New-York Tribune* uses the hyphen because there was a prevalent belief, at the time of its adoption, that one name must be something simulating one word in form, and that the custom is perpetuated because of a foolish prejudice against change. It seems to me that the *Tribune* is simply puristic. Omit the hyphen and the paper is the *New York Tribune* as distinguished from the *Old York Tribune*. The hyphen is seldom used in this connection to-day, but is it not because there is a tendency, in this age of hurry, to eliminate what may seem to be a superfluity, and not because it is wrong?" *Answer.*—The notion about distinction between "new" and "old" in such cases is one of Goold Brown's notions, whether original with him or not is a little uncertain. It never was reasonable, because the words are distinguished by capitalizing, and two arbitrary distinguishing marks are not and never were needed. So far as reason is concerned — and it should be altogether — the hyphen is and always was wrong.

POSSESSIVES AND ABBREVIATIONS.—A. G. E., Jackson, Mississippi, asks the following questions: "Why place any marks of punctuation at the end of lines of captions and jobs, except to mark some abbreviations and questions? Examine your pretty card No. 4 on page 309 in the June number and see how 'clean' it would look if the marks were omitted in the body as they are in the panel. Of course, nothing but looks and newness sanctions this. Your 'Bath or Baths' on page 311 makes me ask the question, Why not adopt the uniform system of always adding the apostrophe and the *s* to mark the possessive, as do the *Century Magazine* and *Harper's Weekly*? In Whitney's 'Essentials of English Grammar,' on page 57, there is a scientific splitting of hairs when he writes 'ladies',' 'conscience',' 'Charles's,' and on page 58, 'dress's' and 'dresses'.' How is the possessive of the abbreviation of 'company' written? In having visiting-cards engraved, we assume the position that the old-time abbreviations 'Mrs.' 'Mr.' are now words and write them without a period, and so with the abbreviation 'Co.'" *Answer.*—Punctuation is too valuable to be discarded altogether. You would be much more reasonable if you preserved the periods with the abbreviations mentioned. We must ask you a question. Do you mean that the magazines named make no distinction between singular and plural? If you do, another and closer look would convince you that that is not so. Whitney did not "split hairs." His distinctions as noted are the every-day common-sense differences made by fixed rules of grammar. The possessive of the abbreviation of "company" is written "Co.'s."

PUNCTUATION.—The following letter comes from A. E. Davis, Omaha, Nebraska: "Had Mr. Watts read the 'Note on Punctuation' in your May number closely enough to criticise it intelligently, he would have discovered that Mr. Teall did not write it; and I am convinced that he would have found nothing in it to question. When he says that 'Mr. Teall [meaning myself] proceeds upon the theory that sheep alone are carried in double-decked cars' he is mistaken. In the tariff referred to the hogs *were not* to be carried in such cars, but the sheep could be. Now, because hogs *are* sometimes shipped in double-decked cars is no reason why we should punctuate the heading in the manner contended for by Mr. Watts in tariffs giving rates only for hogs in single-deck cars. The point intended to be made in the article referred to was that a set rule of punctuation cannot be made and followed if any regard be had to bringing out an author's meaning. When we know that the hogs were to be shipped in single-decked cars under the rates provided in the tariff mentioned, and that the same rate applied to shipments of sheep in double-decked cars, the only correct punctuation is that given in the article in the May number — unless, indeed, the wording be changed. I read the proof on this tariff myself, and corrected the punctuation (the copy was partly reprint) in the manner shown, the title-page and sundry explanatory notes making the meaning of the heading very plain. I find that readers who get a thorough understanding of an author's meaning have little of the trouble Mr. Watts complains of. Most men will thank a reader for correcting and calling attention to errors, and while I occasionally find a man who wants his copy followed errors and all (and in such cases I do my best to accommodate him), yet most of our patrons, railway officials included, are very glad to have us correct errors in their copy."



FIRST ANNUAL

Outing TyPothetae OF Buffalo.

SATURDAY, July 31st, 1897.

BEDELL HOUSE, GRAND ISLAND.

IM A. FAKE, Publisher. | Official **PROGRAMME!** | Patronise our Advertisers.

Herbert B. Baker, MANAger

American

TYPE FOUNDRY—

All sorts of Sorts. Be trouble to show goods, Especially IF you buy. Poet, author and General good fellow

Give me A call.

W. H. WRIGHT, jr.,

fresh-Air

PRINTER.

You furnish the fresh AIR, and I'll do the REST!

Bottled electricity always on Tap for customers.

J. S. WILSON,

Printing ink

And Piety.

:MIXED by A Secret process known to no one Else.

also promuter of Official GRATITUDE

Wenhorne-sumner **Co.**

PRINTERS

-with A Pull-

It's a COLD DAY when we get left.

THird PRIZeS Our specialty.

Frank W. Heath,

Builder AND

EasY Mark

Beggars, Contractors and others in distress promptly Relieved.

p. s.—*I'm a "Good THING" no longer*

PROGRAMME

all events are free for all.

judges . . . . . F. N. BURT, H. L. BAKER

time-keeper . . . . . GEO. M. HAUSAUER

book-maker . . . . . H. C. SPENDELOW

FAT Mens' race.
Baker, Floyd, Chamberlin, Peter Paul, Stern and others.

THIN Mens' race.
Wenhorne, Wilson, Ramaly ann others.
Wenhorne is a 40 to 1 shot in this race.

Type race.
Each contestant will be given several Types. Prize for first one to arrange them into any English word or words.

Soap bubble match.
IF it is a Windy day, or if Hausauer and Wilhelm are present this match cannot come off.

cap Case contest.
Prize for first one who lays Cap case correctly, According to "American Printer."

Butterfly chase.
Engel, Evans, Hubbard, Mehrhoff and others.
Reinecke is barred from this contest as he has had too much experience. Prize for first butterFLY caught.

Guessimating Contest.
Each one will make an offhand guess on a Job submitted. Prize for one nearest what the President has determined beforehand to be a fair price.

InTerMiSSion.
During intermission, Pierce will tell his very best story. Those who prefer something milder may hold dinnerger to their noses.

Pop-Drinking race.
Hart, deCoursey, Spendelow, Clark and others.
The last man to get outside his bottle, pays for them all.

counter Contest.
Baer, Kraft, McMullen, Zesch, Sutton and others.
Prize for one who can pull Lever most times in a minute. Geo. r. Jones barred—he has too much of a pull already.

Shoe race.
BroWn, Volger, Wittman, Will Jones and others
Contestants will pile their Shoes in a promiscuous heap, run 25 yds. and back, then find and put on their shoes again.

ACKNOWLEDGEMENTS.

The music has been kindly furnished by Geo E. Matthews, owner of the famous *McKinley Organ.*
The drinks (not otherwise supplied) are donated by our new president.
The decorations used on this occasion are by Driscoll who decorates every press room in the city.
The Wind instruments will be played by jones, Pierce, VanDuzee and Co., the Queen City Quartette.
The Votes of Thanks are kindly donated by C. J. Wilson.

Wilhelm and Kuehler.

Dealers In

Plated-ware.

Special Prices to those who believe the earth Flat instead of round.

We make all kinds of cuts except outs in price.

THIS space for Sale to anyone who can *raise* the WIND.

COURIER Co

Biggest Pshaw

Printers on Earth.

A. C. VAN DUZEE, Dispenser of Promises and Jollier of customers.

HIS MOTTO:—*WHEN you see a large, fat, juicy Leg—pull it.*

DRISCOLL & Fletcher,

Printing Machinery

Physicians,

NO PAY, NO CURE

Take D. & F. PATENT SOOTHING Syrup for press-room Troubles—it's Hot Stuff.

OttomarReinecke

bugs, PARKS

And Printing.

my Motto:—spice IS the Variety of life.

Those who are not subscribers to the Fri PRESSE must keep off the Grass.

HENRY L. HART,

Provider OF

PRINTING INDISPENSABLES.

My rollers always have suction if USED by a SUCCer.

every oNe who buys my PASTE Is stuck on iT.

J. i. Chamberlin!

The

PAtient PRinter.

Our prices are Low and our works FITs the price every time.

p. s.—BECAUSE we are located next to the Museum is no reason for Thinking we are freaks.

FIRST ANNUAL OUTING OF THE TYPOTHETAE OF BUFFALO.

On the afternoon of Saturday, July 31, the members of the Typothetæ of Buffalo and their friends boarded the yacht Silver Spray, bound for Grand Island, and on the way down the river were given an insight into the pleasures in store for them on arrival at their destination by the distribution of unique programmes, a reduced facsimile of one of which may be viewed on the opposite page hereto.

On reaching Grand Island and the Bedell House, the members gathered on the lawn in front of the hotel and the games were started at once. The course marked out for the fat men's race was from a little tintype factory near the river bank across the lawn to a willow tree and back again, but when the race was called its promoters found themselves confronted with a peculiar condition. There were no fat men in the party.

The obstacle was a small one, however, and easily overcome. The spectators were told that if they would be kind enough to imagine the men were fat that it would be just the same. The race was won in a Garrison finish by Hugo Wittman. Robert Hausauer had it well in hand, but his feet went out from under him in a mud puddle near the goal, and he fell in a heap. Fortunately he was not injured, but he was thickly plastered from his head to his feet with a sticky coating of Grand Island mud.

The contestants in the thin men's race put up a joke on the judges, but owing to a misunderstanding it fell through. Their idea was to run part way and then find seats in hammocks on the lawn. They did so with the exception of W. M. McMullen, who ran like a frightened deer and finished with the other contestants laughing at him from a distance.

Those who took part in the type race took several letters with the understanding that the prize should go to the first one to arrange them into any word or words. J. S. Hubbard won. The words he fashioned were "this is pie."

The prize in the cap case contest was to be awarded to the one who laid the case correctly according to the "American Printer." Carl Ward was the winner. He was correct in 28 out of the 98 characters.

Another event which created lots of fun was the pop drinking contest. W. M. Baer finished his bottle first with George E. Matthews a hot second. A. B. Floyd was the last to reach the bottom of a bottle, and as a penalty he was obliged to pay for what the others consumed.

Shoe races are funmakers every time, and yesterday's event was no exception. Hugo Wittman managed to get his shoes laced first after no end of scrambling, and he was proclaimed the winner.

The other contests were equally interesting. The prizes, which consisted of a tin locomotive, a tin watch and chain, a squawker, jumping jack, a wooden cigar, a pair of doll shoes and a puzzle, were given to the winners with due solemnity while the party was at supper.

Among those at the table were Frank W. Heath, H. C. Spendelow, D. B. Driscoll, Fred M. Greene, A. T. Brown, W. M. Baer, George M. Hausauer, J. S. Chamberlin, George E. Matthews, Fred M. Burke, Fred De Coursey, Ottomar Reinecke, Henry L. Hart, J. S. Hubbard, Charles E. Wenborne, Frank W. Turner, J. M. Evans, W. N. McMullen, W. H. Wright, Jr., Robert Hausauer, Herbert L. Baker, John S. Wilson, George R. Jones, A. B. Floyd, A. C. Vanduzee, J. P. Mehrhoff, Robert Bowman, F. Wells, William Wilhelm, A. R. Koehler, Howard Ramalay, Hugo Wittman, C. L. Ward, and others.

REVIEW OF TYPE SPECIMENS.

BY R. COUPLAND HARDING.

FROM Wilhelm Gronau, Berlin, I have an interesting packet, including a few designs sent on a former occasion, and noted in these pages. Of the job faces, one original production of the house, "Samoa," is new to me. It is a freehand style, modeled on roman, without lower case, and like the "Reclame-Cursiv" of the same house, and other late German faces, has the ends of the body-marks notched. A peculiarity of this face is the number of

MASKEN-BALL

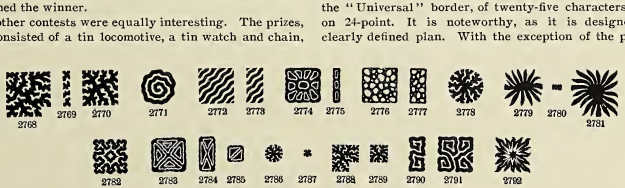
SAMOA.

ligatures. In the specimen sheet I note CH, CK, LL, PR, ST, TT, and there are two forms of E — round and square. It is shown in four sizes, 24 to 48 point. A new combination border, "German Renaissance," contains twenty characters, and is adapted for one, two or three colors. Of the many borders of this class produced by German houses this is one of the most unobtrusive; it is very chaste and artistic in design, and in the sheets where it is displayed in actual use is exceedingly pleasing to the eye. The new "Ranken" border, for one and two colors, 24-point, closely resembles a design already very popular. Borders by Shelter & Giesecke and by Woellmer are so similar that a single description would apply to all. All are excellent, and the



RANKEN BORDER.

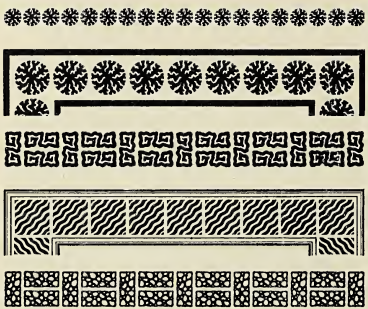
question of precedence in designs of this kind does not trouble the printer. Each border, too, has its own features, which can be seen on comparison. The same design is shown on 12-point body. To quite a different class belongs the "Universal" border, of twenty-five characters, mostly on 24-point. It is noteworthy, as it is designed on a clearly defined plan. With the exception of the palm-leaf



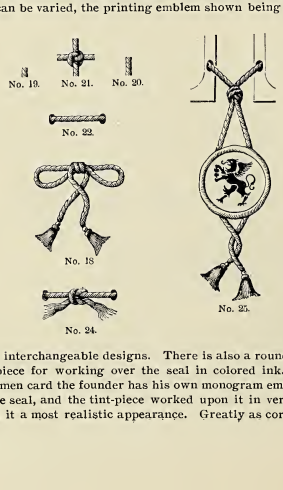
CHARACTERS OF "UNIVERSAL" BORDER.

characters (2779-81) there is not only no attempt to join up, but the pieces are specially designed to stand apart. The printer who uses heavy designs and silhouette effects must often have been afflicted by the pieces working off their feet. I have known cases where, with new type, and the most careful justification, it has been impossible to disguise

the junctions. When the type has become a little worn the rounded edges emphasize the defect. Some of the "Zeitung" borders in German periodicals, after a few years' wear and tear, are deplorable examples in this respect. Where such



borders are required, the new series will meet with a cordial welcome, and it will probably set a fashion. Heavy borders of detached ornaments, of course, are not new, but the novelty of this particular example does not need to be pointed out to anyone familiar with modern specimen books. A fine combination of running borders and groundtints, 6 to 36 point, has no distinctive name, but is numbered from 2671 to 2739. Some of the characters may be used either separately or in register for chromatic work. The double sheet on which this elaborate combination is displayed is a marvel of patient and harmonious composition, as well as of the highest class of color printing. Lastly, I note a page of ornaments, crescent rules, knots and ties in ribbons, etc., with an ingenious cord and tassel series of nineteen characters, some of which I show. The seal can be varied, the printing emblem shown being one of



eight interchangeable designs. There is also a round solid tint-piece for working over the seal in colored ink. In a specimen card the founder has his own monogram embossed on the seal, and the tint-piece worked upon it in vermilion gives it a most realistic appearance. Greatly as cords are used in ornament, they have never been well worked out in typography. The present is one of the best attempts yet made, though its range is limited. Now, however, this kind of ornament is a little out of vogue. The realistic designs of ten or twelve years ago are giving place to a broader, bolder and more impressionist style of art.

The American Type Founders' Company show some more good faces in the mediæval style. The "Satanick" is a round gothic, broader in set and generally more open in appearance than the "Bradley," approximating to what the Germans call "Schwabacher." It is in thirteen sizes, 6 to 72 point. The ornaments and decorations lately shown with the Jenson harmonize well with this letter, which will prove a success, though its name is in questionable taste and supplies another argument for the necessity of revision of typographic nomenclature. The "Jenson Italic" is shown in six sizes, but fourteen are announced. It is a natural sequel to the Jenson, but for obvious reasons will not be so greatly in demand. The characteristics of the old italics have been ably imitated by the designer, who has wisely adapted the face to modern taste. Most of the early italic faces have a mean appearance to the reader of today, especially those which had no caps of their own, and in which roman caps, shorter than the ascending letters, were used. It is a singular fact that the old practice, once universal, of using upright capitals with sloping minims, still survives to a considerable extent in Greek faces. Fractions to the De Vinne, and new fonts of that face, on 5½ and 7 point, are also shown by the Type Founders' Company.

Just as with the "St. John" and "Bradley," when two or three similar rival faces came almost simultaneously into the field, so is it with the "Tell Text" by Barnhart Bros. & Spindler. This is first cousin to the "Satanick"—another English Schwabacher with gothic initials. It is lighter and more open than its rival, and is a fine example of type engraving. That, notwithstanding the variations, the rival engravers had before them a common model, seems clear. The S, for example, is not a usual form, and the correspondence of this letter in the two faces is very close. Six sizes are shown at present—6 to 24 point. I note that the firm has added a 48-point to its beautiful series of Plate Script.

American printers will have no lack of beautiful initials for bookwork. I have noted several fine series of late, and now three series in three sizes, nine in all, are shown by A. D. Farmer & Co., under the name of "Augsburg" initials. They are drawn by C. W. Heergeist, Philadelphia, and adapted from designs by Erhard Ratdolt, a fifteenth century artist. I am not acquainted with Ratdolt's work, but he has already been laid under contribution by the Inland Foundry. The initials are in three styles, all inclosed in rectangular lines: first, a solid gothic, with open strapwork background; second, a white roman, with white foliage in background on solid ground; and third, a somewhat formal but effective Old English, white, with white decorations on black ground. All these are cast on 48-point, 72-point and 96-point, respectively. The same firm has supplemented its Mazarin by a "Mazarin Italic," 8 to 48 point, corresponding with the roman.

On the subject of initials, I cannot refrain from specially remarking the beautiful designs by Mr. F. W. Goudy, of Chicago, shown on page 78 of your October, 1896, issue. Although personally I am never likely to invest in them, I would like, for the sake of the craft in general, and printers who do high-class bookwork, to see the two series completed. With very little trouble the two-color initials could be adapted for three—in fact, any printer with a stereo apparatus could do it himself. The letters, even in unrelieved black, must strike the eye of every reader of THE INLAND PRINTER. Skillfully worked in color, they would be superb.

The "Lotus" face, by Mr. Teall, shown by you on page 87, same number, is one of those "art" eccentricities in which the practical basis of type design is overlooked. Only six letters are shown, and some are tolerable; but the rule on which they are formed is too narrow to admit the variety necessary for legibility. It should be a fundamental canon with designers that each character standing alone should be recognizable. The old "Geometrics" failed to fulfill this condition and straightway went out of use, though thousands of dollars were sunk in their production, and printers bought them freely for a time on account of the neat and uniform appearance they presented on the printed page. "Lotus" has the defect of the "Geometric" in an aggravated form. From the order in which the signs appear, I take the second to represent B and the fourth D. But without their neighbors no one would suppose that they represented letters at all. The B would do duty equally well or badly for 8, and the D for O or 0.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat, marked plainly, "RALPH."

ELMER C. GROSS, Boston, Massachusetts.—The plan of the Fischer Brothers' card is all right.

W. E. BROWN, with the Magnet Art Printery, Marine City, Michigan.—Your large assortment of blotters have a neat and tasty appearance.

S. S. LESSLIE, New Orleans, Louisiana.—The large number of business cards submitted by you, with the exception of too much border and rulework on some of the cards, are excellent and show proper treatment.

JAY CRAWFORD, foreman, *Sentinel*, Shenandoah, Iowa.—The blotter top for note-head tablets is very neat and tasty, but we think it would have been just as well to have omitted the rules underscoring the reading matter lines.

KENNEY & HARRISON, Canton, Illinois, in a neat and artistic folder, announce to their patrons the removal of their office from 49 East Chestnut street to 119 North Main street. The blotter is very neat and attractive also.

CHARLES M. MORRIS, Olathe, Kansas.—The title-page, "What Do You Think?" is very good and quite artistic. The best specimens submitted are: Note-head of "Hotel Olathe," envelope of Scott & Scott, card of F. D. Ekengren and your blotter.

CLAUDE R. MILLER, recording secretary Denver Typographical Union, No. 49, Denver, Colorado.—The two brochures gotten up by you are very artistic and evidence proper treatment in all respects. "An Old Rhyme" is, we believe, original. It is very unique.

GEORGE L. REYNOLDS, Pittsburg, Pennsylvania.—The only suggestion we can offer you on your card of the Pittsburg Dry Goods Company is to move the words "Importers and Jobbers" underneath the firm name, spell out the word "and." Use lower-case of the 8-point Jenson for "Importers and Jobbers."

RUSSELL THOMPSON, foreman *Herald*, Boulder, Colorado. We are always pleased to know that this department is a help to anyone, and thank you for your kind words. Your work is all of a superior quality, and shows conclusively that you know how to do a nice artistic piece of composition. Your presswork is excellent.

D. C. TONSBERG AND HERMAN HAMMERBACK, West Superior, Wisconsin.—Both card and letter-head are neat and tasty in composition, and the presswork is all that could be desired. We wish to call your attention to the whiting out on the letter-head. The space between the lines is not correct. It should have been evenly spaced, or, rather, leaded.

F. C. HALL, Catskill, New York.—The work of Mr. Harry Morris, which you send for review, is very creditable indeed, and shows beyond doubt that he is a skillful compositor, with original ideas. While the type faces are not all of the latest cut, yet he makes the best possible use of what he has to do with. Design, balance and finish all good. As regards the *Recorder*, it is a neat country paper, and has a healthy appearance from a business point of view. The composition on the advertisements is first-class, and up to date. Typographically, it is neat and clean. The columns are filled with fresh, crisp news from surrounding towns; there are departments calculated to interest every member of the family; editorials on timely topics. In short, it is a newspaper for the farmer's home, as well as those who live in town. This newspaper is over one hundred years old—one hundred and five, in round numbers. It was established August 6, 1792, by Mackay Croswell, who worked at the case with Ben Franklin, in Philadelphia, Pennsylvania. The paper was started under the name of *Catskill Packet*, which was a small three-column folio. Mr. Hall, the editor and manager, furnished us with a copy of



Catskill Packet.

Vol. I. MONDAY, *August 6, 1792.* Num. 1

TO THE PUBLIC.

THE Editors of the *Catskill Packet*, after an unavoidable delay much beyond the time limited in their proposals, present Subscribers with the first number. They deem it superfluous to attempt an enumeration of the particular improvements which have been made in every branch of public literature since the invention of *printing*; the present enlightened state of mankind, compared with the darker ages, when *pen* were taught the art of letters, and others crouched under the influence of blind credulity and superstition, furnishes a contrast sufficiently in favor of the public utility—The *Packet* therefore needs not any elaborate, which must result from the establishment of a *press* (of comfortable dimensions) in this infant settlement, whose inhabitants, from its fertility and particular advantages, are flocked with every feature of human happiness, but that of an early search to useful information, which they have hitherto been destitute of, or obtained with difficulty.

The Editors flatter themselves from the liberal encouragement which has already been given by Subscription, that they shall not be disappointed in their expectations of acquiring sufficient from the Inhabitants, and of rendering it sufficiently important to merit a continuance of patronage from the public. No exertions shall be wanting to give satisfaction adequate to encouragement advanced.

PUBLIC HAPPINESS.

NOTHING is more delightful to a benevolent mind than the sight of human happiness, and the traveller who beholds it in any country will by the sympathy of nature flow in the delicacy. Every traveller in this country will have his feelings powerfully excited by seeing the happiest people on earth, with prospects unbounded—Heaven, ever propitious to *America*, is crowning the year with health and plenty, and we every where behold the social countenance and the smile of joy. The *Packet*, after an unavoidable delay much beyond the time limited in their proposals, presents Subscribers with the first number. They deem it superfluous to attempt an enumeration of the particular improvements which have been made in every branch of public literature since the invention of *printing*; the present enlightened state of mankind, compared with the darker ages, when *pen* were taught the art of letters, and others crouched under the influence of blind credulity and superstition, furnishes a contrast sufficiently in favor of the public utility—The *Packet* therefore needs not any elaborate, which must result from the establishment of a *press* (of comfortable dimensions) in this infant settlement, whose inhabitants, from its fertility and particular advantages, are flocked with every feature of human happiness, but that of an early search to useful information, which they have hitherto been destitute of, or obtained with difficulty.

The Editors flatter themselves from the liberal encouragement which has already been given by Subscription, that they shall not be disappointed in their expectations of acquiring sufficient from the Inhabitants, and of rendering it sufficiently important to merit a continuance of patronage from the public. No exertions shall be wanting to give satisfaction adequate to encouragement advanced.

PUBLIC HAPPINESS.

NOTHING is more delightful to a benevolent mind than the sight of human happiness, and the traveller who beholds it in any country will by the sympathy of nature flow in the delicacy. Every traveller in this country will have his feelings powerfully excited by seeing the happiest people on earth, with prospects unbounded—Heaven, ever propitious to *America*, is crowning the year with

nesses of Columbia. Let the EDUCATION OF THE CHILDREN forever be considered and purified as the first concern—by legislators, judges, clergymen, and by ALL men. Thus, and this only, will crown with perfect and never fading glory, the empire of Freedom.

AGRICULTURE.

NOTHING can more fully prove the ingratitude of mankind (a name often charged upon them, and often deemed) than the little regard which the disciples of husbandry rewards have paid to AGRICULTURE, which is treated as a subject to remain from common life by those who do not immediately hold the plow or give fodder to the ox, that there is room to question, whether a great part of mankind has not been informed than life is fathomed by the fruits of the earth.

Agriculture not only gives riches to a nation, but the only riches we can call our own, and of which we need not fear depravation or diminution.

Of nations, as of individuals, the first feeling is independence. Neither the man nor the people can be happy to whom any human power can deny the necessaries or conveniencies of life. There is no way of living without foreign affluence, *but by the product of our own land, improved by our own labor.* Every other source of plenty is perishable or casual—Our country is perhaps, beyond all others, productive of things needful to life. The pine apple and the orange thrive better between the tropics—But let us not envy their unmerciful privileges; mankind cannot fulfill upon the indulgences of nature, but must be supported by her common gifts; they must feed upon bread, and be clothed with wool, and the nation that can furnish their universal commodities, may not be deprived of a thousand pleasures, as far as home, and receive the produce of foreign countries, enjoy their arts, or transfer up their gold.

No. 1.

the first issue, of which we reproduce the first page, No. 1. It has grown, until now it is an eight-page seven-column newspaper, and one to be proud of. In all these years there has been no interruption in its publication, and never an issue failed of publication. In 1804 the name was changed from *Catskill Packet* to the *Recorder*. Typographically, with the exception of the heading, which we would have plain, there is no need to suggest improvement, because it is

neatness itself. Editorially, we can make no suggestions, simply because we are not in touch with the needs of the *Recorder's* readers. The subscription books will have to be your guide in this case. But from a very careful perusal of the reading matter, we are led to say candidly that we think the home would be hard to suit which was not pleased with the weekly visits of the *Recorder*.

LEWIS J. HEWITT, foreman Advance Press, North Adams, Massachusetts.—The advertisement of the Advance Press, which appeared in the class book of Williams College, was an excellent piece of composition as regards plan, but had you adhered strictly to Bradley for all the matter outside of the panel, it would have been better.

FROM THE NEW ERA PRESS, Springfield, Ohio, comes a very neat, artistic pamphlet, advertising the new publication *How to Grow Flowers*. It is in two printings—claret bronze and an art green, the half-tones being in claret and the type in green. It is an artistic piece of work and reflects credit on those having the work in charge.

S. N. KEMP, Los Angeles, California.—We are pleased to note that you received the necessary information in the July issue. The only serious error we see in the card of "Pacific Transfer Company" is the arrangement of the telephone matter and the wording relating to trunks. The stair-step plan is not good. Balance the two lines "Trunks Delivered" and "25 Cents Each." Otherwise the job is all right.

R. A. HARRIS, McMinnville, Oregon.—The two letter-heads, also the advertisements, are neat and show good judgment, but we do not approve the plan of the Miller Brothers' letter-head. The plan of running "dealers in" at the left-hand side of "Wool and Hops" makes it rather one-sided. Had you placed "dealers in" above "Wool and Hops" and done away with the pointer, you would have had a better job.

R. H. SPRAGUE, Elyria, Ohio.—Your work shows a decided improvement, your office stationery being neat and artistic in design but not good as to type. The Tudor Black is the type you should have employed for every line. The plan is all right and the colors good, but the next time you print it set it all in Tudor and see the difference. The reason for this is that Florentine in 12-point size is too light to print over a strong tint.

ROY R. FREEMAN, Lincoln, Illinois.—The letter-head of the Oakland Herd has quite a number of faults. The words "Oakland Herd" should have been in the same type as "Aberdeen-Angus"; the ornaments on sides of word "of" should have been omitted. The bent rule around the words "Oakland Herd" is very bad. Don't do this. In all other respects this was a good piece of work and you handled a great deal of matter to good advantage.

CLARK E. BECKWITH, Ithaca, Michigan.—The ornament in the upper right-hand corner of the John P. Dale note-head is out of place. The address is much too prominent. The Shults bill-head is very good with the exception of unsuitable, as well as too large, type for the street address. Grant does not make a good address line in stationery work. These may seem small things to you, but they form a very important factor in making up a good job.

L. T. ROGERS, Hillsboro, Texas.—The note-head which you set from the reprint card shows that you know how to do good, tasteful composition. It is far superior to the copy. The note-head of Mr. Bradley is not good. The combination of type faces is not harmonious, and the selection of colors is not pleasing. Too much red on it by half. In the Robey note-head the arrangement is too much on the pyramid style. It is extremely difficult to get good results on this plan. Then, too, the words "all kinds of" are entirely too large; this should have been grouped with the words "dealers in" and the wording in the last line should have been grouped. This would have helped your heading.

HIRSCH PRINTING CO., Cleveland, Ohio.—Your emblem design for Order Knights of Joseph is excellent. The Peck & Flick card is very good. In some of your work there is a fault which you should shun, and that is the use of too many faces of type. In the Bernstein price list, first page, we see six different faces. This is, at least, three too many. As a whole, your work is neat, and we point out this one fault that you may plainly see it.

FRANK D. ANDERSON, with the *Nonpareil*, Council Bluffs, Iowa.—Your newspaper ads. are excellent. They are witnesses that you use your head as well as your hands. One ad. in particular, which shows good judgment, is that of Mr. Potter. It was a 10-inch double column ad. inclosed in a border. Four picas of white was allowed all around. It mattered little where that ad. appeared in the *Nonpareil*, it was sure to be seen. It is impossible to hide such ads.

W. B. KREIGBAUM, with The Mennonite Publishing Company, Elkhart, Indiana.—The little booklet, "On Our Own Merits," setting forth the merits of your firm, is excellent, and reflects much credit on yourself as compositor, also on the pressman. The second page of the folder advertising the Family Almanac is very faulty, made so, almost entirely, by a very injudicious use of border. This is a bad plan. White space is too valuable to take it up in such a manner.

HENRY ANGER, Oshkosh, Wisconsin.—The original plan of cover, as you state it, was decidedly the best, from an artistic point of view. But we take exceptions to the 8-point Jenson caps, for the name of the opera house; they were not quite large enough. Otherwise, it would have been excellent as originally designed. It was a rush job and you made good time on it. The ads. tell the story of a rush, but they show that a good man set them. The cover for your samples is a very artistic piece of work.

H. J. HIGGINS, Millbrook, New York.—The greatest trouble you had in making a clear impression of the Christian Endeavor folder was that you did not give it sufficient impression. It takes more impression for antique stock than any other. Bronze-blue ink is hard to work in cold or cool weather, and much more so in hot, damp weather. As to the composition, the worst feature is too many faces of type. Had you stuck to Bradley all the way through, you would have had a very artistic job. Place the pastor's name in one line and immediately underneath it the word "pastor."

CARLTON K. SMEED, with D. H. Arnold, Three Rivers, Michigan.—There was evidently a faulty make-ready on the half-tones of the "Blue Racer" job, also a very inferior ink for that purpose. It is not necessary to pay $5 per pound for half-tone ink, and there is such a thing as working the ink too stiff. Was not the ink old? It has that appearance, or else it was left uncovered and dirt allowed to collect on it. It is a good plan to keep inks covered over with reducer or paraffin oil. It will pay you to do this, because you will save more ink and have less vexations. Your composition shows improvement.

HUGH A. LORENTZ, manager the Lorentz Press, Buckhannon, West Virginia.—One great fault in the construction of the Farm Supply Company's letter-head is that the type employed between the cuts is too large, and of such a character that it has a "flat" appearance. It is impossible to better the plan of the job, and the only thing to do with it is to relieve its monotony. The other samples are neat and attractive, especially the artistic programme cover page and the Boreman & Hooker card. But you made an error on the latter job, because you used too heavy-faced type for

this class of work. An undertaker's card should be set on a very modest plan and light-faced type should have been employed.

JOSEPH MCINDOE ROSEWEIR, 1 Orchard street, Kilmarnock, Scotland.—There is too much elaboration evidenced in



No. 2.

your specimen, No. 2. The rule in church work should be simplicity and not complicated rulework, fancy bits of border and the like. We have set a contrast example, in order to give you our views on the subject. Now, you have the Tudor Black Text and we have employed it for the type portion of the job, because it is appropriate. The mural ornament, which you see in the No. 3 example, can be changed. No doubt you have some ornament which would be more appropriate to the theme. Now, there is another point about your job, and that is that you have employed five different faces of type in its construction. Bad plan to use so many. No. 3 can be set in less than half the time consumed in the No. 2 example.

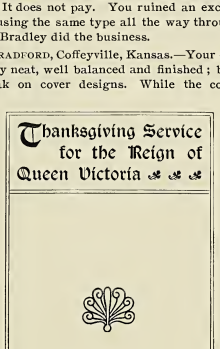
A. L. SCOVILLE, Ogden, Utah.—Your best three specimens are: The card of Carr Brothers, which would have been very artistic had Jenson been the type employed for the important wording; the envelope of D. G. McGinley & Co., and the card "Class Exhibition." You would have had a better letter-head of the "Farmers' Commercial Manufacturing and Produce Company," had you left out the Jenson ornaments and moved "and Produce Company" over in the center of line. Take out all the ornaments in the next section and set the matter in 10 or 12 point Jenson caps, on the square plan, making both lines flush by the use of Jenson ornaments of the same point.

F. A. BRINKMAN, Lehighton, Pennsylvania.—Your note-head could be much improved by omitting the border around the corner card. Don't use it. It makes the work look too amateurish. The bent-rule work on your bill-head does not help it any, and the ornaments are not suitable and should be left off. The plan of the heading is excellent, but take off the bent rules and ornaments at the right side. Substitute two parallel rules for the bent ones, and let them extend to the end of the word "Printing." Then you will have a very good job. The bill-head of I. S. Koch is very nice, but you used too large type for "Bought of." Substitute 10-point, and move the entire line over so that "I. S. Koch" will come in the center of the measure.

R. H. MILES, Stuart, Iowa.—You deserve much credit for the very neat work on the pamphlet of the Guthrie County Institute. It contains 58 pages, each page being bordered with 6-point Flame border. The only two instances where we suggest improvement is on page 40, where the arrangement of the faculty is very commonplace and scattered, and also the matter should have been placed in the center of the border at top and bottom. Initial letters of Tudor Black would have improved the appearance of the reading matter pages and served to dress it up. The ads. are excellent. The other work is very neat with the exception of letter-head of Ed O'Neill. The word "manufacturer" is entirely too large, and the word "Cigars" too small to make an effective heading on this plan.

EDWARD R. GARDNER, Atlantic, Iowa.—As a rule your work is artistic, well finished and properly balanced. But we see things in your samples that you should not do. The Jones letter-head would have been first-class had you omitted the ornaments under the words "and twine," and increased the size of type in these words to 18 point and then dropped the entire wording on this side of the heading down a pica. The rulework on the note-head of C. Thurman is obnoxious, also a time-killer. The statement of Hodgson & Middaugh is also a taker of profits, a source of annoyance to everyone who has anything to do with it, and an ineffectual piece of printing. Do not set slanting lines on jobs and fill in with rulework. It does not pay. You ruined an excellent card job by not using the same type all the way through. That one line of Bradley did the business.

W. A. BRADFORD, Coffeyville, Kansas.—Your commercial work is very neat, well balanced and finished; but you are rather weak on cover designs. While the cover of the

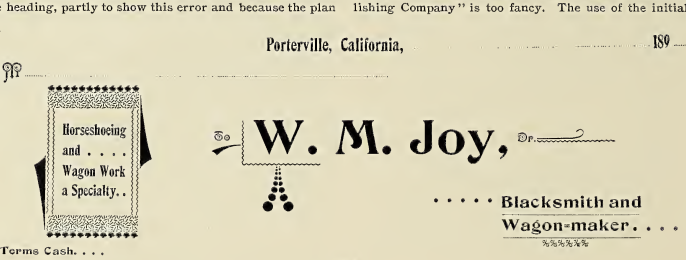


No. 3.

"Declamation Contest" is neat, it is not exactly up to date. Sylvan Text for the entire wording would have been all right with a different arrangement. The wording was,

"Sixth Annual Inter-Society Declamation Contest, College of Emporia, Austin Chapel, Sunday Evening, May 4, 1895." Now group the wording, in 18-point Sylvan, on the square plan, "Sixth Annual Inter-Society Declamation Contest"; then in 12-point set "College of"; underneath, in the same type, place "Emporia," flush with the word "College," and square it with the word "of" by using Sylvan ornaments. Then in a square panel at the bottom place all the rest of the wording, on the inscription plan.

H. W. DOCKHAM, foreman *Enterprise*, Portersville, California.—The only serious fault in the W. M. Joy bill-head is the injudicious whiting out, or, rather, leading. You have not allowed sufficient space for the blank lines. What you should have done is this: moved "Terms Cash" over to the right, past the panel, moved the panel down about 12 points, thus giving the desired space between the blank lines. It would have been better had you employed 14-point type for the words "Blacksmith and Wagonmaker." This seems to be an error not confined to your work alone, but common to that of many others, and we therefore reproduce the heading, partly to show this error and because the plan



No. 4.

is a most excellent one. See No. 4. The McFarland bill-head is also good. The other two jobs have decidedly too much border employed in conjunction with the type to be good.

W. W. WHETSTONE, with the *Republican*, Cherryvale, Kansas.—Yes, your specimens show up-to-date treatment, but as to originality, we cannot say that they evidence that quality. Now, your work is neat and nice. It has some faults, too. We have repeatedly stated in this department that it was a mistake to make the firm name, in stationery work, subordinate to the business engaged in. The firm name is *the* important thing, and the business engaged in next in prominence. Your "professional" stationery composition is nothing short of perfect, and we are sure you can attain the same degree of proficiency in your other commercial work. The only example of original treatment in your samples is the programme of the Cherryvale High School; but the use of too large type for the programme proper, and too small, or, rather, too light-faced type for the heading has spoiled it.

FRED E. BRYANT, Burlington Junction, Missouri.—Your stationery work has too much ornamentation. It is neat work, but entirely too fancy, and you employ too many contrasting colors of ink on your color jobs. Now, the note-head of the *Post* is in four printings, and you could have obtained better results from two colors, even red and black, without the use of so much border. Both of your firm note-heads have this same fault. The name "John H. Bryant" on the heading, set in gothic, is much too large. The letter-head of the Maryville District Camp Meeting Association is the best specimen in the collection from all points of view. This job has one bad feature in the composition. The words "Maryville District" should have been set in 12-point De Vinne caps—14-point would have been a better size, but we presume you did not have it. Now, do not use so much border, especially on your note-heads and envelopes. The plan of composition on nearly all jobs is good.

LYTTON ALLEY, Nashville, Tennessee.—In regard to doing away with curved lines altogether, we *did* mean it. We *never* make use of them unless it is by explicit orders from the customer, and then we always try to persuade him that it is very ancient, and makes his work have a very old-fashioned appearance. Curved lines are nothing short of an aggravating nuisance to the compositor, the stoneman and the pressman. The Cheek & Norton receipt is neat and tasty, but you make a mistake in not properly whiting out the job. There is more space than necessary at the bottom and too little at the top. These may appear small things to you, but they go a long ways toward making a good job. The letter-head of the "Gospel Advocate Publishing Company" is too fancy. The use of the initial is

all right and in good taste, but the type used in conjunction is entirely too light. The wave border is out of place and the matter set in the panel is too large. The advertisement, "Voice of Praise," is excellent. Your work is improving. Keep on studying and strive to better it. You cannot expect to excel at once.

WILL LEATZOW, foreman Job Department, *Democrat*, Madison, Wisconsin.—The menu of the Pi Beta Phi fraternity is neat and artistic, but you could have made it more so by a very slight difference in the arrangement of the title-page, the wording of which was as follows: "Convention Banquet of the Pi Beta Phi Fraternity, Madison, Wisconsin, July 9, 1897." It is mostly a matter of breaking up the wording. Bradley was the type employed. "Convention Banquet" should remain in one line as it is, "of the" should be in 10-point Bradley, and not in Inclined Gothic. "Pi Beta Phi" should be in one line in the center of the measure, and the word "Fraternity" immediately underneath it, flush with the word "Pi," and the line made flush with the word "Phi," by the use of an ornament or two, such as were used after the word "Banquet." The rest of the matter could remain as it is. The Jenson ornaments would balance the catch line "of the" and the last line would balance the first one. Try it on this plan and see if we are not correct. It will pay you to set it for practice and will demonstrate a very elusive and important element in the construction of such pages.

J. M. KELLER, Nashua, Iowa.—As a whole, your work is very neat, but we cannot approve the plan of the H. J. Eckstein note-head. In the first place, the arrangement of the line "dealer in" is bad, and the pointer after the word

"in" gives the line undue prominence. Then the word "Meats," stair-stepped, produces an effect upon the eye which is not at all pleasing. The thing to do with this heading is to take away the pointer, move the words immediately underneath the name; do away with the stair-step arrangement and move the word "Meats" up in the center of the line immediately under "dealer in," then put "Fresh and Salted" underneath the word "Meats," placing the first two words in one line and the third word directly underneath. We would advise placing the words "Poultry and Oysters in Season" in the upper right-hand corner. You can place the wording "The New Reliable" wherever it will look best, but we would suggest that it be placed in the center of line under the word "Meats." The trouble with the Nashua Creamery Association heading is the use of too much rule and the slanting of the main line. This plan is a profit-killer, and, besides, does not add to, but rather detracts from, the appearance of the heading.

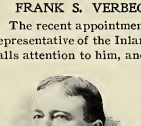
R. E. W., Chicago, Illinois.—The plan of the Woolley label is first-class, but there is too much sameness to it. "Fine Merchant Tailoring" is too large. "Fine Rubber Tissue" is the important thing. "Half Pound" is a trifle weak. There is another feature which we would not advise you to make a practice of, and that is the combining of light and heavy faced type in the same line. Now, in the line "Chicago, Illinois," you use heavy caps "C" and "I," in conjunction with a letter of hair-line proportions. This plan always makes your work have a spotted appearance. We would also advise you to omit the braces at the side of the panel containing the words "Keep in a Cool Place." As to the border, it would have "dressed" your label up had you used it as you speak of. In regard to a color scheme, we would advise you to work the prominent portion in red, also the matter in the panel. Now, the reduction in the size of the line "Fine Merchant Tailoring" will leave more room. You could utilize this space to good advantage by inserting a small ornament of simple design between, or rather above, this line and working it in red also. We shall be pleased to review your work at any time, and are convinced that you are deserving of a larger assortment of material from which to choose.

W. C. Peck, Los Angeles, California.—We are certainly gratified to learn that you have received so much assistance from this department. It is the sole aim to teach correct methods and lend a helping hand to all who seek same. Your work, even though it is that of an apprentice, would be very creditable indeed to many men who have spent years at the trade. The samples give abundant evidence of improvement, both in point of design, balance, finish and correct whiting out. We notice a contract blank in your samples on which you can easily improve. It is that of E. H. Woodman. In the panel where you have used the Laurel border so profusely, you made a great mistake in using it at all to fill out the lower half of the panel. The proper thing would have been to employ some simple, moderately heavy ornament and place same in the center of the blank space. Take out the border and follow suggestion. You will at once see the difference. Now, should you have this job distributed, take a printed copy, get a proof of some ornament on a piece of white paper, large enough to cover the space inside the panel, and simply lay it over the design as you now have it, and note the result. Study moderately hard. You are on the foundation principles of good work. Avoid injudicious ornamentation.

B. S. McKiddy, Princeton, Missouri.—We wish to call your attention to a little matter in type display, which we believe you have overlooked. We refer in this case to the cover for Princeton Lodge. It reads "By-Laws of Princeton Lodge, No. 63, I. O. O. F., Princeton, Missouri." Now, the proper way to get a good forceful display in jobs like this is to group the wording. In this cover we would have set, in some suitable type, the words "By-Laws of Princeton Lodge, No. 63, I. O. O. F.," and grouped it on the square plan. Then we would have placed a suitable ornament after it, in a line by itself. Following this we would have placed the words "Princeton, Missouri." If necessary, and in fact it would be rather better, to give plenty of "daylight" top and bottom of the ornament. Three picas would not be objectionable. When you group any wording always use the same type all the way through. The plan of the letter-heads of Deshler Furniture Company, H. C. Bowsher and The Fair is not good. It makes the heading rather lopsided in appearance. It has the tendency to scatter the wording too much and separate the portions which should be grouped together. It is always best to take the wording which properly belongs together and associate it closely. On this plan you lay the foundation of all jobs. The master builder, when he has a contract, first prepares his plans, then he puts in a good foundation for his building to rest upon, and proceeds to the erection of the structure. Think of this. Prepare in your mind's eye a plan for every job. After having done this, your "foundation" is the important wording of the job. The secondary reading matter should be so grouped around it that the result will be a harmonious whole.

FRANK S. VERBECK'S NEW APPOINTMENT.

The recent appointment of Frank S. Verbeck as traveling representative of the Inland Type Foundry, St. Louis, again calls attention to him, and in this connection it may not be uninteresting to his many friends to read a little sketch of his life. Mr. Verbeck was born at Neenah, Wisconsin, in 1858. He was regularly apprenticed and learned the printing trade, beginning at the age of fourteen years. In 1876 he undertook the publication of the Winneconne (Wis.) *Item*, when only seventeen years old, and continued in the business as sole proprietor and editor for four years. He afterward served in the capacity of traveling passenger agent for the Wisconsin Central and Atchison, Topeka & Santa Fe Railways, until 1882, when he took a position with Barnhart Brothers & Spindler as traveling salesman. He remained with that firm for fifteen years, serving part of the time as manager of their St. Paul branch, the Minnesota Type Foundry. On July 1 of this year he severed his connection with the Barnhart Foundry, leaving them with the best of feeling, and is now with the Inland Type Foundry, of St. Louis, having been converted to their system of standard-line, unit-set type. Mr. Verbeck is thoroughly acquainted with the printing fraternity of the West and Northwest, and will no doubt talk the merits of the Inland's system in a way that will result in many orders for his house. When in Chicago he is to be found at room 1115, Monadnock building. The illustration herewith was made from a recent photograph, and will be instantly recognized by his many friends as a striking likeness.



The London correspondent of *The American Stationer* writes that there is a tax in England on armorial bearings, and that it is not lawful to use them on note paper, envelopes, etc., without paying for it. The secretary of a Burns Club was fined $10 the other day because he incautiously used paper and envelope bearing a shield device, although the design was one which Burns himself had selected, and it was merely used to designate the object of the club.

P. RICHARDS, CARICATURIST.

BY F. PENN.

READERS of New York comic papers are familiar with the signature of Mr. P. Richards, attached to that class of caricature known as "broad." Some examples of Mr. Richards' work in this line are shown herewith, but these in no way adequately suggest his versatility. In conjunction with a facility with pen and brush that is little short of wonderful, he is possessed of a restless enterprise that has led to many adventurous missions and that has enriched his work by the fruits of extensive observation.

Mr. Richards was born in Vienna, Austria, in 1863, and studied art in that city under Professor Hoerwater in the Museum of Art. He also studied in Paris and in London. He has traveled extensively in Europe and Asia, and in South Africa, contributing many sketches and articles to European and American publications; among the number may be mentioned the Chicago *Sunday Inter Ocean*, Chicago *Evening News*, and the Chicago *Saturday Evening Herald*. Coming to the United States in 1882, Mr. Richards has been very successful from the outset, and has traveled in nearly every State, giving exhibitions of sketchwork and, as already stated, contributing to the leading comic papers. He has established a studio of design in New York and is now making a specialty of theatrical work. He participated in the stirring events which transpired in South Africa during the Zulu and Basuto wars, in 1881, in the capacity of staff artist for the *Transvaal Diggers' News*, Johannesburg. Of recent years, Mr. Richards has found a profitable field in lightning sketchwork, making this a specialty owing to the opportunity for travel which it affords, and at present has in prospect a tour of the United States, to be followed by a trip around the world, leaving San Francisco, January, 1898, and returning to New York in the following August.



CAUSE AND EFFECT.

FOREIGN NOTES.

STATISTICS of the pressmen of Berlin show, according to *Deutscher Buch- und Steindrucker*, that in the 228 out of the 405 pressrooms in that city there are 996 plain, 95 double and two-color, and 102 cylinder presses in operation. These employ 662 head pressmen, 289 apprentices, and 893 male and 1,107 female assistants. Of the 662 head pressmen, 257 receive less than $7 per week; 103 about that sum; and 302 a larger wage.

IN Mexico evening newspapers are dated a day ahead, and the newsboys call "tomorrow morning's paper," at 4 o'clock the day before.

THE exhibition last month by the Borough Polytechnic Institute, London, included the work of its students in printing and bookbinding.



MR. P. RICHARDS AND HIS ASSISTANT.

THE Berlin Typographical Society devoted one of its recent technical meetings to a discussion of three-color printing from a practical point of view.

THE Emperor of Japan has announced that he will grant to his subjects the freedom of the press. There were 792 periodicals published in Japan in 1895.

THE *Typographische Jahrbucher* contains in Heft IV. an illustrated article on the "Development of Styles in Ornament," with special reference to borders, cuts, etc.

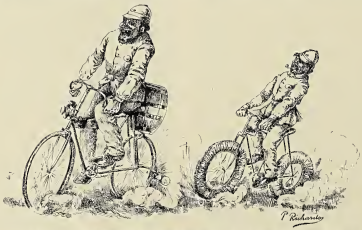
VISITING cards were known and used in China as early as 619 A.D. The Chinese cards are larger than those of the western countries, and are brilliant red in color.

El Telegrafo is a weekly two-column newspaper issued at Guadalajara, Mexico. It is an independent political journal which is diminutive only in size. It measures 4 by 5½ inches.

A BOOK trade palace is to be erected in Leipsic which is to accommodate all the trades and industries connected with the printed book. One of its notable features is to be the Gutenberg Hall, in which statues and other memorials will be erected to Gutenberg, Senefelder and Friedrich



ONE OF COL. WARING'S "FINEST."



OUR PNEUMATIC BRIGADE—ALWAYS "TIRED," BUT STILL WE HAVE CLEAN STREETS.



TYPES OF VIENNA. THE GROCER'S BOY.

Koenig. Places of honor will also be provided for the engraver Dürer, the printers Manutius, Plantin, and the Didots, as well as for the inventor of photography, Daguerre.

THE Adelaide (Australia) *Advertiser*, recently issued a double-page supplement with illustrations of the cricket grounds at Adelaide, Sydney, and Melbourne, and with portraits of the champion cricketers of Australia.

AN announcement is at hand of the change of address of the ink manufacturers, James G. Mosson, agent of the firm Beit & Co., of St. Petersburg, Hamburg, Stassfurt, London, Brussels and Amsterdam. Mr. Mosson's present address is Iwanowskaja, No. 15, Q. 3, St. Petersburg, Russia.

THE *New Zealand Cyclist* is the title of a weekly established in Christchurch, New Zealand, the first of April. It is a newsy, well-printed magazine. The last number contains a very entertaining account of some of the more notable bicycle meets and races, with half-page group illustrations.

A. T. NARAYAN, specialist for the supply of English and American printing machinery, etc., Bangalore, India, has requested THE INLAND PRINTER to ask manufacturers in America to forward catalogues describing their goods. Those desiring representation in that country might correspond with him.

A SERIES of technical articles on the "Theory of the Three-Color Process" is running in *Deutscher Buch- und Steindrucker*. This valuable journal also contains interesting articles on "Photolithography," on "Old Styles of Printing," illustrated with reproductions of mediæval borders and initials, and on Max Klinger, the artist.



JOHNNIE'S IMAGINATION OF LAUGHING GAS AND ITS EFFECTS.



"DON'D VASTE DER SPLINTERS, IKEY!"



"DOT IKEY VOS A SMART POY!"



!!! — — DOO SMART!

AXE-STONISHED.

FROM the press of Wilhelm Knapp, of Halle, Germany, has just been issued the first of sixteen parts of the "Handbuch der Lithographie und des Steindruckes." Judging from these first sheets, the completed work will undoubtedly stand as a monumental piece of literature on this great art. The author, Georg Fritz, is vice-director of the Imperial Printing Office in Vienna, and has been widely recognized with distinction by the leading technical societies as a practical student of the lithographic processes. The work is beautifully printed on heavy book paper and is illustrated throughout with figures and diagrams, as well as by numerous full-page plates.



THE VIENNA MESSENGER SERVICE—CUPID'S FAVORITE.

AN exhibition of the technical papers of the world devoted to the graphic arts is projected to be held in conjunction with the next general meeting of the Federative Society of Printers of French Switzerland, in La Chaux-de-Fonds, next June. Any periodical will be eligible that treats of any of the following subjects: Typography, lithography, photography, wood engraving, photo-engraving, type founding, electrotyping and stereotyping, the paper industry, stationery, binding, printing inks and supplies, printing and other machines. Editors are requested to forward to Mr. Fritz Mettler, of La Chaux-de-Fonds, Switzerland, until June 15, two copies of their periodicals, and if possible those numbers that appear during the early part of May.

THE German printers, under the lead of the Saxon Branch of the German Book Printing Society, established in 1890 a minimum printing tariff which has now been generally accepted throughout Germany. The last number of *Typographische Jahrbucher* contains an extended description of the workings of this printing scale of prices.

AT the Paris Exposition of 1889 the total space occupied by foreign countries was 98,000 square meters. The management have already received from about a third of the countries that will probably exhibit at the Exposition of 1900 applications for space amounting to 218,000 square meters, and it is estimated that when all the applications are in, no less than 450,000 square feet of space will be desired for foreign exhibitors.—*Bulletin de L'Imprimerie.*

AMONG the many new humanitarian movements in France should be mentioned with commendation the Society for the Assistance of the Orphans of the National Printing Office. The aim of this society is to give aid to young children left by deceased workmen of that establishment. The association, which was voluntarily formed by the employes, has been recognized with approval by the French government, and $600 has already been gathered into the treasury.

We must call the attention of the *Scottish Typographical Circular* to the fact that the Ellsworth bill, prohibiting the publication of cartoons, was not introduced into the American Senate, as the *Circular* states, but into the State Senate of New York. We are not so far away but what our British friends should learn that each of our States has a senate and lower house, which pass laws binding only on their respective States. It is convenient to heap blame on the United States Senate just now, but not quite fair to make it responsible for all bad bills.

A discussion is going on in German papers on the question, "When is a journal free from errors?" The following answers are given: 1, When the correspondent or editor writes correctly; 2, When he writes correctly and also clearly; 3, When the compositor sets the right letter; 4, When he picks up the right letter; 5, When the proofreader reads the proof correctly; 6, When the compositor corrects the proof rightly; 7, When the proofreader reads the second proof correctly; 8, When the compositor corrects the second proof correctly; and so on. The contest is still open.

The Bank of England has its paper printed by a secret process at a special mill in Hampshire. It is manufactured by hand from fine linen rags. The sheets are made very small, only the size of two notes. All the Bank of England notes, therefore, have three natural rough edges and only one clean cut. The printing is done from an electrotype steel plate and on a machine that issues about sixteen thousand per day. £1,000 is the highest denomination issued, and £5 the smallest. The bank never issues the same note twice, and when its notes are cashed requires the note to be indorsed.

Printing in relief for the blind was invented by Valentine Hauy in 1784 at Paris. After much experimenting with the blind, he fixed upon a character much like the ordinary roman letter. He used the embossed typography method to print a grammar, catechism and music. In some cases the embossing was done in colors to make the characters more distinguishable for those not blind. Embossed typography made but little progress until 1825, when Mr. James Gall, of Edinburgh, revived the art and started it upon its present successful career. Embossed books have increased rapidly, as have readers among the blind.

From the *Graphische Post*, of Frankfort, Germany, we learn that an International Exhibition of Machinery is to be held at Munich between June 11 and October 10, 1898. It will comprehend the following groups of exhibits: 1, Engines, including gas, petroleum, benzine, water, steam, heat, wind, and electric motors up to 10 horse-power; 2, Working machines, tools and materials; 3, Accessory machines, pumps, ventilators, presses, clocks, electrical attachments, guards, etc.; 4, Manufacturing machines in operation; 5, Technical and trade literature. Prizes will be given by the Bavarian government. Applications for entry for competition must be made by October, 1897.

At an annual picnic held by the staff and employes of the Government Printing Office at Sydney, New South Wales, recently, there were, says *Wimble's Monthly Reminder*, over 1,000 persons present. Among the distinguished visitors were the under-secretary of finance, the government printer and his predecessor, and others. The government printer, Mr. Gullick, in responding to a toast, said that he was glad to have the opportunity to meet all the employes on so happy an occasion, and the superintendent, Mr. Charles Griffiths, spoke in an equally felicitous and fraternal spirit. Other toasts followed and a programme of sports was then carried out. The picnickers were conveyed to the Gardens by water, two steamers being required for the purpose. The example of our Australian fellow-printers is one that should be emulated by printers everywhere. Let us have more of such good times.

NOTES AND QUERIES ON LITHOGRAPHY.

BY EMANUEL F. WAGNER.

Correspondence relating to this department is respectfully invited from lithographers, lithographic artists, and others interested. Individual experiences in any way pertaining to the trade are solicited. Differences of opinion regarding answers given by the editor will receive respectful consideration. Mark letters and samples plainly "WAGNER."

Conveniences for Employes.—The machine works of Karl Krause, Leipsic, according to the *Freie Künste*, contains separate lockers for each of the employes of the vast establishment; also lavatories where 400 men can wash up simultaneously, and a bathroom for 125 men.

"Richards' Aluminum."—A new revised edition of "Richards' Aluminum" has just been published, illustrated with thirty-eight engravings, third edition. It is the most comprehensive work on the subject, and treats of lithography on aluminum plates in the chapter "Working in Aluminum." Price, $6.

Effect of "Eye Strain."—The subject of overworked eyes, and the many sad consequences therefrom, is treated in a thorough manner by Dr. Ambrose L. Ranney in his book entitled "Eye Strain." This may give a key to the causes of many complaints, seemingly of other origin, but directly traceable to the above effects, according to this author.

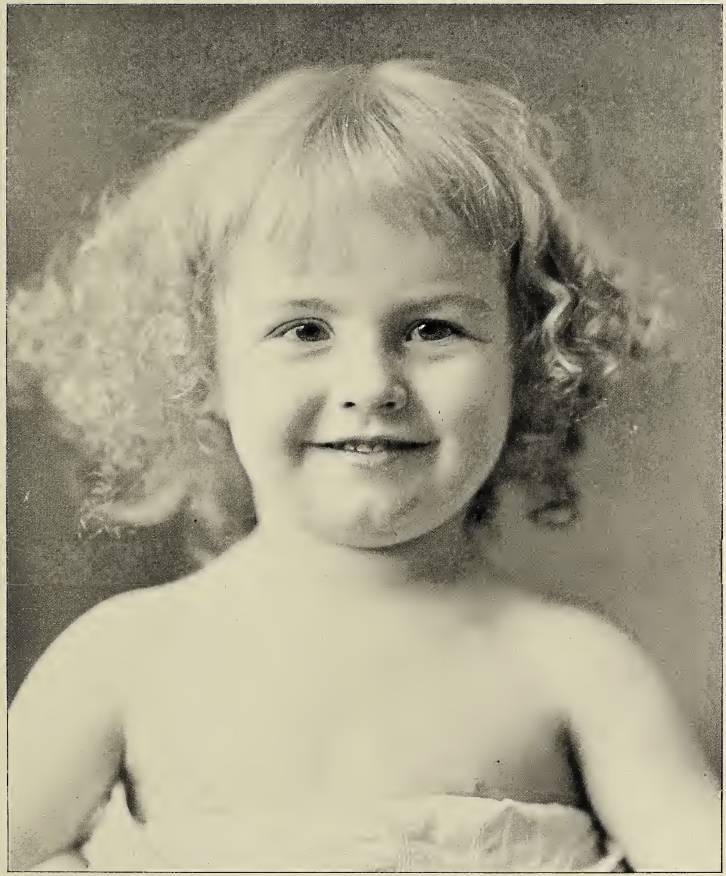
The Royal Graphic Experimental School of Vienna. This school comprises four sections now: First, Photography and Reproductive Arts; second, Book and Illustrative Technic; third, Photo-Chemistry and Process Printing; fourth, Collections. Age of applicant must be seventeen years; no one who has not passed six classes of a public school can be admitted, or who has not passed an examination showing fitness for the task otherwise.

Makers of Aluminum Plate.—The branch offices of the Pittsburg Reduction Company, who make aluminum plate are: 701 Ferguson buildings, 319 Third avenue, Pittsburg, Pennsylvania; 10-11 Havemeyer building, 26 Courtlandt street, New York; 360 Bullitt building, 133 South Fourth street, Philadelphia, Pennsylvania; and 156-158 Lake street, Chicago. Many large hardware stores also sell pure aluminum in sheets.

Blending of Photogravure, Lithography and Type Display.—The establishment of the H. A. Rost Publishing Company, New York, is doing some unusual work. It is equipped with a complete type plant, a photogravure atelier and pressroom, and combines the fine art productions thus obtained with the usual type work, resulting in a very stylish and refined class of printing, far superior to the ordinary lithograph. On some of the work the three methods, photogravure, lithograph and type are blended, creating a happy result. Mr. Hermann Rost is a practical lithographer.

Bogus Specimens.—The specimens which artists, engravers and others show of their work are often not their own, and they use this means only to sneak into advanced position, with their inferior capacity, causing the employer a good deal of annoyance. The *Freie Künste* for July suggests a good remedy, namely; that the employer set an hour or so apart every week for the purpose of signing and stamping with the firm and artist's name, etc., such samples, thus proving them to be genuine examples of the owner's work. But would some of our employers stoop to this? There is the rub.

Litho Specimens vs. Typo Specimens.—I may say here, that I have received some requests for more commercial specimens, either from stone, aluminum or typographic zinc plate, be furnished with The Inland Printer, and we would advise some of our Western houses to adopt this method of showing the world what strides have been made



Half-tone by
ELECTRIC CITY ENGRAVING CO.,
507 Washington street,
Buffalo, N. Y.

A PORTRAIT.

Made with Levy's four-line screen.

in that class of work by them, also color work from stone and aluminum plates, showing how much better we can manage soft gradation on stone than on zinc, or how clear the colors print from aluminum on account of the little water necessary in dampening the plate. Also the much-discussed fourth printing could be compared in its merits with the aggressive three-color method, and conclusions drawn for everybody's benefit.

Engraving Upon a White Ground, the Work Showing Black.—An advantage in using zinc plates with a deposit of litho-stone upon them is the fact that by using a white engraving ground, the work appears dark on white ground, and can, further, be dusted over with lampblack to show perfectly black or white ground, just as on the paper when printed. Also for etching original art plates, which can be printed with the roller. The plate used for transferring or drawing has more lime substance in its coating, but for engraving the amount of flint put in is greater. As the latter substance absorbs no grease, engravings are easily made upon such plates, for in cutting through this thin coating, the grease-absorbing zinc body is reached. As the cutting is very shallow, the work can be printed with a roller direct, the impressions, therefore, looking very sharp.

A New and Useful Tool for Lithographers.—J. I. Merkel, an instrument maker of New York, has devised a tool for engravers and etchers which has many advantages. It consists of a handle in size and appearance about the same as the ordinary wood handle of the litho-engraver's point or "needle." The novelty lies in the movable end, also of wood, which contains a minute jaw, gripping the steel point very securely. The handle is hollow all the way through, and the steel points, furnished separately, are about double the length of those now in use, but are hardened evenly from one end to the other. The inventor is a first-class instrument maker, and also proposes to manufacture the "Diamond handles" on this plan, so that the engraver's hand, which is so accustomed to the wood of the "needle," will not be inconvenienced by the old-style heavy metal jaw. Material dealers will do well to note this innovation.

Preparing the Surface of Aluminum Plates for Lithography.—According to the nature of the work to be put upon it, the plate is either polished with water and pumice powder or grained with fine or coarse sand. The greasy impurities are loosened with benzine, then the texture is produced by immersing the plate in caustic soda (strong solution); now wash in water. The extraction of all foreign matters, as silicon, sodium, iron, etc., is effected by pure nitric acid, into which the plate must be dipped, and then washed in hot water. The washing of the aluminum plate must be done very carefully, as the most trifling traces of acid or soda will destroy the work put upon the plate after. Even the uneven drying of the water from the plate will show. Therefore it is necessary to press firmly between clean blotting paper. Joseph W. Richards, A.C., Ph.D., of the Lehigh University, recommends drying in hot sawdust.

The Principles and Science of Lithography.—The first part of what promises to be the most comprehensive work ever published on lithography in all its bearings is before us. We would rather reserve criticism until further issues are at hand. The prospect is fair that a really scientific yet popular treatment, exhaustively and finely illustrated, is intended, and the name and position of the author, George Fritz (Counsellor and Vice-Director of the Royal State Printing Establishment at Vienna, recipient of various medals, diplomas and other distinctions), is a guarantee that this work will carry out what it promises to do. It is not deemed necessary therein to give a description of the invention of lithography, or what led up to it, but like an expert practitioner he takes up the matter from a practical and scientific point at the start. The illustrated diagrams are very effective in bringing the principles of our art and its divergencies with other graphic arts before the reader.

The Air Brush vs. "Spatter Work" on the Lithographic Stone."—F. W. T., Victoria, B. C.: The name of the air brush in German is Die Luftbürste; in French, Le Pulverisateur Pinceau. Yes, it can be used to good advantage on stone or aluminum in connection with stipple or crayon work, but the delicate parts of the machine must be cleaned often, as the litho touche is apt to get thick. A very little glycerin in the touche cannot hurt, although I have not tried it that way as yet. The method you describe of using a rotating brush is not new, and probably cannot be patented. Would advise to use pieces of wire netting of different sized meshes, according to size of spatter grain desired, in front of the spatter arrangement, as that will cause a more grain-like appearance. The wire netting should be placed about one and one-half inches from stone. Perfectly white parts are gummed out, or offset sheet cut out and laid over the respective places. At your suggestion I will be pleased to describe other modes of producing a mechanical "grain" on stone in future issues. The subject is an extensive one.

Progressive Litho Supply Houses and Schools for Cosmographic Study.—This department has received various catalogues from European supply firms. The most remarkable ones are: Klimsch & Co., Frankfurt-am-Main, and Fr. Krebs, of the same place. These houses issue illustrated books treating of all subjects relating to the graphic arts, metal, wood, etc., but especially lithography in its relations to photography, aluminum printing and all auxiliary processes and inventions, machines, chemicals, books, etc. Various specimens of work done in the different processes are inserted, and the announcement that a school for the learning of any graphic process is attached to these institutions is a unique feature. Not the smallest particle seems to be missing to make everything perfect and convenient to purchasers and learners. One of the features of the German litho trade publications, is the number of "help wanted" advertisements appearing of late, but all asking for A 1 help. Many are wanted who can design for show cards, make good letter designs, or who understand photo-lithography; also strong colorists, etc., are wanted.

Aluminum Plates and Presses for Printing Therefrom.—A. R., Binghamton, New York, writes: "Can we not use the Huber press, which was built for zinc printing, and fasten aluminum plates thereon, or can you name a firm who makes a special press for the purpose, also kindly state where we can get plates such as Mr. Orcutt uses?" *Answer.*—The Huber press can be used by changing the rollers somewhat. A special press designed for printing from aluminum is being built by the Cornwall Press, New York. The ready prepared plates are kept by the United States Aluminum Printing Plate Company, New York. These plates are furnished with the press only, and I am informed Mr. Orcutt obtains his rotary presses and plates from above named party. The obtaining of prepared plates in this country is surrounded with much difficulty as yet, for behind the white face of our future printing surface, there seems to lurk a hideous visage of African black. The result may be a lost game when it comes to the showing of hands. But you will notice the proper treatment for the plates in another part of this department, also addresses for obtaining the plates.

Cutting Prices, Etc.—F. W. & E. M., New York City, ask in a long interview, why we do not array ourselves on the side of labor, "go for those trade offices who are cutting down the prices for litho work, and are making it so hard for a good workman to get along; and why do we give away

valuable information, that cost lots of time, hard work and money to gather—give it away for the small sum of $2 per year!" *Answer.*—We would say that THE INLAND PRINTER is a technical paper, always on the side of labor and education, in so far as it tries to help along those who are striving for more knowledge and for a higher plane in their calling. We hold that knowledge of any kind which has progress for its object should not be restrained, and we will, therefore, not shrink from giving the most "sacred" secrets of the trade to those who ask for them, believing at all times that through the widest publicity of the very best methods known in any trade, that trade can be improved in the same ratio as well as the condition of all connected therewith. "Going for" those cheap trade offices and many other hideous abuses better be left to intelligent trade unions for regulation, and to the American common sense, large-heartedness of employers, and the laws of supply and demand. In all united, deliberate and consistent action you will find this journal within its jurisdiction on the side of right and justice. We try to meet conditions, not create them.

ETCHING THE ALUMINUM PLATE.—C. K., Nurnberg: The article you refer to was given in THE INLAND PRINTER of May, 1897. After the drawing is upon the plate, the etching mixture, as described there on page 172, may be used. Would only add that, according to Fr. Krebs, phosphoric acid can be taken instead of fluoric acid, and we would recommend two or four grains less of the latter than given in the recipe above quoted. Another method of etching the aluminum plate is given in the June issue of *Freie Künste*, No. 11, as follows: After the drawing or transfer is on the plate, treat with the following mixture:

Water	1,000	grammes
Gum arabic	200	"
Hydrochloric acid	50	"
Sugar	25	"

Allow to dry. Another way of preparing aluminum plate before working, given by the above authority, is as follows: Extract the greasy parts by applying a ten per cent solution of potash, leaving to act a few minutes upon the plate. Then wash off abundantly with water; repeat this operation, then apply a mixture of

Water	25	grammes
Alcohol	.25	"
Hydrochloric acid	.15	"

Put on with a brush and avoid bubbles. Finally wash very carefully before using plate. (N. B.—The substances only were given, but we have set down these quantities.)

LITHO STONE DEPOSIT ON METAL PLATES.—T. F., aluminograph artist, writes: "The plates you mentioned in the July INLAND PRINTER are those known as 'Kalksinter Platten,' made at one time by Müller, in Leipsic, and now are called the Franklin Litho Plate. I have tried them and find them very good. I inclose you samples, and would like your opinion thereon; made at the Gray Litho Company, New York. I have also inclosed some specimens of work photo-lithographed, on aluminum by the asphalt process; a peculiarity noticeable is the greater brightness in the colors of the latter prints, which seem to speak well for this method of printing." *Answer.*—Thanks for calling my attention to the subject of "Plates." In the many substitutes for litho stone, I had almost lost sight of this matter. I have a copy of the *Klimsch Allg. Anzeiger* of March, 1884, in which the matter is described at some length. It seems that the benefit of this litho. surface is the fact that the amount of carbonate of lime, flint and clay may be varied according to the quality of work desired. It is really surprising that these plates are not better known. I have not seen an advertisement since that of 1884, and I am obliged that you have called more particular attention to it. The face of the "chief" in your aluminum sample is very fine, although I should have preferred a little more detail in the surroundings. Of course, you wanted to concentrate all interest on the face, but did it to such an extent that the other parts became neglected. The color on the aluminograph is as bright as impressions from type form can be made.

TRANSFERRING HALF-TONE TO STONE.—"K. in Newark": "In attempting to transfer a half-tone from one of the zinc plates furnished by the Benedict Litho Company, it struck me as a good idea to reverse these process engravings, then inking in such a plate like a copperplate engraving, and getting much finer results on the litho press. I am not an etcher or artist, but simply a transferrer, and if such fine work is wanted nowadays something should be done to assist the transferrer, who gets all the blame for bad work." *Answer.*—You mean to make a positive instead of a negative, or an intaglio engraving instead of one in relief. This process on copper has many excellent features which should recommend it to many. Our esteemed associate, Mr. Stephen H. Horgan, was the first to introduce it, I believe, for I remember his showing it to me about five years ago. Still the asphalt process on stone is so developed today that this work can be safely done on a good hard stone, with more pleasure to the lithographer, and in the litho-printer's own realm, as he understands the manipulating of the stone much better than that of plate. You should try to have your originals developed direct on stone by asphaltum, not albumen methods.

CONDITIONS AND PURPOSES OF THE CARD COMPETITION.—C. S., New York, writes: "Referring to the prize competition of cards mentioned in THE INLAND PRINTER, would like to ask if that is the same collection that was entered for exhibition at the centennial celebration of the invention of lithography in 1896, in New York, and was abstracted by some unknown person, causing quite a stir? What are the conditions and guarantee that decision will be unbiased? What will become of the samples sent in, and where shall they be sent?" *Answer.*—The names of the parties inviting this competition ought to be a full guarantee that no selfish motives are at the bottom of it. The portfolio is offered in a spirit of fraternal liberality, and in the hope of stimulating more interest in such work. That no selfish exchange of specimens is contemplated, it is suggested that the cards sent in be placed upon exhibition at the rooms of the Lithographic Artists and Engravers' Association in New York, and after the contest is over remain in their possession. Further, to insure fair and impartial judgment upon the work, "outside" men, i. e., non-association engravers, shall participate in making the award, such to have no cards on exhibition. Finally, to guard against imposition being practiced by unscrupulous engravers, it is stipulated that every card sent in shall bear on its back the indorsement of the firm or foreman where it has been made. If anyone wishes to conceal his identity before the award is made, he may place a private mark upon each sample, or upon a sealed envelope containing his full name, which will only be opened after awards have been made. Specimens must be sent in not later than October 31, 1897, and must be sent to the eastern office of THE INLAND PRINTER, 150 Nassau street, New York, or to a committee that will be named in the next issue of THE INLAND PRINTER. One or more samples can be sent in. The contest is open to all litho. engravers, and hinges only on *technical execution* and understanding of tones and values, etching, shapes of letters, etc. If the engraver has also made the design, that fact will be considered separately, and honorable mention made of the fact in an engrossing, and then incorporated on the first page of the Prize Portfolio, besides being noted in these columns.



THE BOY LUTHER AT THE HOUSE OF MADAM COTTA.

Hand-tooled half-tone by
SANDERS ENGRAVING COMPANY,
314 N. Broadway,
St. Louis, - - Missouri.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

THE *National Brewer* has adopted an extremely tasteful and effective cover design. The principal feature of the plate is the panel containing the figures of two youths, the maiden plucking a bunch of grapes, and the boy gathering a sheaf of barley. The lettering is executed in strong and artistic style.

HOWARD, AINSLEE & COMPANY, New York, announce in their little magazine, issue of August, a change of name from the *Yellow Kid* to the *Yellow Book*. This departure is made in view of the improved and more general character of the contents of the periodical, which will hereafter appear but once a month.

THE *Ad Book*, which has just made its appearance, is to be the Pacific Coast exponent of high art in advertising. It is edited by Frederick Owen Vail. The *Ad Book* presents a neat and attractive typographical appearance. In substance, it has the pungent flavor and pithy matter essential to any journal of the advertising press.

THAT eminent English authority on printing, Mr. John Southward, has in preparation a timely work entitled "The Progress of Printing and the Graphic Arts During the Victorian Era," which is likely to become a useful and authoritative book of reference. It will be copiously illuminated throughout, and as an example of the latest "triumph of the Victorian Era," it will be entirely set up by the linotype composing machine.

TRANSACTIONS OF THE KANSAS STATE HISTORICAL SOCIETY, 1889-96. Edited by F. G. Adams, Secretary. Press of the Kansas State Printing Company. J. K. Hudson, State Printer. 695 pages. Topeka, Kansas, 1896.

Mr. Adams has gathered and arranged seven years of discussions and addresses, and reproduced an array of official State papers, bearing chiefly on the troublous times of squatter days, that will prove a mine of wealth to the student of that period. The printing and binding are good.

F. DUNDAS TODD, editor of the *Photo-Beacon*, Tribune building, Chicago, announces that his sequel to "First Step in Photography" will be ready October 1, 1897. The great success of the "First Step" is not surprising when the book is examined. Mr. Todd is well qualified to instruct, being gifted with a clear and readable style. "Second Step in Photography" will be a complete exposition of the art, and will be profusely illustrated. The price will be 50 cents.

HALTIGAN'S POCKET MANUAL OF READY REFERENCE. By P. J. Haltigan, proofreader United States Government Printing Office, Washington. Vest pocket size; 160 pages; leather, 50 cents.

This will prove a handy little reference book to newspaper men and printers especially. Besides giving instant information on all difficult and confusing points about spelling, terminations, abbreviations, etc., it provides just the data that one needs so often, and for some immediate occasion. A list of counties, cabinet officers, important inventions, memorable dates, forms of address, insignia of rank, mottoes, and a great number of other similar lists, indicate that the selection has been made wisely and with reference to actual need and accessibility. Can be purchased of The Inland Printer Company.

HOPKINSON SMITH'S article on the "Tennessee Centennial Exposition," in the September *Scribner's*, grew out of his visit in May as one of the art judges. He made the illustrations on the spot, and writes with enthusiasm of what he saw. He was most impressed with the pluck of the people who could carry out such a big undertaking in the midst of financial depression. He adds: "If I should be asked what are the accentuated notes of the Exposition, I should answer that they lie in the respect these Tennesseeans have shown for their traditions, and the reverence they feel for their past; respect and reverence first for the old days of the Confederacy, and next for the days of their patron saints—Jackson, Polk, Houston, and the others." Especial interest will be felt in this article by members of the Typothetæ and the Engravers' Association, who contemplate visiting the Exposition and the historic spots in the vicinity of Nashville next October.

THE SELF-PROVING ACCOUNTING SYSTEM; including illustrations of various books and forms in facsimile, with special application made to the installment business. A manual for business men, accountants and auditors. By A. O. Kittredge, F. I. A., and J. F. Brown, merchant. 328 pages; cloth, large octavo, $5. Toronto and New York: Self-Proving Account Book Company.

This work is a well printed, neatly bound volume containing information pertaining to some methods of bookkeeping that will be new to many. But still it treats of tried and tested systems, not of theories. The private ledger and perpetual balance sheet is one of its newest features, but all parts of the work are presented in such a concise and thorough way that the book at once impresses one as being immensely valuable. It is evidently intended for those having had experience in the matters on which it treats, but can be readily comprehended by those less advanced, and is full of useful information to all bookkeepers and accountants. The discussion and explanation of installment bookkeeping should be read by every accountant in that line, and whether they adopt the excellent plans therein set forth or not, they cannot help finding many points that will assist them.

A COMMERCIAL directory of the American republics and the European dependencies in Central and South America and the West Indies is being prepared by the bureau of American Republics, Washington, D. C. The volume will be a handsome quarto, 9 by 12 inches, of over twelve hundred pages, and will embrace in its contents the following information: Reliable descriptive, geographical, industrial, commercial and statistical data and map of each country; the addresses and lines of business of the commercial houses of Latin America and the Hawaiian islands; the names of five thousand or more representative manufacturers, merchants, shippers and bankers of the United States interested in foreign trade, classified under proper headings; the names of the trade and commercial organizations, associations and unions of the countries embraced in the International Union of American Republics; valuable data of transportation companies, and trade routes by land and water; railway, telegraph and cable facilities, and particulars as to shipping, port regulations, tariffs and customs laws; patent, trade-mark and copyright laws, and commercial licenses, passports and postal regulations. The information published in the work has been secured from reliable sources, with a view to accuracy and completeness, and with the intention of meeting the specific requirements of all lines having and seeking foreign trade. Specimen pages and duplicate blanks may be procured from Mr. Joseph B. Smith, the director of the bureau. American manufacturers are now endeavoring to reach for much of the trade in South America and other countries that has heretofore been controlled by Europeans, and this work will be of assistance to those desiring to communicate with prospective customers in the countries it relates to.

THOSE who claim advertising to be a drawing in which many pay and few profit, might claim the same for many other things in this world.—*S. O. E. R.*



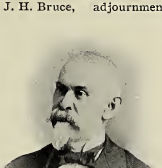
THE AUDITORIUM—TENNESSEE CENTENNIAL EXPOSITION.



MINERALS AND FORESTRY BUILDING—TENNESSEE CENTENNIAL EXPOSITION.

ELEVENTH ANNUAL SESSION OF THE UNITED TYPOTHETÆ OF AMERICA, NASHVILLE, TENNESSEE.

THE Nashville branch of the Typothetæ has recently been reorganized by the election of Mr. J. H. Bruce, president; A. B. Tavel, secretary, and R. P. Webb, treasurer, and arrangements have since been completed for the Nashville meeting of the United Typothetæ, and the Engravers' Association, on October 6, 7 and 8, 1897. These arrangements are even more elaborate than outlined in the August number of THE INLAND PRINTER, and as the Nashville committee has prepared to carry out every detail decided on, the outlook is that those attending the Nashville meeting will be parties to the most successful and in every way delightful meeting of the Typothetæ. A programme has been arranged, but as formulated it does not reveal half that will be done for the visitors. A reception committee will meet trains and escort visitors to the headquarters at the Maxwell House.



J. H. BRUCE,
President United Typothetæ.

On Tuesday, October 5, the Executive Committee will meet at an hour yet to be named, as it depends on the arrival of the committeemen. At 8 o'clock Tuesday evening there will be an informal reception at headquarters, where the delegates will be made acquainted.

The formal sessions of the body will be held at Watkin's Hall, two squares from the Maxwell House, beginning at 9:30 A.M., Wednesday, October 6, on which occasion Governor Robert L. Taylor has consented to deliver an address of welcome. Governor Taylor is one of the happiest speakers in the country, and for several years before he was recalled to the governor's chair was successful on the lecture platform. A brief afternoon session will be held, but at 3 o'clock special cars will be called into service to carry the visitors to the Centennial Exposition. Returning to the Maxwell for dinner, the evening calls for a reception and dance at the residence of President J. H. Bruce, at 310 North High street. This will be one of the best appointed social events of the season. The elegant residence will be lavishly decorated, the table beyond compare, and some of the most charming of Nashville's famous beautiful women will grace the occasion by their presence.



THOMAS KNAPP,
Secretary
United Typothetæ.

Another session of the Typothetæ will be held Thursday morning at 9:30 o'clock, lasting until 12 o'clock, when adjournment will be had and the body will take a special train, tendered by President Jno. W. Thomas, of the Nashville, Chattanooga & St. Louis Railway, and visit the Hermitage, the historic homestead and burial place of President Andrew Jackson, which is now used as the Tennessee Confederate Soldiers' Home. After viewing the famous mansion where Jackson lived and died, and visiting his tomb, the visitors will be treated to a genuine old-time Southern barbecue, that must be partaken of to be appreciated. One little feature connected therewith is the serving of the famous mint julep, which will be prepared by an artist, and the principal ingredient of which is fourteen years old and was secured with much difficulty. Returning from the Hermitage, the party will pass through the city by train and proceed direct to Belle Meade, the most beautiful and most famous stock farm in America, if not in all the world. Here is a place as lovely as a park, over 6,000 acres in extent, much of it covered with primeval forest through which hundreds of wild red deer roam. The farm is in the highest state of cultivation, and on the magnificent blue grass pastures hundreds of Jersey cattle feed; but the half a million dollars' worth of lordly thoroughbreds attract most of the visitors to Belle Meade. Here are to be seen Iroquois, the winner of the English Derby and the St. Leger; the unbeaten Tremont, the famous Luke Blackburn, and half a dozen other stallions not so well known. Here also lies buried in his paddock the great Enquirer, to which a monument was recently erected. Over a hundred brood mares and half as many colts and fillies, fine as silk, browse on the pastures, and the visit to Belle Meade will ever be remembered. After taking in all these sights, the party will return as far as the exposition and spend the evening there.



BELLE MEADE MANOR, NASHVILLE, TENNESSEE.

On Friday, October 8, the Typothetæ will meet as usual at 9:30 A.M., and adjourn at will. This will be the closing business session, and the evening will be spent at the exposition, the finale being a magnificent banquet at the West



THE HERMITAGE, NASHVILLE, TENNESSEE.

Side Driving Club in the exposition grounds. The ladies will be given a luncheon in the roof garden café on the Woman's building near by. The banquet will be one of the most elaborate ever given in Nashville. Dr. R. L. C. White, an old newspaper man and now Supreme Keeper of the Records and Seal, Knights of Pythias, has consented to act as master of ceremonies, and no man in Nashville is more capable of satisfactorily performing the duties attached.

Saturday will be taken up with social visits and arranging for the departure for home. The delegates and their friends will be permitted to stop over and visit the wonderful Mammoth Cave if they come through Louisville over the Louisville & Nashville Railroad, or return that way. It is anticipated a number of visitors will take advantage of this.

The Maxwell House, the official headquarters, is conducted upon the European plan, and can accommodate between five and six hundred guests, but many of the visitors expect to stop at the Tulane Hotel (European plan), or at the Duncan (American plan).

The Brandon Printing Company has prepared a magnificent souvenir of the occasion, which will be presented to all those who attend the sessions of either association.

Following is a list of delegates and alternates elected up to date of going to press:

BUFFALO, N. Y.—*Delegates:* George E. Matthews, A. C. Van Duzee, F. W. Heath, George R. Jones, A. B. Floyd, J. S. Wilson, F. N. Burt, A. T. Brown. *Alternates:* J. A. Pierce, W. N. McMullen, W. H. Wright, Jr., Joseph Baer, R. L. Cox, H. C. Spendelow, Peter Paul, Reinecke and Zesch.

CINCINNATI, OHIO.—*Delegates:* Allen Collier, W. B. Carpenter, John F. Earhart, George C. James, A. H. Pugh, George A. Armstrong, John B. Davidson, C. J. Krehbiel, F. W. Keating. *Alternates:* H. J. Anderson, W. A. Stuart, F. J. Diehm, George W. Blum, Andrew McDonald, Fred Spencer, Adolph Dryer, C. A. Sanders, John H. Gibson.

CLEVELAND, OHIO.—*Delegates:* C. Winn, A. C. Rogers, C. O. Bassett, W. Munhall. *Alternates:* F. B. Berry, E. F. Hamm, A. S. Brooks, M. S. Coggshall.

GALVESTON, TEXAS.—*Delegate:* George M. Courts.

MEMPHIS, TENN.—*Delegates:* W. H. Bates, A. B. Pickett. *Alternates:* W. G. Holmes, William Fitzgerald.

NORFOLK AND PORTSMOUTH, VA.—*Delegates:* W. A. Fiske, John E. Burke. *Alternates:* W. A. Edwards, W. T. Barron.

PITTSBURG, PA.—*Delegates:* Percy F. Smith, Joseph Eichbaum, H. P. Pears. *Alternates:* Theodore Sproull, H. J. Murdoch, A. C. Shaw.

ROCHESTER, N. Y.—*Delegates:* M. H. Smith, E. R. Andrews, A. J. Wegman, R. M. Swinburne, Ernest Hart. *Alternates:* J. H. Clapperton, W. F. Balkan, E. C. Tanger, Charles Mann.

ST. LOUIS, MO.—*Delegates:* S. F. Myerson, H. S. Hart, Stewart Scott, W. H. Woodward, Edwin Freegard, W. L. Becker, G. D. Barnard, C. M. Skinner, H. Feldbush, C. Mitchell, F. Gottschalk, W. S. Donelson. *Alternates:* Charles Crutsinger, John Bermel, A. Noble, M. J. Gilbert, Carl Schraubstadter, L. Sanders, S. Burnham, A. Gilliam, L. Hale, C. D. Garnett, A. Whipple, W. B. Becktold.

ST. PAUL, MINN.—H. D. Brown, chairman. *Delegates:* E. P. Penniman, George M. Stanchfield, W. S. Potter, L. D. Bissell, W. F. Repke. *Alternates:* M. Treacy, J. S. Pinney, P. C. Zander, H. L. Collins, E. Randall.

TROY, N. Y.—*Delegates:* E. H. Foster, A. E. Stone, H. Stowell. *Alternates:* E. H. Lisk, J. W. Smith, W. Powers.

Other cities not in the above list will be fully represented at the convention. Details concerning the photo-engravers' meeting are not fully arranged, but on opposite page will be found a few facts relating to it. The illustrations of the Mammoth Cave will be interesting to those who contemplate a visit to that marvel of nature.



ARCADE APPROACH TO THE HERMITAGE.



ENTRANCE TO THE MAMMOTH CAVE, KENTUCKY.

THE PHOTO-ENGRAVERS' MEETING.

A national meeting of the photo-engravers will be held in Nashville early in October, during the time the United Typothetæ is in session, and it is expected the organization of a national association will be completed at that time. The headquarters will be at the Duncan Hotel, and the meetings will be held at the Chamber of Commerce.

The plan of this organization, as stated last month, is not for the purpose of advancing prices, but to establish better regulations and understandings, remove prejudices and prevent the disastrous cutting of prices. That a plan of this kind would result in permanent good to the trade, no one can doubt. It is to be hoped a large delegation of photo-engravers from all sections of the country will assemble at Nashville, and that the organization will be perfected. W. H. Tenney, of Boston, is chairman of the committee and would be glad to receive suggestions from photo-engravers everywhere concerning the proposed plan.



IN THE MAMMOTH CAVE, KENTUCKY.

Hansen Vertical Script

Patent Applied for

12-Point

Economy is often attained by Printing under the
Dominant colors, strengthening them, and making them
forcible. Blue under black makes the last
color stronger, and, generally speaking, black is deeper and better
from having another dark color under it, as purple,
dark green, or brown. This quality enables
the first printing to be executed
in some ordinary, cheap ink, and the brilliancy

18-Point

Cutting Punches and making Moulds were the first processes in the practice of Typography, and demanded a degree of skill in the manipulation of tools and of Experience in the working of Metal rarely found in any man undertaking to learn the art of Printing. They were never regarded as proper Branches of the trade.

24-Point

Designed, manufactured
and for sale by
H. C. Hansen, - Type Founder,
24 & 26 Hawley Street,
Boston, Mass., U. S. A.

2-Pt., 32 a 10 A $4.00 18-Pt., 25 a 8 A, $4.75 24-Pt., 20 a 7 A, $6.00

IROQUOIS CONDENSED SERIES.

Originated by THE CRESCENT TYPE COMPANY, 346-348 Dearborn Street, Chicago.

5A, 8a, $4.90 — 36 Point Iroquois Condensed — Caps, $2.55 L. C., $2.35

FACTS AND THEORIES

Consensi of Public Opinion

6A, 9a, $4.25 — 30 Point Iroquois Condensed — Caps, $2.20 L. C., $2.05

GALCONDA HAS ITS RIVAL

Invest in Iroquois Condensed $

8A, 12a, $3.75 — 24 Point Iroquois Condensed — Caps, $1.95 L. C., $1.80

APOLLONIC IRRIDESCENCE

Classical Effort in Modern Typography

10 A, 16a, $3.00 — 18 Point Iroquois Condensed — Caps, $1.50 L. C., $1.50

WONDERFUL EVOLUTION OF THE SPECIES

Characteristics of the Prototype Well Preserved

12 Point Iroquois Condensed

18A, 22a, $2.75 — Caps, $1.50 L. C., $1.25

EFFERVESCENT FRIENDSHIPS

Tactics of Peripatetic Panhandlers

10 Point Iroquois Condensed

22A, 30a, $2.50 — Caps, $1.35 L. C. $1.15

SUCH TRAGICAL TALES OF WOE

Should Make Lachrymal Glands O'erflow

8 Point Iroquois Condensed

25A, 36a, $2.25 — Caps, $1.15 L. C., $1.10

DAME FORTUNE HAS NO FAVORITES

It Takes Good Management and Perseverance to Win

6 Point Iroquois Condensed

30A, 42a, $2.00 — Caps, $1.10 L. C., $ .90

AS A DUTY TO MANKIND, OUR CHILDREN SHOULD

Inherit Sound Constitutions and Good Mental Endowments

FOR SALE BY

Conner, Fendler & Co., 56 Beekman St., New York. Dodson Printers' Supply Co., 55 S. Forsyth St., Atlanta, Ga.

The Scarff & O'Connor Co., 256 Commerce St., Dallas, Texas.

Toronto Type Foundry Co., 44 Bay St., Toronto, Ontario; 646 Craig St., Montreal, Quebec; 286 Portage Ave., Winnipeg, and 520 Cordova St., Vancouver.

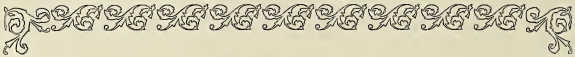
Patent applied for

CONTOUR BANDS AND BORDERS 8-1

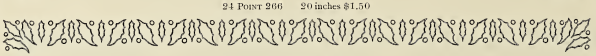
24 Point 268 20 inches $1.50



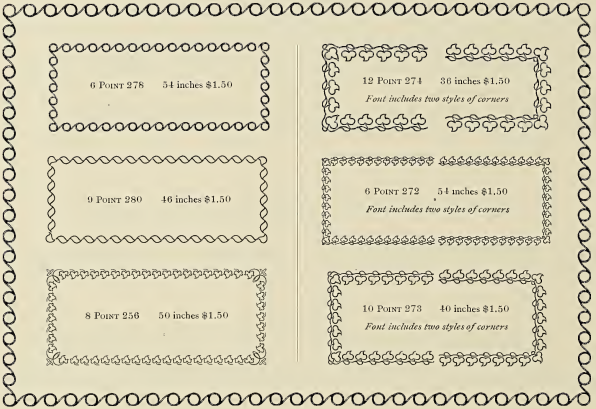
18 Point 261 30 inches $1.50



24 Point 266 20 inches $1.50



9 Point 279 16 inches $1.50



18 Point 257 30 inches $1.50



18 Point 275 30 inches $1.50



Font includes two styles of corners

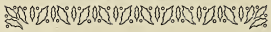
16 Point 264 30 inches $1.50



18 Point 258 30 inches $1.50



18 Point 265 30 inches $1.50



18 Point 269 30 inches $1.50

Originated and Manufactured by American Type Founders Co.

In stock and for sale by all its Branches and Agencies

Patent applied for

CONTOUR BANDS AND BORDERS

48 Point 295 12 inches $1.50



42 Point 296 12 inches $1.50



16 Point 267 30 inches $1.50

24 Point 260 20 inches $1.50



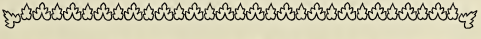
24 Point 259 20 inches $1.50



18 Point 271 30 inches $1.50



18 Point 270 30 inches $1.50



42 Point 297 12 inches $1.50



36 Point 262 18 inches $1.50



36 Point 298 18 inches $1.50



30 Point 263 20 inches $1.50



12 Point 274 36 inches $1.50

Originated and Manufactured by American Type Founders Co.

In stock and for sale by all its Branches and Agencies

16 Point Florentine Border 154 30 inches $1.50

The Contour Borders are very effective when printed in colors in combination with the Borders herewith

18 Point Collins Border 198 30 inches $1.50

Send to any Branch of American Type Founders Co. for specimens showing the Florentine and Collins Borders complete

18 Point Caxton Border 240 30 inches $1.50 *Font includes two styles of corners*

48 Point Collins Band 205 12 inches 1.50

18 Point Collins Band 221 30 inches $1.50

30 Point Collins Border 203 20 inches $1.50

18 Point Collins Border 173 30 inches $1.50

Combinations

Contour Border No. 262 . Collins Border No. 197
Contour Border No. 298 . Collins Border No. 172
Contour Border No. 263 . Collins Border No. 203
Contour Border No. 260 . Collins Border No. 195
Contour Border No. 259 . Collins Border No. 196
Contour Border No. 261 . Collins Border No. 173
Contour Border No. 257 . Collins Border No. 198
Contour Border No. 256 . Collins Border No. 201
Contour Band No. 295 . . . Collins Band No. 205
Contour Band No. 296 . . . Collins Band No. 193
Contour Band No. 258 . . . Collins Band No. 221
Contour Band No. 297 . . . Collins Band No. 204
Contour Border No. 280 . . . . Century Border

16 Point Florentine Border 158 30 inches $1.50

Combinations

Contour Border No. 268 . Florentine Border No. 162
Contour Border No. 266 . Florentine Border No. 234
Contour Border No. 269 . Florentine Border No. 163
Contour Border No. 271 . Florentine Border No. 230
Contour Border No. 270 . Florentine Border No. 229
Contour Border No. 265 . Florentine Border No. 233
Contour Border No. 267 . Florentine Border No. 158
Contour Border No. 275 . . Caxton Border No. 240
Contour Border No. 274 . . Caxton Border No. 239
Contour Border No. 273 . . Caxton Border No. 238
Contour Border No. 272 . . Caxton Border No. 237
Contour Border No. 279 . . . . . Lovell Border
Contour Border No. 278 . . . . . Lovell Border

Originated and Manufactured by American Type Founders Co.

In stock and for sale by all its Branches and Agencies

24 Point Collins Border 195 20 inches $1.50



24 Point Collins Border 196 20 inches $1.50



18 Point Florentine Border 230
30 inches $1.50

18 Point Florentine Border 229
30 inches $1.50

24 Point Florentine Border 234
20 inches $1.50

18 Point Florentine Border 233
30 inches $1.50

42 Point Collins Band 204 12 inches $1.50



42 Point Collins Band 193 12 inches $1.50



6 Point
Lovell Border
54 inches $1.50

8 Point
Collins Border 201
50 inches $1.50



6 Point
Caxton Border 237
54 inches $1.50
Font includes two styles of corners



9 Point
Century Border
40 inches $1.50



36 Point Collins Border 197 18 inches $1.50



36 Point Collins Border 172 18 inches $1.50



9 Point
Lovell Border
46 inches $1.50



10 Point
Caxton Border 238
40 inches $1.50
Font includes two styles of corners



12 Point
Caxton Border 239
36 inches $1.50
Font includes two styles of corners



24 Point Florentine Border 162 20 inches $1.50



18 Point Florentine Border 163 30 inches $1.50

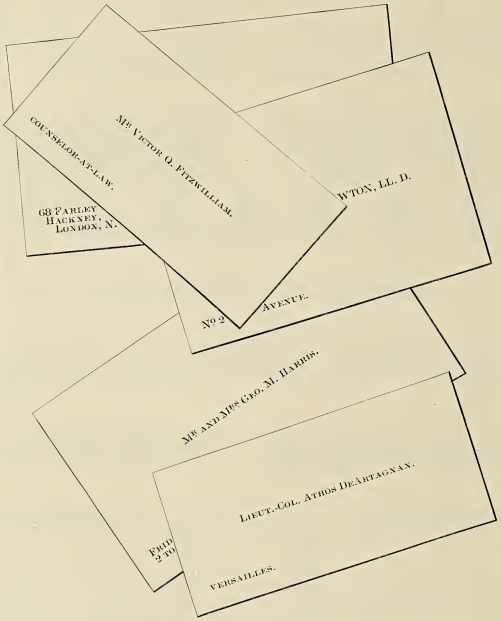


Originated and Manufactured by American Type Founders Co.

In stock and for sale by all its Branches and Agencies

Copperplate Roman.

Type that does not look like type. Successful imitation of Copperplate Engraving.



ABCDEFGHIJKLMNOPQRSTUVWXYZ.,-'&

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

SPECIMEN OF
6-POINT COPPERPLATE ROMAN
30A 60A $3.00

MANUFACTURED EXCLUSIVELY
BY THE
AMERICAN TYPE FOUNDERS' CO.

CONDENSED STUDLEY, ORIGINATED BY THE INLAND TYPE FOUNDRY

48 TYPE Not Cast on

Type not cast on 12 Standard Line is dear at any price

60 Standard Line

Type not cast on Standard Line is dear at any price 10

DEAR at Any Price 48

Type not cast on 24 Standard Line is dear at any price

Type not cast on Standard Line is 36 dear at any price

Type not cast on 18 Standard Line is dear at any price

Type not cast on 14 Standard Line is dear at any price

Type not cast on Standard Line is 30 dear at any price

60-Point, 6a 4A, $9.50
48-Point, 8a 5A, $7.25
36-Point, 9a 6A, $5.00
30-Point, 10a 7A, $4.30
24-Point, 12a 9A, $3.50
18-Point, 18a 12A, $3.20
14-Point, 24a 16A, $3.00
12-Point, 30a 20A, $2.80
10-Point, 34a 22A, $2.50
8-Point, 36a 25A, $2.25
6-Point, 45a 30A, $2.00

STANDARD LINE TYPE FOR SALE BY

GOLDING & CO., Boston, New York, Phila., and Chicago
DAMON-PEETS CO., New York
WM. E. LOY San Francisco
GWATKIN & SON, Toronto
GETHER & DREBERT, Milwaukee
PRESTON FIDDIS CO., Baltimore

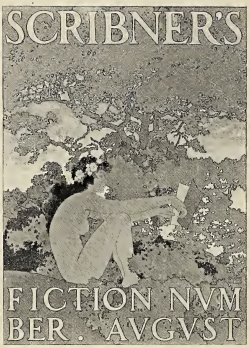
Type not cast on Standard Line is 8 dear at any price

Type not cast on 6 Standard Line is dear at any price

INLAND TYPE FOUNDRY, SAINT LOUIS, INVENTORS AND MANUFACTURERS OF STANDARD LINE TYPE



American Poster by H. L. Bridwell.





Two Posters by Maxfield Parrish.



Sarah Bernhardt Caricatured.



Sarah Bernhardt Idealized.

POSTER-LORE, AND THE NEWER MOVEMENTS.

CONDUCTED BY PERCIVAL POLLARD.

All specimens submitted for criticism, and all correspondence on this head, should be addressed personally to the writer, in care of this office. Designs intended for reproduction must be mailed flat, or properly protected by tube if rolled.

THE coming theatrical season in the United States should show an improvement in the class of posters used to advertise plays and performers. For the past season or two there have been enough artistic posters imported with foreign plays to show our managers that it pays to use really fine sheets. Our coming winter will, one hopes, see some of the posters Mr. Dudley Hardy has been doing lately for various light entertainments in England; and these should stimulate native industry. Messrs. Bridwell and Butler, for the Strobridge lithographing firm, should do something well worth seeing, and I think Mr. Scotson Clark will do a number of posters for plays controlled by Manager E. E. Rice.



PORTRAIT OF HY. MAYER. By Himself.

IN the competition the *Century* held last year it will be remembered that the second to Mr. Leyendecker's first prize was by Mr. Maxfield Parrish. This latter design was used for the August (midsummer holiday) number of the *Century*, and is shown on opposite page in reduction.

Curiously enough Mr. Parrish also supplied the August *Scribner's* with a poster, the nature of which is very nearly akin to the *Century* design. It shows a girl seated, facing to the right; both the lettering and the background remind one of the earlier design.

FROM one pole to another, in art, is a far cry. Given the same subject, and one temperament in treating it will voice optimism, another pessimism. It is these temperamental differences that make black-and-white and decorative art interesting. Opposite I have tried, by contrast, to prove this very clearly. Against the charmingly decorative menu-card devised by A. Mucha for Sarah Bernhardt I show the cruelly mordant caricature of C. Léandre. These two designs typify the extremes. Mucha is well known to collectors of posters; he is specially retained by Mme. Bernhardt's theater. Léandre is, to my mind, the greatest caricaturist in the world today. His delineation of the French actress, reproduced here, is from *Le Rire*; in that same paper he lately did a cartoon of Queen Victoria that, as art, was simply marvelous, however much one might question the taste of choosing this subject. As a study in method, no less than mood, I hope these two designs will be generally interesting and instructive.

IN the days I first went journaling in Chicago it happened that some chance brought me to an editorial chair in the offices of *Light*. That paper failed, of course, being much before its time, but to it I owe my first introduction to the work of several artists who have since become familiar to the public at large. One of these was Mr. Hy. Mayer. Since several of this artist's designs for programmes and posters are well known to collectors it is not necessary to explain him at great length now. Posters are not, however, his main industry. In black-and-white and colored "comics," in fecundity of humorous notions, Mr. Mayer is now one of the best known artists our illustrated weeklies use. Almost every other week *Truth* has shown a full page, in color, by Mr. Mayer, and the posters he did for the same paper are doubtless familiar to collectors. It is a most fierce picture of



BOLANYO
OPIE READ'S
NEW NOVEL
PUBLISHED BY
WAY & WILLIAMS
CHICAGO
FOR SALE BY ALL BOOKSELLERS

THREE-SHEET POSTER BY MAXFIELD PARRISH.

himself that Mr. Mayer has done for us, but one can assure the world at large that he is not really such a flaming Mephistopheles as he has painted himself.

A THREE-SHEET by Mr. Maxfield Parrish advertising Mr. Opie Read's novel, "Bolanyo," is being shown on the billboards. Messrs. Way & Williams, of Chicago, purpose allowing for a demand from collectors for this poster, and I believe there will be some for disposal at $1 each, or $2 mounted and varnished.

A NEW book of Edward (Chimmie Fadden) Townsend's is to contain fifty drawings by F. A. Nankivell.

DUDLEY HARDY'S sheet for the comic opera, "The Yeoman of the Guard," lately improved the looks of London's walls.

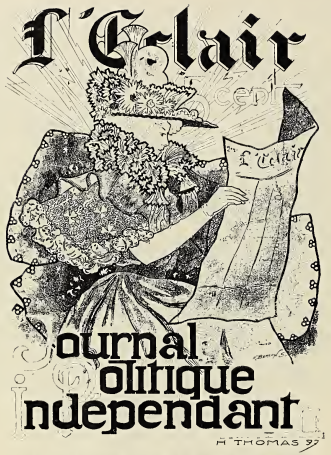
THE new part of the *Maitres de l'Affiche* shows a Cheret, an Ibels, an English poster by Morrow for "The New Woman," and a design by the Belgian artist, Fernand Toussaint.

HERE is Mr. Ambrose Bierce's word-picture of the cover-design for "Dreams of Today," shown in the August number of THE INLAND PRINTER:

". . . . One of Mr. Nankivell's astonishing creations, representing a benevolent young woman who has given all her clothing to the poor, kneeling among the ruins of an ancient temple, while a brace of storks, mounted



A DECORATION BY A. RASSENFOSSE.



THE PRIZEWINNING POSTER IN A FRENCH COMPETITION.

on one leg each and resembling wicked old men as hard as ever they can, view her with a critic's eye, nor pass her imperfections by. One of them, be it said to his credit, compassionately proffers the shelter of his wing to protect her from the heat of the stars and the gaze of the other stork."

IN the competition for a poster advertising the Paris journal, *L'Eclair*, a decision has been reached giving to H. Thomas the first prize. A black-and-white of the winning design is here shown.

NOTHING in English published art has excited so much comment lately as the color sketches Mr. W. Nicholson has been showing in the *New Review*. In June a portrait of Queen Victoria aroused all England to discussion; in



POSTER BY GEORGE WHARTON EDWARDS.

July there followed an equally brilliant drawing of Sarah Bernhardt, and August saw a sketch of General Roberts.

The portrait of the queen seemed, to many critics, to verge on caricature; to me it is simply an admirable character-study. Mr. Nicholson is one of the "Beggarstaffs," known to poster-collectors for many fine designs, notably the *Harper's* sheet for England.

GEORGE WHARTON EDWARDS has designed the *Century* poster for September. It represents a maiden of Pornic, on the coast of Brittany, in characteristic peasant garb. We reproduce it.

IN Germany there now seems to be the greatest progress in general interest in the poster. Nüremberg now has a periodical devoted exclusively to poster collecting. It is *Das Plakat*, and is illustrated.

EXCELLENT illustrations by Maxfield Parrish for a children's story of Kenneth Grahame's were features of the August *Scribner's*. Mr. Parrish, I learn, is presently to illustrate a book of stories for the Chicago firm of Way & Williams.

THERE have been two additions to the "Bodley Booklets" issued by John Lane, under a cover-design by Bradley. One is "The Making of a School-Girl," by Evelyn Sharp; the other is "The Quest of the Gilt-Edged Girl," by Richard Le Lyrienne.

THERE is appearing in *Le Rire*, of Paris, a series of caricatures of crowned heads that every artist should study; these cartoons are not only entertaining, they are an education. Three, by C. Léandre, showing Queen Victoria, President Faure and King Leopold, are especially brilliant.

PATENTS OF INTEREST TO PRINTERS.

BY CHARLES M. CHAPMAN.

The month of July was not so prolific of patents in the art of printing as some previous months, but the improvements are of a high class and show considerable progress in the various branches. Following is an outline of the patents:

The throw-off mechanism of Fig. 1 is the invention of James Edgar Lee, of Chicago, Illinois. One of the several objects of this invention is to provide means for causing the parts to become automatically locked in either position to which they may be set. Another object is to provide simple mechanism for shifting the eccentric shaft when it is desired to throw the impression on or off, and at the same time avoid independent rotary movement of the eccentric shaft during the operation of the press.

The printing machine of Fig. 2 has been improved by Alfred F. Harris, Charles G. Harris and William H. Smiley, of Niles, Ohio, said Alfred F. Harris and said Smiley having assigned to said Charles G. Harris. They have provided for automatically stopping the machine immediately any break occurs in the feed supply. This is secured by an electric circuit which is broken when the proper feed supply is maintained and closed instantly any break occurs in said supply, the closing resulting in lowering the impression cylinder and the shifting of the driving belt, bringing the press to a stop.

The color printing press of Fig. 3 has been improved by Vittorio Turati, of Milan, Italy. The object of the invention is to obtain cleaner and more quickly drying impressions from the colors, and to take a greater number of such impressions, the improvement permitting the colors to be used in a harder state.

Fig. 4 shows a press of the rotary impression cylinder class, having the sheet-delivering apparatus applied thereto, invented by Robert Miehle, of Chicago, Illinois, assignor by mesne assignment to the Miehle Printing Press & Manufacturing Company, of Chicago, Illinois. This invention is to provide means for delivering the sheet to the receiving table with the printed side up, employing therefor a set of stationary stripping fingers and also a fly frame to receive the sheets and carry them bodily from the impression cylinder and deposit them upon the table.

The device of Fig. 5 is for feeding printing presses, and is the invention of Charles G. Harris, of Niles, Ohio, who has assigned to the Harris Automatic Press Company, of Niles, Ohio. Its special application is to cards and envelopes, which are taken from the bottom of the pile.

The linotype machine of Fig. 6 involves the improvements of David S. Kennedy, of Brooklyn, New York, assignor to the Mergenthaler Linotype Company, of New York City. A stop or buffer is arranged in such position as to arrest and sustain the lower ends of the descending spaces as they enter the line in course of composition, in such manner as to give them support and also to prevent them from twisting or slipping out of position.

The inking mechanism of the cylinder press of Fig. 7 has been improved by Henry A. Wise Wood, of New York City, who has assigned to the Campbell Printing Press and Manufacturing Company, of New York. By the arrangement shown the stroke of the bed is kept constant and short, and the bed is accessible from the rear by placing the rear ink fountain and distributing apparatus adjacent to the impression cylinder.

The printing machine of Fig. 8 has been improved in many particulars by John J. Clause, of Chicago, Illinois, assignor to Franklin Rudolph, of Chicago, Illinois. Among other devices are a gripperless feed for the sheets, means for adjusting the sheet with relation to the cooperating carrying cylinder, and means for the independent adjustment of the inking form-roller with relation to the distribution and form cylinder.

The sheet delivering and folding mechanism of Fig. 9 is the invention of William H. Jessup, of Poughkeepsie, New York. By the mechanism shown, the sheet, as it leaves the tapes of the conveyer, is prevented from curling,

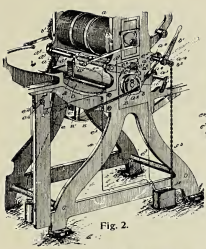


Fig. 2.

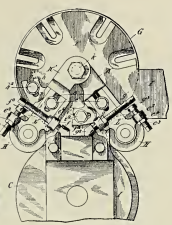


Fig. 8.

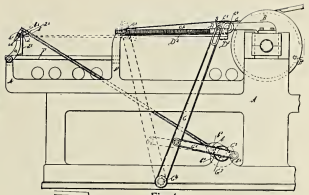


Fig. 4.

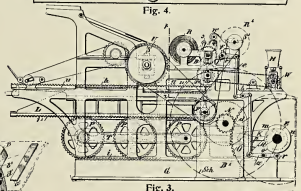


Fig. 3.

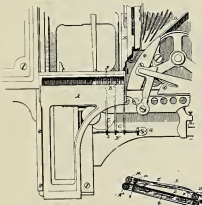


Fig. 6.

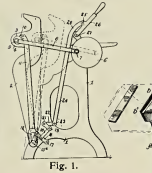


Fig. 1.



Fig. 5.

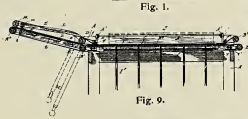


Fig. 9.

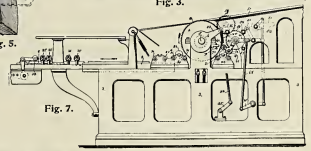


Fig. 7.

PATENTS OF INTEREST TO PRINTERS.

and the construction of the conveyer frame enables it, when not in use, to be dropped down against the folder frame without straining the tapes.

Two patents have been granted to Louis K. Johnson and Abbot A. Low, of Brooklyn, New York, who have assigned in each case to The Alden Type Machine Company, of New York City, both for improvements in typesetting appliances. One relates to the means for adjusting the type forwarder to words or combinations of different lengths, and dispenses with the ordinary mechanism for reciprocating the type pusher, using instead a finger lever acting upon a rock-lever which controls the pusher; while the other relates to a certain form of setter case, wherein the springs are dispensed with, and also one side of the holder.

James L. Lee, of Chicago, Illinois, has improved printers' blocks for holding electrotypes and other printing plates in the form while being printed from.

Walter Scott, of Plainfield, New Jersey, has produced sheet-delivering mechanism for printing presses so contrived as to apply sufficient tension to properly straighten the paper, and practically prevent the formation of creases or folds.

An improved machine for trimming or dressing printers' leads, such as linotype slugs, has been produced by Carl Schraubstadter, Jr., and Charles R. Schilling, of St. Louis, Missouri, who have assigned to the Western Engravers' Supply Company, of St. Louis, Missouri.

A printing die has been patented by Frederick George Jahn, of Brooklyn, New York, assignee by mesne assignment to DeForest Settle, receiver of the International Postal Supply Company, of New York. This die is to be used in machines for postmarking and stamp canceling, and provides an efficient and economical device for the purpose.

An Indianapolis man predicts that the daily journals and magazines of the future will be printed on green paper, because green is nature's color and is consequently less harmful to the eye than any other color. He thinks we shall have less use for oculists when all printed matter is placed on green paper. "We have observed," says an exchange, with an eye to the main chance, "that the green paper issued from the Government Printing Office is most pleasing to the eye and the easiest to circulate.—*Newspaper Maker.*

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticise specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made. Samples intended for review under this head should be mailed to this office flat, and plainly marked on corner "ALPHA."

J. H. Tifft, Neillsville, Wisconsin: Card and letter-head. Both neat specimens of composition and presswork.

A package of miscellaneous work from The Sanderses, 144 Maiden Lane, New York, composition and presswork on which are good.

From the Independent Company, Massillon, Ohio, samples of general work of an ordinary character, both as to composition and presswork.

W. A. T. Carrell, 20 Exchange street, Buffalo, New York: Business card, printed in green and copper-bronze. Composition and presswork fair, embossing good.

From S. S. Lesslie, 402-404 Camp street, New Orleans, Louisiana: Several samples of cards, some of which are good specimens of display composition. Presswork is good on all.

Clyde A. Dodds, Sandoval, Illinois, submits two blotters for comparison and criticism. The Charles D. Merritt blotter is the better piece of work, but the register is not perfect.

From Will C. Cantrell, with Atlanta Litho & Printing Company, Atlanta, Georgia: Cards, letter-heads, etc., composition on which is neat and well displayed and presswork excellent.

George E. Frost, Beverly, Massachusetts: Bill-heads, cards, etc.; composition neat and presswork fair. Imprint on fourth page of Peter Callely's card is much too prominent.

From Ray Printing Company, Lansing, Michigan: A blotter and an "Announcement," each printed in three colors, the composition being artistic, and the presswork, colors and register good.

"The Fitton Fireman" is the title of a souvenir programme of eighty pages and cover, 6 by 9½ inches, oblong, printed by the Rockville Journal Press, Rockville, Connecticut. The composition and general get-up is good, but the stock is not so good as it might be for such a work, and the



Half-tone by
THE GENERAL ENGRAVING COMPANY,
Cleveland, Ohio.

FISHING ON LAKE ERIE.

presswork might be improved, especially on the half-tones, which are flat and spotted. The cover is neat, and the book being punched and tied with yellow ribbon presents a good appearance.

C. R. KEMBLE, *Tribune*, Greenville, Ohio: Your envelope corner card, in two colors, is a good job of composition, and the presswork, considering the difficulties under which you labored, is excellent.

ADAMS BROS., Topeka, Kansas, submit a catalogue of sixteen pages, printed in black, brown and red, and cover printed in black, blue and gold, on blue stock. The work is well done in every particular.

ED KEOGH, 36-38 Broadway, Milwaukee, Wisconsin, submits a page intended for insertion in the Milwaukee City Directory. It is a plain business card, printed in black, gold, red and photo-brown. Composition is neat and presswork good.

FROM Henry R. Wheeler, Atlantic City, New Jersey: Several samples of commercial work of good quality, both as to composition and presswork. The card of "The Brevoort," set in Victoria Italic, is the best of the lot, being nicely balanced and evenly spaced.

FROM Gil H. Kyle, York, Pennsylvania: Eight-page roster and historical souvenir of Sandilands Commandery, Knights of Malta. A handsome piece of work in many colors. Composition is good, and well displayed, and presswork excellent, colors well chosen and in perfect register.

A NEATLY designed and well printed business card comes to us from T. E. Ormsby, with Hull's Printing House, 615 San Juan de Letran, Mexico. It is set in Bradley series of type, printed in bronze-blue and red on buff stock, and is a very good sample of composition and presswork.

ELMUTT CLIFTON, Hove, near Brighton, England, sends a varied assortment of society and commercial printing. The composition is generally well done, though in some instances too much border and rulework has been used. The color schemes are mostly harmonious and presswork is good.

SOME samples of their own office stationery from the Woodruff Advertising Novelty House, Ravenna, Ohio, showing original decorative designs by George R. Woodruff. The designs are artistic, as is also the printing of the same in colors. All are first-class specimens of letterpress printing.

FROM Theo. P. Stoll, Kensington avenue, Philadelphia, Pennsylvania: Business card printed in blue and red on green stock. Composition is of an ordinary character; presswork fair. Color arrangement would have been better if plain K and P had been used and K, L, P and H printed in red instead of only the K and P.

THE MOORE & LANGEN PRINTING COMPANY, Terre Haute, Indiana, submits samples of four-page folder in two colors and business card in three colors and gold, the work of F. J. Weldele, compositor, "who is a close student of THE INLAND PRINTER." The work is well conceived and neatly executed, showing him to be a typographic artist. The presswork is also good.

REDFIELD BROS., 411-415 Pearl street, New York, submit a programme of the Twenty-seventh annual meeting of the New Jersey State Dental Society, which is a neat production, printed in black and red, the cover being in dark green and red on sea-green rough stock, sewed with red floss silk. Composition, presswork and binding are all of first-class quality.

PATERSON & WHITE, 518-520 Minor street, Philadelphia, Pennsylvania, have issued a booklet of eight pages and cover, entitled "Making a Good Impression." It is printed on parchment paper, in Jenson Old Style, in red and black. The cover has a handsomely printed and embossed figure of a lady, with the title printed in black with red underscore rules. The work is very well done.

THE American Type Founders' Company has issued a specimen book of typewriter types, showing eleven different faces. From these a printer should have no difficulty in selecting one or more that would prove satisfactory for printing imitation typewritten circulars. The sample book is printed on laid paper, in black and purple inks, inclosed in a cover with handsome design made from borders on front page.

THE Chasmar-Winchell Press, 141-155 Twenty-fifth street East, New York, submit two catalogues—the Monarch and Barnes bicycles—the work on which is of a superior class. The typography is well arranged, the half-tone illustrations first-class, and the presswork, in black and tints, excellent. The cover designs are works of art in the truest sense. Such work might be equaled by other printers, but we think it would be hard to excel.

E. R. SMITH & SON, publishers of the *News and Eastern Townships Advocate*, St. Johns, Quebec, send a letter-head, and a circular in blue and red. The composition on both is well done. The circular is not the work of an experienced man as to the wording. There is too much verbiage. There is no crispness—no argument. The display type is necessarily small and the compositor did a good job and the presswork is excellent.

"BLUE AND WHITE" is the title of a souvenir published by the summer class of 1897, Los Angeles (Cal.) High School. It is a somewhat pretentious work of 124 pages and cover, illustrated with half-tones and original drawings by the pupils. The composition is good, the advertisements being well displayed, and the presswork excellent. The work is from the press of George Rice & Sons, 311-313 New High street, Los Angeles, California.

LORING COES & CO., Worcester, Massachusetts, submit samples of note paper and envelope of a peculiar shape and size, which, they state, they "got from the *British Printer*, size called 'Victoria Note' and used because 'the Queen will not read a folded sheet.'" The size is a four-page 5½ by 7 sheet, the envelope a trifle larger, to admit of the sheet being inserted without folding. Pages 1 and 2 are used for writing on, and pages 3 and 4 for printing an announcement of their micro-ground knives. The printing is neatly done, and the envelope is printed both back and front. It is something of a novelty, and Loring Coes & Co. expect the "American Royalty" will take kindly to it.

WILLIAM F. SCHEMPF, Brodhead, Wisconsin, submits a package of fine letterpress printing. The quality of each is so good that it is hard to say which is best, but a booklet, "Summer Fancies," is a handsome piece of work, printed in bronze-blue, with vignette illustrations in brown, on heavy enameled stock. We favorably commented on Mr. Schempp's work some time ago, but the package under review gives evidence of great improvement since then. The presswork on some of the samples might be better.

"ILLUSTRATED LONDON" (Ontario, Canada) is a handsome souvenir of 136 pages, 9 by 12 inches, printed on heavy enameled stock, with beautifully colored and embossed cover. It is very freely illustrated with half-tone engravings of fine quality and contains a colored map of Western Ontario. The printing is admirable, the half-tone illustrations being beautifully clear. It is one of the best jobs of presswork that has come into our hands for a long time. The book is printed and issued by the London Printing & Litho Company, London, Ontario.

A PACKAGE of varied samples of work reaches us from Hatch, Delano & Co., Galveston, Texas. The cards show taste and care in composition and finish. The letter and bill heads—combined type and engraving—are neat samples of work. The poster is artistically designed, and colors full and well balanced. The job ticket and envelope is very complete in details, and is no doubt a valuable record for reference. The blotter is a neat piece of rule-and-border work and type display. The whole collection bears evidence of careful and artistic treatment in all departments.

J. H. RITCHIE, Waverly, Illinois, forwards a large package of general work, which is of a high degree of merit, both in composition and presswork. It is far above what one might expect to see from a town of 1,400 inhabitants, and shows that Mr. Ritchie studies to produce the best he can with the material at his command. A show card and programme of an entertainment, in the Old English style of spelling, are very unique and amusing. In his letter Mr. Ritchie refers to "a sealed envelope on the back of the package" as containing a job for the "Country Cousins' Competition." No such envelope was received, it having evidently been displaced in transit.

THE official souvenir of the thirty-first National Encampment, G. A. R., at Buffalo, New York, is a novelty in the line of souvenir books. It contains ninety-six pages, printed in various colors. All the right-hand pages show half-tone views of buildings and places of interest in and around Buffalo, with portraits of principal officers and prominent members of the G. A. R. The left-hand pages contain a history of the organization and its affiliated societies, each page of type being surrounded with vignettes illustrating scenes and incidents of the war. The cover represents a buffalo's head, printed in natural colors, and tied on with a red, white and blue ribbon. A cutting-die the shape of the head has been used for trimming the book, thus giving it a unique appearance. The Courier Company, of Buffalo, did the designing, engraving, printing and binding, and are to be congratulated upon the satisfactory and pleasing result attained.

TRADE NOTES.

T. O. METCALF & CO., printers, Boston, announce the withdrawal of Mr. Arthur W. Glines from their firm.

WILLIAM A. GIBSON has been placed in charge of the city office of J. Manz & Co., 160 Adams street, Chicago.

THE merchant who prints his business card with a rubber stamp seldom makes a good impression.—*Press and Printer.*

A NEW designing and photo-engraving house has been established in Worcester, Massachusetts, by H. Grant Berryman.

HARPER & BROTHERS now have a London branch, having bought out the business of Osgood, McIlvaine & Co. Some valuable copyrights of the late George du Maurier are said to have been acquired by the transaction.

MANY large importing houses give great care to the preparation of literature they issue. The camping edition of the *Art Domestic*, a monthly received from E. J. Arnold, in charge of the department of typography and advertising of Goldberg, Bowen & Co., San Francisco, is a good example of the attention paid to typographical effects in the better class of "house organ" periodicals.

THE establishment of the Prouty Press Company, at Worcester, Massachusetts, to manufacture steel type to print on wood, is just announced. Frank C. Winn has been appointed superintendent of the factory. A printers' supply house will be opened in connection with the plant, and

with the branch office at Boston, will be in charge of Charles L. Shaw, treasurer of the company.

COLUMBUS, Ohio, proposes to tax the typesetting machines in the newspaper offices there, if any law can be found to reach them. The matter will probably be fought in the courts and a test case made if the matter is pushed by the special board of equalization.

ANNOUNCEMENT is made by Messrs. J. C. and Frank X. Leyendecker that they have opened a studio in the Chicago Stock Exchange building, suite 1114. The brilliant decorative work of these artists will commend them a patronage which we trust will justify their faith in the Windy City and in the lanate West.

CHARLES S. KESSLER, who has been for nineteen years connected with the Miami Union Publication Company, Troy, Ohio, has severed his connection with that firm and started in business for himself. He has decided to style his office: "Kessler's Printery — Sign of the Washington Press." He intends to do the better class of jobwork.

THE National Association of Manufacturers has perfected plans for the establishment of an exhibition warehouse for the display of samples of American-made goods in the city of Caracas, Venezuela. The general offices of the company are at Philadelphia, Pennsylvania, and Mr. Theodore C. Search is president. Mr. Rudolph Dolge has spent several months in Venezuela making preliminary arrangements, and is now engaged in the organization of the enterprise. A prospectus has been prepared and rules and regulations of the warehouse arranged, and an examination of these would indicate that the undertaking has been planned upon practical lines. Mr. Dolge takes considerable interest in the printing and advertising business, having had charge of the advertising of Alfred Dolge & Sons for many years, and had in mind the arranging of a complete model printing office to run in connection with the warehouse, if he receives proper encouragement. The idea would be not to compete with other printers in that city, but simply to have a practical working plant to do such work as was needed by the association, by means of which the various presses, paper cutters and material of American manufacturers could be shown in a more practical way than if simply upon exhibition in a wareroom. It is to be hoped that the type founders and dealers in printers' materials generally will assist the association in this venture, as business will undoubtedly result if the matter is properly undertaken.

NEWSPAPER GOSSIP.

Arrangement has been made to add to the interest of this department of THE INLAND PRINTER by introducing the feature of criticism as in the other departments of the paper. It is the desire to give to editors the benefit of the opinions and advice of an experienced critic in the mechanical preparation of newspapers. Publishers and editors of papers desiring to make use of this department will please send their papers marked plainly "for criticism," not later than the first of each month, in order to insure attention in the issue following.

THE Syracuse (N. Y.) *Evening News*, after an existence of several years, has suspended publication.

F. H. ADAMS has assumed entire control as editor and manager of the *Evening Star*, Poughkeepsie, New York.

THE Bedford (Pa.) *Gazette* has been receiving compliments for the complete new dress of type with which it now greets its readers.

CHANGE in the management of the Shenandoah (Iowa) *Tuesday World* has placed Mr. A. S. Bailey in charge of the mechanical department, with E. O. Davys and Ray Oviatt as assistants.

THE *Fishkill Daily Herald*, published at Fishkill-on-Hudson, has been purchased by Thomas Pendell, of Newburgh, who is an experienced newspaper man, and will improve his plant.

IMPROVEMENTS have been made in the equipment of the Washington (Pa.) *Daily Reporter*, so that hereafter it will be issued as an eight instead of a six column paper, and several editions will be published for the benefit of adjacent towns. The semi-weekly has been changed to a thrice-a-week.

AMONG accessions to the newspaper press of Texas must be noted the *Commercial Review*, of Graham, devoted to the general interests of the county. The typographical appearance of ads. and reading matter is clean and attractive.

IN the collection of curious ads. gathered by the editor of *American Stationer* is this one, from the *Natal Advertiser*:

I, George Downward, who was fined 10s. for being drunk, beg to return thanks to William George Downward for publicly notifying that I am in no way connected with him or his family.

THE Kenton (Ohio) *News-Republican* recently issued a special "bicycle edition." It made a very creditable appearance. The bloomer girl and cyclist series of ornaments were used to good advantage on the cover and through the advertisements.

THE Utica (N. Y.) *Daily Union*, a penny evening paper started by printers at the time machines were placed in one of the large Utica offices, suspended publication July 26. It was a lively youngster and popular, but lack of capital brought the usual result.

THE August issue of the *Michigan Bulletin*, the official paper of the Michigan Press Association, comes out with a new cover and a number of attractive features. The new publisher, Mr. B. G. Lowrey, is to be congratulated upon the appearance of the paper.

THE Waterloo (Wis.) *Democrat* has issued an annual that ought to please the citizens of that enterprising city. Publisher P. H. Bolger, who takes a commendable pride in his town, contributes to his patrons this historical and biographical review. About a hundred half-tone cuts are used to illustrate the reading matter.

A COMBINATION has been formed in Ohio among a number of the daily and weekly newspapers of the inland towns for the purpose of promoting mutual business interests. This association, which is called "The Select List of Ohio Newspapers," among other things keeps its members posted in regard to the terms upon which any paper on the List receives or accepts advertising.

ON the evening of July 16 the fine building occupied by the *Northern Budget*, Troy, New York, was with its contents entirely destroyed by fire, entailing a loss of $50,000. The *Budget* recently celebrated its one hundredth anniversary, and the office was equipped with linotype machines and good material. Ex-Senator Charles L. McArthur & Son were the publishers and owners.

MR. J. F. BIXBY, editor of the *Boone County Blade*, of Albion, Nebraska, is proud of his ability to make the ordinary types "self-spacing," and Mr. Benton should look to his laurels. He sends to THE INLAND PRINTER evidence of his composition of six lines of his paper without any justification of spaces. This marvel in typography has been preserved in the letter as irrefutable evidence to convince doubting Thomases.

THE London (Ontario) *Daily News* makes a handsome showing in its anniversary number. The cover instantly attracts attention by reason of the large and superb three-color half-tone reproduction of an overturned box of strawberries. The ads. on the other cover pages are in blue and red. Besides a full complement of portraits and individual cuts in half-tone, the articles on local history and industries

are illustrated with "card basket" groups, artistically arranged. It is a creditable issue.

THE cosmopolitan character of the reading public of the United States is in no way better gauged than by the statement issued by the Census Office showing the number of newspapers and periodicals printed in different languages. The total of 17,616 publications reported in the country in 1890 is distributed among the following nationalities: Armenian, 1; Bohemian, 25; Chinese, 3; Choctaw, 1; Dutch, 18; English, 16,457; Finnish, 4; French, 49; Gaelic, 4; German, 820; German and Hebrew, 4; Hebrew, 6; Hungarian, 2; Italian, 16; Lithuanian, 1; Polish, 22; Portuguese, 2; Scandinavian, 130; Slavonic, 2; Spanish, 33; Volapuk, 3; Welsh, 5.

THE *Republican-Times* of Ottawa, Illinois, celebrated its fifty-third year by issuing a special local edition in book form of eighty-two pages with a cover printed in two colors. It contains interesting sketches of the early history of the city, accompanied by maps and views of the place as it appeared in 1838 and 1895. Every industry of the city is fittingly represented and illustrated with portraits and half-tone views. It is a very creditable piece of work both typographically and editorially.

THE special industrial edition of the Pittsfield (Mass.) *Evening Eagle* covers very comprehensively the flourishing industries of the Pittsfield and Dalton region. The write-ups are profusely illustrated with half-tone cuts. Among the industries mentioned we observe the Hurlbut Stationery Company, of Pittsfield, and Crane & Co., The Byron Weston Company, and The Old Berkshire Mills Company, of Dalton. The full-page ads. of the Dalton firms are enlivened with small half-tones of the exteriors and interiors of the mills.

THE *Fourth Estate* says that it is rumored that the Paris correspondent of the London *Times* is about to retire from journalism. Mr. Oppert, the real name of this correspondent, has had a remarkable journalistic career. Born in Bohemia, where he received a scanty education, he went to Berlin and there wrote for various papers some violently anti-Austrian articles. Afterward he went to Paris and contributed strongly anti-German articles to the French papers. At last he became correspondent for the *Times*. Finding that in France as well as in England "a radical dearly loves a lord," Mr. Oppert changed his name to De Blowitz, that being the name of his birthplace.

AN announcement in one of our exchanges, reproduced by THE INLAND PRINTER last month, stated that our bright contemporary, the *Prison Mirror*, had suspended publication. We are pleased to correct this error, and publish the facts which led up to the mistake, outlined in the following letter from the editor:

To the Editor: STILLWATER, MINN., August 7, 1897.

I was greatly surprised, upon being shown THE INLAND PRINTER for August, to see on page 588 an item stating that the *Prison Mirror* had suspended publication for lack of an editor and printers. I have been kept busy the last few weeks explaining how this erroneous statement was originally launched. Some months ago we published an editorial complimenting the newspaper fraternity and printers in general upon the exceedingly small percentage of the craft committed to prison. The paragraph was extensively quoted and garbled until finally it appeared flatly stating that the *Mirror* suspended, etc., just about as you have it. We are sending you a few copies of late issues in the hope that you will correct the error, as it will hurt us greatly on account of your large circulation.

JOHN LYNCH,
Editor Prison Mirror.

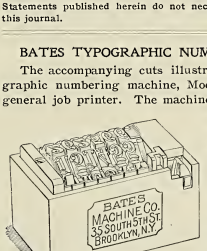
WITH its issue of August 10, the *Prison Mirror*, of Stillwater, Minnesota, published in the penitentiary, says: "With this issue the *Mirror* begins its second decade. August 10, 1887, the first issue of our paper was sent forth. At that time there were two practical printers in the institution, one of whom had had considerable experience as a writer, as well as being a good compositor. The subject of an institutional paper was broached to the warden, and he gave the necessary permission. Fifteen of the inmates willingly subscribed enough cash from their good-time earnings to purchase type and the other paraphernalia of a printing office. In a short time the funds advanced by individual inmates was returned to their accounts with interest, the paper thus becoming the general property of the prisoners. Not a single issue has been missed or in any way delayed since Vol. I, No. 1, came from the press."

BUSINESS NOTICES.

This department is designed exclusively for business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

BATES TYPOGRAPHIC NUMBERING MACHINE.

The accompanying cuts illustrate the new Bates typographic numbering machine, Model M, designed for the general job printer. The machine has a number of novel features and embodies all the essential requirements for the work intended. The upper cut shows the machine complete, the lower ones the inside case with movement removed. The device is made by the Bates Machine Company, 35 South Fifth street, Brooklyn, New York. It is a type-high automatic machine, designed to be locked in the chase with the form, wholly surrounded by type matter or used separately when the number only is to be printed. Its action is derived from a vertical bodily movement of the figure wheels resulting from the impact of the platen of the press, as an impression is made. There is no plunger with an arbitrary prefix "No.," and it is unnecessary to resort to the use of "friskets" or to the cutting of ink rollers. No special conditions of any kind are required, but the machine is simply placed in the form like a "cut," and is ready for use without further preparation. The construction of this machine provides for the removal of the inside case containing the movement and figure wheels intact (as shown in cut), affording every facility for cleansing without removing any screws or taking anything apart. The steel latch A is pressed to the left, releasing the inside case which may be removed without even unlocking the form, and when replaced the latch automatically locks. A period following the unit wheel is mounted upon a retarding device, the only purpose of which is to prevent the revolving of the figure wheels, until there is clearance between them and the paper. Otherwise it has nothing whatever to do with the operation of the machine, and furnishes proper punctuation. Every part is made of



steel and the highest order of mechanical skill is employed in its construction. Each machine is thoroughly tested before shipment, and all are guaranteed in every particular.

THE NEW BRIDGE AT NIAGARA FALLS.

Early in September the Grand Trunk Railway System will celebrate the opening of the new steel-arch bridge across the Niagara gorge. The ceremonies will be spread over three days, and will include immense displays of fireworks. Sir C. Rivers Wilson, president of the road, will act as host, and a large number of leading railroad officials from all parts of the United States and Canada will be present. The formal test of the new structure has just been made with satisfactory results. Two heavy trains, each consisting of eight locomotives and nine loaded coal trucks, moved out on the double track of the bridge from the Canadian end. The total weight placed on the upper deck was about 2,500 tons, with additional weight in the way of iron, etc., on the lower deck. It was found that with this aggregate weight the deflection in the center was only about fifteen-sixteenths of an inch. At a signal that the test was a success the sixteen locomotives on the bridge let out a screech which drowned the roar of the falls.

At the time of its erection, the suspension bridge was regarded as the climax of engineering skill and daring, and for many years it has been justly regarded as one of the great bridges of the world. It was opened for traffic in 1855, and has therefore done service for more than forty years. The original bridge had wooden trusses suspended on stone towers, and in 1880 the suspended structure was changed to steel, the stone towers giving place to steel six years later. The length of the bridge between towers was 822 feet, and the height of the railroad tracks above the water was 258 feet.

Like many another marvel, this great bridge will soon be only a memory, giving place to the steel-arch structure, shown in the accompanying illustration. This new bridge is no less a remarkable engineering feat than was the old, especially in view of the fact that its entire construction, including the removal of the old structure, is to be accomplished without the suspension of traffic. The engraving gives a good general idea of the bridge and the principles involved in its construction. From abutments on either bank springs a steel arch, spanning the gorge, with its highest point 226 feet above the water. The span between the piers is 550 feet, and a trussed span at each end 115 feet long connects the arch with the bluff. The total length of the bridge with its approaches is over 1,100 feet. It has two decks or floors, the upper one, thirty feet wide, occupied by the double track of the Grand Trunk Railway, the lower comprising a broad carriageway in the center, with trolley tracks each side, and footwalks outside of all, making a total width of fifty-seven feet. The sustaining strength of the structure is enormous, and the doubts and fears which timid passengers could never quite subdue concerning the old bridge are now effectually banished by the solidity of this structure with its six million pounds of steel. The entire bridge was fashioned by the Pennsylvania Bridge Company, in their shops at Steelton, Pennsylvania, and shipped in sections, the ribs of the main arch being in twenty-five-ton sections. Its cost was $500,000.



GRAND TRUNK NEW SINGLE-ARCH STEEL BRIDGE OVER NIAGARA RIVER.

A TYPE-CLEANING BRUSH.

A newly patented, moist bristle brush, designed especially for printers, has just been put upon the market. It is guaranteed to wear from one to two years, and costs but 75 cents. Sent free by mail on receipt of the price by the Delete Chemical Company, 126 William street, New York.

EVERY WANT SATISFIED.

Hitherto the publisher and those he employed to handle it have been the slaves of the mailing machine. Many a man has got up from a bed of sickness because no one else could run that refractory mailer. Mailers and trouble seemed naturally to go hand in hand. The Horton mailer is the best for the expert because it enables him to beat his record; it is the best for everybody because the inexpert can make good time on it when the expert is on a vacation. The following communication from the *Palmer Journal* narrates an experience which hundreds of users of the Horton have gone through. It will pay you to throw away the bothersome old-style mailer, no matter how much it cost.

The Palmer Journal.

PALMER, MASS.

C. B. FISKE & CO., Proprietors.
CHARLES B. FISKE.
LOUIS E. CHANDLER.

August 9, 1897.

. . . . . As you doubtless learned from our Mr. Wilder, we are more than pleased with the Horton mailer. The first week we had it a young girl who had never handled any mailer or had any experience in the handling of papers was put at work on it in an emergency, and had no trouble in attaining a good rate of speed in addressing pamphlets. Our other mailing machine is laid on the shelf, and it is safe to say will not be taken out until some accident happens to the Horton, or we need to run both at one time. Respectfully, LOUIS E. CHANDLER.

[From the *Palmer Journal*, July 30, 1897.]

The *Journal* office has used a Horton Mailer exclusively during the past six months and finds it unusually satisfactory in every way. The foreman, J. L. Wilder, a veteran in the printing business, had used a Dick mailer for the last twenty years, and it was with reluctance that he consented to give the Horton a trial. One publication day he tried it and was surprised at the ease and rapidity with which it worked, and now thinks it is superior to all others.

The Horton mailer is for sale at all the branches of the American Type Founders' Company. The price is $20 net. Send for circular.

NATIONAL CORRESPONDENCE INSTITUTE.

The great educator of the nineteenth century is the press. To a very great extent it supplies the place of the school, the college and the university. But this great educator presupposes a certain degree of scholastic preparation, and the more extensive this preparation the better. One of the late methods of instruction is by correspondence. The National Correspondence Institute, Washington, D. C., gives this kind of instruction, and has been improving its methods by a careful examination of the processes of other institutions of the same kind and by its own experience for a number of years. As a result it employs the latest up-to-date forms, and may be relied upon.

THE PERFECTION TYPE CASE.

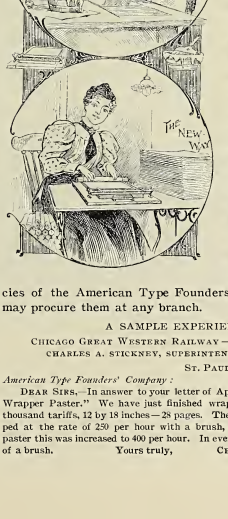
It is the very simplicity of the Perfection type case which makes it such a practical labor-saving device in the hands of the printer. Without altering the "lay" of the case the inventor has brought the much-used spaces and points directly in the center of the case and near the "stick hand"—an arrangement which results in a really surprising amount of saving of time in composition. Costing about the same as the ordinary case, the Perfection is a real necessity to the printer, whose profits are mostly gained nowadays by careful attention to saving in small things. It is a labor saver in every sense of the word, and well worthy the attention of anyone anticipating the purchase of type cases, whether they be news or job cases. The advantages as a job case are doubly apparent, from the very fact that the instant the case is drawn from the cabinet or rack easy access is had to all spaces and quads, and thin spacing and justification is made possible without the necessity of the awkward position of resting the case on the knee, or possibly dropping it on the floor.

HARRIS AUTOMATIC CARD AND ENVELOPE PRESS.

From 5,000 to 12,000 impressions an hour on envelopes, tags and card stock, can be run on this press. It will do as good work as any press made, and will accomplish from five to ten times as much in the same time. The Government Printing Office saved the cost of two machines within three months last fall. Tags are printed in gangs, 250,000 a day on it. One concern made nine forms ready and printed 51,000 envelopes in nine hours on it. Another says: "It is the most profitable machine in our establishment." It prints envelopes made up, better than "in the flat," and saves your type. Place your order early if you want to be ready for fall business. Send for particulars and prices to Frank Barhydt, special agent for Chicago and vicinity, 1014 Monadnock block, Chicago.

WHY BE BOTHERED?

The introduction of the Economy Wrapper Paster has made pleasant the hitherto sloppy, disagreeable task of wrapping pamphlets, newspapers, books, circulars, etc. It is a self-pasting device, and holds any number of sheets up to 400. You draw out the top sheet from under the paster, and do your wrapping right on the pile. It is a cleanly, space-saving and quick process; a wrapper will save its cost in a very short time. You don't have to spread all over your room to mail a few hundred papers. Directions on every paster. A child can run it. It is "the thing" for tipping in in books or catalogues. Prices: 10 inches wide, $4; 14 inches wide, $4.50; 16 inches wide, $5. For sale at all branches and agencies of the American Type Founders' Company. Dealers may procure them at any branch.



A SAMPLE EXPERIENCE.

CHICAGO GREAT WESTERN RAILWAY—PRINTING OFFICE.
CHARLES A. STICKNEY, SUPERINTENDENT PRINTING.

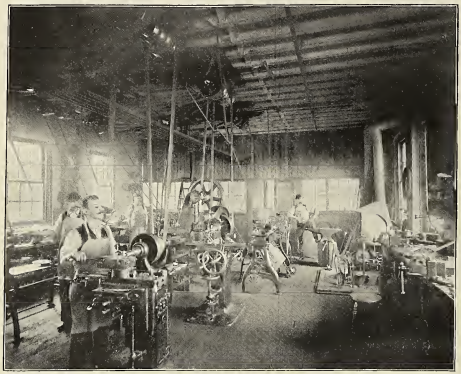
ST. PAUL, MINN., April 20, 1897.

American Type Founders' Company:

DEAR SIRS,—In answer to your letter of April 13 about the "Economy Wrapper Paster." We have just finished wrapping an edition of fifteen thousand tariffs, 12 by 18 inches—28 pages. These tariffs were being wrapped at the rate of 250 per hour with a brush, while with the aid of your paster this was increased to 400 per hour. In every way I think it far ahead of a brush. Yours truly, CHARLES A. STICKNEY.

"KING OF THE DIGITS."

Among labor-saving achievements must be recorded the adaptation of the numbering machine to use in the ordinary printing press. Hitherto a somewhat complicated special power machine, with an operator for each set of figures, has been deemed essential. But this was a slow and tedious way to work up sheets requiring consecutive numbers in half-a-dozen places. A simple and more expeditious method was needed. And it came.



WHERE THE WETTER NUMBERING MACHINES ARE MADE.



ANOTHER VIEW IN THE WETTER FACTORY.

Into a little box of steel, just type high, were packed the figure wheels, with all their attachments, weighing but three ounces. Five, ten, or as many of these boxes as are wanted can be locked up in the form with the type, and be placed in any desired position. Or a row of them can be placed separately in special frames on the bed of the printing press. The type and the figures in consecutive order are printed simultaneously, and the job is done when it comes off the press. The laws of mathematical progression, by means of this ingenious little device, can be manipulated by the printer with comfort and ease. He can plant rows of moving figures, each running as high as a million, in the midst of inert type and secure numerical combinations surprising in their extent and rapidity.

This is the "King of the Digits," more widely known as the Wetter Numbering Machine. The factory at No. 22-24 Morton street, Brooklyn, where these interesting little contrivances are turned out, is illustrated by the cuts here shown, although they furnish a somewhat inadequate view of parts of the interior. The "King of the Digits" has been placed on his throne and kept there through the untiring efforts of Mr. William Wenz, the young but energetic manager of the Joseph Wetter Company. Mr. Wenz commenced at the bottom of the ladder and has gone through each successive step in the business, so that he is now well equipped to exercise the principal executive function. He has been manager since 1893 and possesses the complete confidence of his firm. Eight thousand machines have been sold since he has been in charge as against 3,000 sold during the preceding three years. This is abundant evidence of the success of his methods in making a good article and placing it on the market. Indeed, it would be difficult to find a ticket printer in the country not equipped with them. The United States Bureau of Engraving, and dozens of bank note companies are among the larger and most constant purchasers. Their use is also becoming extensive in foreign offices. The striking testimonials received from the heads of the national printing plants of Germany, Mexico, South Africa and elsewhere show in what good repute the machines are held abroad. Printers everywhere have come to recognize the Wetter as a standard article of equipment, as indispensable as it is money-making.

THE "GATEWAYS OF TOURIST TRAVEL."

The passenger department of the Grand Trunk Railway system has just issued an attractive pamphlet of eighty pages, giving pen and camera pictures of the scenery reached by that system and its connections, including Niagara Falls, the Thousand Islands, rapids of the St. Lawrence, Montreal, Quebec, Parry Sound, Georgian Bay, Muskoka Lakes, Adirondacks, Lake St. John, Mackinac Island, Midland District Lakes, the White Mountains, the Saguenay River, Rangeley Lakes and the Seashore. A complete map of the entire system and its connections, and also a map showing the route of the steamers of the Richelieu & Ontario Navigation Company between Kingston and Montreal, is included in the pamphlet. The Grand Trunk system operates under one management 4,300 miles of track, and is

one of the largest railway companies in the world. Its lines extend from Chicago, Illinois, to Portland, Maine, with branches and connections to all of the points above mentioned and many other important places. Through trains for the East pass through the St. Clair tunnel beneath the St. Clair river, connecting Port Huron, Michigan, with Sarnia, Ontario. This tunnel is two miles in length and is a marvel of engineering skill; its cost was $2,700,000. It is impossible in a notice of this kind to refer particularly to the numerous attractions to be found on the line of this railway; these are so fully described and illustrated in the pamphlet referred to that we can only ask those interested to send for one. They may be obtained from any of the district traveling or ticket agents of the railway, or of E. H. Hughes, Assistant General Passenger and Ticket Agent, Chicago. An examination of this work will certainly convince the intending tourist that the Grand Trunk is the line to take when planning for a trip east.

SPECIAL EXCURSIONS FOR HOMESEEKERS.

On September 7 and 21, and October 5 and 19, the Chicago, Milwaukee & St. Paul will sell round-trip excursion tickets from Chicago to a great many points in the Western, Southwestern and Northwestern States, both on its own line and elsewhere, at greatly reduced rates. Details as to rates, routes, etc., may be obtained on application to ticket agent, 95 Adams street, Chicago.

SOCIETY ADDRESS CARDS.

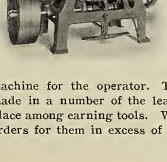
Milton H. Smith, publisher of society address cards, 106 Mill street, Rochester, New York, begs to inform the trade that all who have not received his 1896 and 1897 catalogue can have it mailed upon application. Mr. Smith issues the finest lines of embossed designs in the country: his society address cards are tasty in design, elegantly colored and perfectly embossed. No better line can be found anywhere. Write him for information.

THE HARRIS PRESS IN NEW YORK.

The Harris Automatic Press Company will exhibit several of their automatic printing machines on the main floor at the coming fair of the American Institute, Madison Square Garden, New York, September 20 to November 3. The press shown by this company at last year's fair drew the crowd on the floor whenever it was in operation, and was decidedly the novelty of the fair. The company promises a still more attractive exhibit this year, and Mr. A. F. Harris, who will be in charge, invites all printers to call.

SEYBOLD "DUPLEX" TRIMMER.

The list of record-breaking machines has again been added to by a unique and swift mechanism. The "Duplex" Trimmer, as its name implies, has two knives instead of one, so that two edges are trimmed at each stroke. Two piles of work 6 inches high, from 2½ by 5 to 12 by 16 inches, are trimmed at once even on the largest sizes. The unique feature of the back gauge and the automatic clamp facilitate extremely rapid work. Its powerful build shows that it is a safe machine to buy, and it is an easy and safe machine for the operator. The enormous records it has made in a number of the leading offices give it a unique place among earning tools. We learn that the company has orders for them in excess of its capacity to turn them out.



A VALUABLE LITTLE BINDER.

This little $3 staple binder will bind through ¼-inch of paper down to two sheets. It holds 100 staples at a charge and works without any trouble, as the staples cannot clog. Staples are sold in boxes containing 5,000 for



$1.25 per box. No. 23, flat, ¼-inch; No. 24, flat, ⅜-inch. The name of the binder is Sure Shot No. 1. It is for sale at all branches of the American Type Founders' Company. See page 734 for more expensive staple binders.

SIMPLE BLOCKING PROCESS.

Bill-heads, note-heads, statements, memos and many other products of the press can be blocked at a slight expense with Golding's Elastine Tablet Gum (colors: red, blue, green, silver, cream and colorless), and the neatness of work delivered in this form will command a better price than could be otherwise obtained. Put up in air-tight tin cans and melts easily. If your dealer does not carry it, order from Golding & Co., Boston, New York, Philadelphia or Chicago.

OF INTEREST TO ARTISTS.

Milton H. Smith, publisher of society address cards, 106 Mill street, Rochester, New York, announces that he desires to procure original designs suitable for embossing Knights Templar and Nobles of the Mystic Shrine address cards, and will pay from $5 to $10 each for those accepted. Full particulars will be sent on request. Artists and designers are requested to correspond at once with Mr. Smith. He is after something original, and asks the coöperation of artists to this end.

THE BROWN & CARVER CUTTER.

We are advised by the Oswego Machine Works that increasing business has necessitated more floor space in their shops at Oswego, New York, and that they have recently enlarged their main building and erected new offices into which they have just moved. This is an indication of the growing popularity of the Brown & Carver paper-cutting machines. Messrs. Leslie & McAfee, paper dealers, Minneapolis, Minnesota, have just placed an order for one of the newest "Brown & Carver's," through the Chicago agent of the firm, Mr. J. M. Ives.

ECONOMY FOR PRINTERS.

The manufacturers of the new substitute for benzine, called tarcolin, recently received a large number of statements made up by their patrons from their books showing the comparative difference in the quantity of the two articles in practical use, and the amount of money saved thereby. These statements have been published, and they ought to be read by every printer for his own interest, and will be mailed free to every printer who will send his address to the Delete Chemical Company, 126 William street, New York.

THE ORIENT.

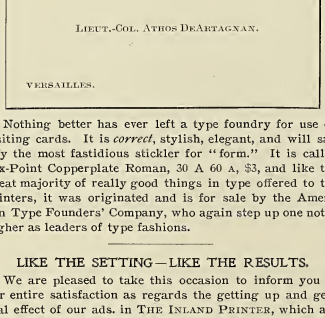
Japan and China are persistently making their presence in the world felt more and more. This idea is suggested by being shown through the line of choice papers that compose the stock of Lionel Moses, No. 25 South William street, New York City. The watermark feature is new with the Japs, "R K" (Rudyard Kipling) quality being one of their first and successful efforts. Those unfamiliar with his line, which includes a large variety of fine printing papers, transfer paper for lithographers, copying papers, etc., would do well to give him a call or drop a line for samples.

THE RELIANCE LEVER CUTTER.

The Reliance Lever Cutter has now been on the market somewhat over three years, and in that time over 600 have been placed in actual use. The record asserted by the manufacturers, Paul Shniedewend & Co., Chicago, of not having one returned, is certainly not excelled, and probably not equaled, by any other lever cutter. The latest addition to the sizes of Reliance cutters, the 16½ inch, is radically different from other small cutters, being a midget counterpart of the larger Reliance cutter. The wisdom of its structure is readily observed by those who have examined it, and like the larger ones, it has become an established favorite.

TYPE THAT DOES NOT LOOK LIKE TYPE.

For certain work it is desirable to get away from "typy" effects. This has been successfully accomplished in the specimen of a novelty shown here:



Nothing better has ever left a type foundry for use on visiting cards. It is *correct*, stylish, elegant, and will satisfy the most fastidious stickler for "form." It is called Six-Point Copperplate Roman, 30 A 60 a, $3, and like the great majority of really good things in type offered to the printers, it was originated and is for sale by the American Type Founders' Company, who again step up one notch higher as leaders of type fashions.

LIKE THE SETTING—LIKE THE RESULTS.

We are pleased to take this occasion to inform you of our entire satisfaction as regards the getting up and general effect of our ads. in The Inland Printer, which are resulting in inquiries from all corners of the earth.—*Harris Automatic Press Company, Niles, Ohio.*

WANT ADVERTISEMENTS.

We will receive want advertisements for The Inland Printer at a price of 25 cents per line for the "Situations Wanted" department or 40 cents per line under any of the other headings. Ten words counted to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

EMBOSSING FROM ZINC PLATES, by J. L. Melton, a concise treatise of 12 pages on embossing on platen presses. We have a few copies of this pamphlet which we will send postpaid on receipt of 10 cents. Former price $1. THE INLAND PRINTER CO., 212-214 Monroe street, Chicago.

FOR THE PRINTER—"Percentage and Piecework"; 100 pages; illustrated; new and accurate system of estimating and piecework employment; thoroughly tested; by mail, $1. HENRY E. SEEMAN, Durham, N. C.

PRINTERS' Book of Recipes contains zinc etching, stereotyping, chalk plate, gold-leaf printing, printers' rollers, how to work half-tones and three-color half-tones, and twenty-five other valuable recipes. Price, 50 cents. Satisfaction guaranteed. E. W. SWARTZ, Goshen, Ind.

TO POSTER COLLECTORS—Will mail to any address upon receipt of 20 cents, a descriptive catalogue, containing over 300 titles, with artists' names; also an artistic poster. GEORGE R. SPARKS, 117 Wabash avenue, Chicago.

FOR SALE.

BARGAIN IN CYLINDER PRESS—Campbell job press, with springs, size 22 x 28, in fair condition; sold for no fault, but on account too small for our work. Price, $300; half cash, balance 12 months. BENNETT PRINTING HOUSE, Atlanta, Ga.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. "V 9," Inland Printer.

NEW OR SECONDHAND type, presses, cases, stands, belting, shafting, hangers and supplies; send for large cut in prices, stating what is wanted. ALEX. McKILLIPS, 421 South street, Harrisburg, Pa.

HELP WANTED.

FOREMAN WANTED—For composing room and bindery departments of a printing and binding establishment in a live Southern city. The present proprietor wishes foreman as above who can become interested to extent of $500 or $1,000: business in good condition and stock pays a dividend. DODSON PRINTERS' SUPPLY CO., Atlanta, Ga.

SALESMAN WANTED—To handle the finest line of platen presses, tools and supplies for printers ever placed on the market. Must be able to get orders, as salary will be based on results. Give full particulars concerning past experience, habits, etc., or no attention will be paid your application. "V 24," Inland Printer.

WANTED—A first-class photo-engraver, one who understands etching in half-tone on copper and zinc; only those who have a practical knowledge need apply. NORTH OHIO VIEW & ENGRAVING WORKS, Akron, Ohio.

SITUATIONS WANTED.

A FIRST-CLASS ruler wishes position at once. "V 14," Inland Printer.

A NO. 1 STEREOTYPER would like situation; references exchanged. MERT C. EDWARDS, Box 210, McGrawville, Cortland County, N. Y.

AN UP-TO-DATE, original job printer wishes position in Western city. S. BARKER, room 17, 195 West Madison street, Chicago.

AN UP-TO-DATE pressman wishes steady position; wages not particular. "V 27," Inland Printer.

ALL-ROUND, up-to-date printer wants situation; country preferred. "V 16," Inland Printer.

DOES YOUR PAPER PAY?—The undersigned is capable of taking charge of a paper that does not, and building it up to the fullest extent. There is virtue in modern ideas, practically applied—in an establishment systematically conducted—in practical experience in all departments, coupled with sound business judgment. If you desire these qualities in the man who conducts your business, address "V 11," Inland Printer.

EXPERIENCED linotype operator-machinist; factory experience; best references. E. C. BROWN, 29 Smith place, Columbus, Ohio.

FAST Thorne Typesetting Machine justifier and good job printer, sober, reliable, wants situation. "V 15," Inland Printer.

HUMOROUS PARAGRAPHER, joke writer, printer, seeks employment on a newspaper. M. J. CRONIN, 300 North Thirteenth street, Philadelphia, Pa.

SITUATIONS WANTED.

FOREMANSHIP or superintendency by man thoroughly understanding the printing busiNess; also fine embossing, color work, and hot or cold leaf and bronze work; acquainted with paper stock, estimating, etc.; best of references. A. W. MICHENER, 324 West Madison street, Chicago.

IF YOU DESIRE a foreman, and can pay $28 a week for a practical book and job printer, who can estimate on work, and in fact look after every detail from office to workroom, address "V 13," INLAND PRINTER.

JOBROOM FOREMAN—First-class and up-to-date, open for engagement with an A 1 house; $25 per week. "V 22," INLAND PRINTER.

MARRIED MAN of thirty desires a position as foreman or superintendent of printing plant, either news or job; capable of taking full charge; member of Buffalo Typothetæ. Address, with particulars, "SUPERINTENDENT," care American Type Founders' Company, Buffalo, N. Y.

PRESSMAN wants situation; expert on half-tone and book work; capable of taking charge; best reference. "V 18," INLAND PRINTER.

PROOFREADER—Experienced, reliable, sober, industrious, seeks steady situation. "V 19," INLAND PRINTER.

SUPERINTENDENCY or foremanship, by one who thoroughly understands the printing business; accustomed to handling men, estimating, etc.; references. "V 20," INLAND PRINTER.

WANTED—Position as operator or justifier on Thorne typesetting machine, by an experienced man; or as foreman in an ordinary sized printing office. A. T. WHITE, Ada, Mich.

WANTED—Position by all-round printer of fifteen years' experience; capable of taking charge; married; references. "V 20," INLAND PRINTER.

WANTED—Steady situation by an A 1 job and ad. man of 10 years' experience; not union, but eligible; will go any place; married; total abstainer from intoxicants; will work for union scale; good references; work has been favorably commented on in this journal; state scale paid. B. S. MCKIDDY, Princeton, Mo.

BUSINESS OPPORTUNITIES.

FOR SALE—First-class engraving plant, for cash only; about $2,500; do not answer unless you have the cash. "V 28," INLAND PRINTER.

FOR SALE—In prosperous Denver, Colorado, at a great sacrifice, on account of ill-health, complete book and job office; cylinder and platen presses; music type, modern job faces. All in first-class condition. Established custom. "V 21," INLAND PRINTER.

INVESTORS—Have invented and received letters patent on an iron block for registering fine work without unlocking form or removing same from bed of press. Plates can be removed for underlaying, etc., then replaced without disturbing register. Some orders already taken from model. I want some one with capital or facilities for manufacture of same. Large profits assured. C. H. FORSMAN, Fifty-ninth street and Seventh avenue, Brooklyn.

PROSPEROUS JOB OFFICE in New England will be sold because owner has other interests; plenty of work at all seasons. "V 17," INLAND PRINTER.

PRINTERS, ATTENTION!—Job office for sale in city of 15,000 inhabitants in central part of New York State; leading trade of the city; up-to-date; everything new; great chance for anyone who expects to go in printing business. Cheap. "UP-TO-DATE JOB OFFICE," INLAND PRINTER.

WANTED—To lease, with right of purchase, daily or weekly newspaper in growing Southern town. "V 23," INLAND PRINTER.

$4,000 CASH buys half-interest in established Stationery and Specialty Printing Business in good town on western trunk line; does business over several hundred miles of territory; catalogue of one specialty mailed to those who mean business. "V 10," INLAND PRINTER.

MISCELLANEOUS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilful, on common sheet zinc. Cost very trifling. Price of process $1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY & SON, Hagerstown, Ind.

MISCELLANEOUS.

ALBERT HALLETT PROCESS for perfectly imitating typewriter letters—embraces basic principle of typewriter, therefore other methods are spurious. Fully protected by valid U. S. patents. Exclusive perpetual rights granted. ALBERT HALLETT, Boston, Mass.

ALL-COPIED EFFECT assimilated typewriter letters are produced by the Adamson process. Exclusive city rights backed by all the patents. On the lease or royalty plan. Send for circulars and samples of the work. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

ALL PRINTERS not already supplied should send for catalogue containing over 5,000 specimens of business and society cuts, headings, borders, etc. C. J. PETERS & SON, 145 High st., Boston, Mass.

CHALK ENGRAVING PLATES—We make the "Bell" standard plates. **Positively no infringement.** Anti-monopoly prices; ask us about them. Old plates recoated, ½ cent an inch. THE HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, only ½ cent an inch. No infringement of patent. Write for our latest circular, giving discounts, etc. BYRON POPE & CO., Cleveland, Ohio.

DO you wish to convert your accounts into cash? We have the plan. Write us, stating the amount. If arrangements are satisfactory, you pay for our services after the money is collected. "V 29," INLAND PRINTER.

FINEST views of capitol city, and elsewhere, in stock, or taken on order. MYERS, 1337 Pennsylvania avenue, Washington, D. C.

LEADING photo-engravers send their silver waste to E. R. MYERS, 326 South street, Newark, N. J. Send for tags.

POTTER JOB STEREOTYPING OUTFIT—Practical, easy to operate, process entirely new, type always cold, designed for large job offices. It does the work and is a money maker. Book free. B. F. CURTIS, general selling agent, 150 Worth street, New York.

STEREOTYPE OUTFITS for both Papier-maché and **Simplex** methods. The latter produces plates as sharp and smooth as electros, requires no pasting of tissue and no beating with the brush; casting box 6¾ by 12 inches; outfit for both methods, $15. Also, **White-on-Black** and **Granotype Engraving Processes**; plates cast like stereotypes from drawings made on cardboard. The easiest of all engraving processes; $5 for both, including material. Book explaining all of above sent on receipt of $1. Circulars and samples for stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

THE TYPEWRITER PRESS—A money-making specialty. ADAMSON TYPEWRITER PRESS CO., Muncie, Ind.

Printing Thoroughly Taught. A complete and practical course in newspaper and job composition, including also instruction on the Mergenthaler Linotype machine, is provided for young men desiring to learn printing. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering, and making up, justifying and locking up forms. The instruction in jobwork comprises all kinds of mercantile printing. Terms moderate. Catalogue containing full particulars mailed free on application. Address NEW YORK TRADE SCHOOL, First avenue, Sixty-seventh and Sixty-eighth streets, New York.

A. W. Bartlett

Any name engraved in this style, size suitable for business card or letterhead, with embossing die to match, and sample of Burbank's Embossing Composition, all for $2.75; sent prepaid anywhere in United States for 25 cents additional. BURBANK ENGRAVING COMPANY, 683 Washington street, Boston.

BARGAIN TO HIGHEST BIDDER!

EMPIRE MACHINE AND 3,000 LBS. OF 10 POINT OLD STYLE.

Plant was installed for the work on a high-class magazine which was later sold to a publisher already equipped with labor-saving machinery. Is very little used and good as new. Will erect in running order. Address

ISAAC H. BLANCHARD & CO., 241 West Broadway, NEW YORK.

CHARLES L. STURTEVANT,
ATTORNEY AT LAW.

United States and Foreign Patents, Trade-Marks and Copyrights, Searches, Investigations and Litigation. Patent business exclusively.

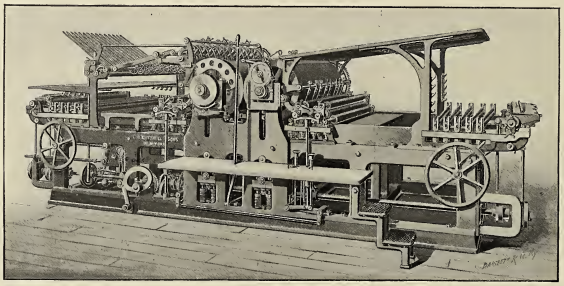
Offices: ATLANTIC BLDG. *WASHINGTON, D. C.*

CHALK PLATES

Simplest, Quickest and Cheapest Process of Engraving. Practically Infallible. Outfits, $15 up. Catalogue of stereotyping machinery, proofs, etc., free.

HOKE ENGRAVING PLATE CO., St. Louis.

JUST A LITTLE COURAGE!



You remember the tramp who heard the dog growl and then saw that he was wagging his tail. Yet he didn't dare to go ahead; he said he didn't know which end to believe.

Scores of printers are in this dilemma now. They hear the dull growl of the hard times dying away in the distance, and then they read this statement from us:

> The way to make money today is to invest in a Cottrell Flat Bed Perfecting Press. No more pressroom space needed, but double your present product in one-third the time and at one-fourth the cost.

They hesitate! It's an absolutely sure thing, but — if only they didn't hear that distant thunder!

Now, let us say a word. There are half a dozen ways to miss an opportunity; there is only one way to secure it. That way is to seize it! The price you must pay for this opportunity is a little courage.

Have you ever stopped to think what makes one merchant successful and another unsuccessful? Nearly every mistake may be traced to fear. Two-thirds of the business successes of printers are founded on a little effort and — COURAGE!

C. B. Cottrell & Sons Co.

41 Park Row, NEW YORK.

297 Dearborn Street, CHICAGO.



ABOVE IS PRINTED FROM ONE PLATE WITH
GREEN, No. 1470 AND BLACK, No. 409.

CHAS. ENEU JOHNSON & COMPANY,

PHILADELPHIA, NEW YORK, CHICAGO, SAN FRANCISCO.



IDEAL BLACK

Philadelphia

New York

Charles Eneu Johnson & Company

Chicago

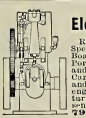
San Francisco



JAPANESE PRINTING AND COPYING PAPERS,
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.



PROUTY
Electro-Gasoline Engine
2 to 50 H. P.
Runs without smoke, odor or noise. Special styles for Electric Lighting, Boats, Mining Locomotive, Hoists, Portable, Threshing, Pumping, Farm and Dairies, Inspection and Street Cars, Road Wagons, Printing Offices and all stationary purposes. All engines guaranteed and may be returned at our expense if not as represented. THE PROUTY CO., 79 Dearborn St., CHICAGO, U.S.A.

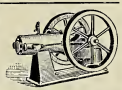
TYPE-HIGH NUMBERING MACHINES



NEW MODELS, 1897.
NO PREFIX, NO PLUNGER.
Perfect in Design and Construction.
FAULTLESS PRINTING.
SEND FOR CATALOGUE.
123456. The BATES Machine Co.
35 & 37 S. 5th St., Brooklyn, N.Y.

ST. LOUIS
PHOTO-ENGRAVING CO.
COR. 4TH & PINE STS. ST. LOUIS, MO

Gasoline Engines
The Most Reliable and Cheapest for Printers.
No Engineer; no attention required. Catalogue free.



THE VAN DUZEN GASOLINE ENGINE CO., Cincinnati, Ohio.

BARGAINS PRESSES
.....in Secondhand

We Advertise only Stock in our Warcroom.

150. ...42 x 60 Campbell Two-Revolution, four-roller, table distribution, job and book
152. ...41 x 56 Campbell Two-Revolution, four-roller, table distribution, job and book
148. ...37 x 52 Hoe Two-Revolution, four-roller, table distribution
139. ...38 x 54 Taylor Three-Revolution, air springs, tape delivery
153. ...35 x 51 Hoe Drum Cylinder, four-roller, table distribution, wire springs and tape delivery
101. ...32 x 46 Six-column Quarto Hoe Drum, two-roller, wire springs, tape delivery
162. ...32 x 43 Country Campbell
164. ...34 x 48 Potter Stop Cylinder
131. ...24 x 29 Hoe Drum Cylinder, wire springs, tape delivery, rack and screw
130. ...17 x 22 Potter Drum Cylinder, wire springs, tapeless delivery,
132. ...23 x 28 Taylor Drum Cylinder, wire springs, tape delivery
149. ...16 x 21 Hoe Pony Drum Cylinder, tapeless delivery, wire springs, rack and screw distribution

PRICES TO SUIT YOU.

MISCELLANY.

Special.—Johnston Steel Die Power Stamper, automatic feed and wiper, with patent ink-saving attachment. Good as new.
109. ...Seven-column Quarto Kendall Folding Machine, with paster and trimmer

Full Line of New O. S. Gordon Presses at manufacturers' prices.

Should you be in need of anything not listed here, write us, for our stock is constantly changing and increasing. We are doing business for your benefit as well as for our own. Favor us and get fair, honest and money-saving treatment. Our storeroom is ample for display of machinery.

All of our secondhand machinery is thoroughly and carefully rebuilt and fully guaranteed.

H. BRONSON, Pres't and Gen'l Mgr.

Bronson Printers' Machinery and Warehouse Co.,

TELEPHONE, MAIN 3726. 48 and 50 North Clinton St., CHICAGO.



A Thorough Instructor

MANY books come and go in a zig-zag, uncertain way, but there is one which, like Tennyson's brook, keeps right on gathering strength day by day. This book is "Hints on Imposition," a hand-book for printers, by T. B. Williams.

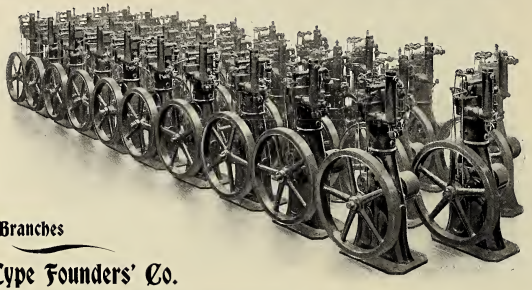
Every page is replete with information for journeyman printer and apprentice. Nothing pertaining to the imposition of book forms has been overlooked by the author. The book is a thorough instructor, and as such has become very popular. An important feature of the book is the concise manner in which it deals with the work. The folded sheet and the imposed form are placed side by side in every instance, and directions are given for "making" the margins. Pages of unequal size in the form are fully dealt with, as also all other matters in connection with the work. This book should be in the hands of every printer, and no apprentice can afford to be without it.

THE INLAND PRINTER COMPANY,
212-214 Monroe Street, CHICAGO.
150 Nassau Street, NEW YORK.

Price, leather, $1.00.
Sent postpaid on receipt of price.
6–8

BIG SALES NECESSITATE BIG ORDERS

Here is a picture taken from a photograph of thirty 2½ horse-power HERCULES GAS ENGINES ordered by and shipped in two carloads to the



Chicago and St. Louis Branches
.. of the ..
American Type Founders' Co.

These Engines are for sale by all Branches of the American Type Founders' Co. and are kept in stock in Chicago and St. Louis.

HERCULES "Special" Gas or Gasoline Engine, 2½ horse-power, is designed for and meets all the requirements of the printer. Other sizes from 2 to 200 horse-power are made. They combine simplicity, economical consumption of gas, reliability, with A 1 construction and all up-to-date improvements.



NO TROUBLE HERE

—and that is an entirely novel feature in Staple Binders.....

Acme Staple Binders

do everything the old-style Staple Binders will, and do it better; besides which *they cannot clog,* and there is *ample room for putting in and taking out* between driver and bed, which cannot be said of the old-style binders.

ACME STAPLE BINDER No. 6 (see illustration herewith)—capacity ¼ inch on all kinds of paper; flat or round staples; holds 250 staples; has independent clinchers.....$40.00

ACME STAPLE BINDER No. 4 (in preparation)—capacity ¼ inch on ordinary papers; uses round, fine staples only; holds 250 staples; mounted on table, with treadle..... 27.00

ACME STAPLE BINDER No. 1—capacity ¼ inch; uses flat staples; holds 100 staples; operated by lever..... 6.00

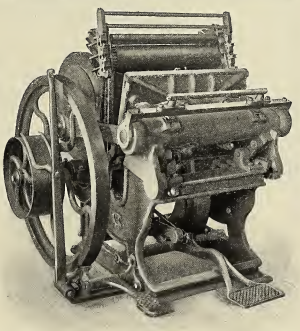
General Selling Agents....

AMERICAN TYPE FOUNDERS' COMPANY

SEND FOR DESCRIPTIVE CIRCULAR TO NEAREST BRANCH.

THE KING OF JOB PRESSES

New Style. New Prices.



The New Gally Universal, Style 2, with Brake and Belt Shifter.

Style 2 Illustrated here for the first time, is intermediate between Styles 1 and 3. It has a steel segment let into the gear at the point where the strain of the impression comes. The steel impression-adjuster bar is controlled by a long bar handle with two latches instead of the single handle and single latch. It is the most powerful platen press made and sold for the price.

Prices of Complete Gally Universal Presses.

Subject to Liberal Discounts.

SIZES.	STYLE ONE.	STYLE TWO.	STYLE THREE.
10 x 15 inches inside chase,	$350.00	.....	$450.00
13 x 19 " " "	450.00	$500.00	600.00
14 x 22 " " "	515.00	575.00	650.00

Value and effectiveness considered, these are the most economical job printing presses. They are thorough---their work is thorough. This is the only type of platen press which gives perfect results on all grades of printing, and is indispensable to those who do highest grade of work.

Send for Illustrated Price List and Catalogue to the nearest Branch of the

American Type Founders' Company.

BOSTON, 150 Congress Street.
NEW YORK, Rose and Duane Streets.
PHILADELPHIA, 606-614 Sansom St.
BALTIMORE, Frederick and Water Sts.
BUFFALO, 83 Ellicott Street.
PITTSBURG, 323 Third Avenue.
CHICAGO, 139-141 Monroe Street.
ST. LOUIS, Fourth and Elm Streets.
CLEVELAND, St. Clair and Ontario Sts.
CINCINNATI, 7-13 Longworth Street.
MILWAUKEE, 376 Milwaukee Street.
MINNEAPOLIS, 24-26 First Street, South.
KANSAS CITY, 533 Delaware Street.
DENVER, 1616 Blake Street.
SAN FRANCISCO, 405 Sansome Street.
PORTLAND, Second and Stark Streets.

REBUILT MACHINERY



FOR SALE BY

The Crescent Type Company

346 and 348 Dearborn Street, CHICAGO.

G. E. ROLEAU, Manager.

CYLINDER PRESSES.

42x60 Cottrell & Babcock; two-revolution, four rollers, air springs.
41x60 Campbell; two-revolution, four rollers, table distribution.
33x48 Michle; two-revolution, two rollers, tapeless delivery, rack and screw, trip and brake.
32x46 Six-Column Quarto Hoe Drum Cylinder; wire springs, two rollers tape delivery.
32x46 Country Campbell; two rollers, tape delivery, table distribution.
19x25 American Cylinder; two rollers, tapeless delivery, cylinder distribution.

JOB PRESSES.

13x19 Universal, with steam fixtures.
12x17 New Style Nonpareil; receding bed, side steam fixtures.
14x17 Day Jobber, for hand power.
11x16 Peerless, throw-off and side steam fixtures.
10x15 Universal, with fountain and side steam fixtures.
10x15 Shniedewend & Lee Gordon; throw-off.
10x15 Standard Jobber, with throw-off and side steam fixtures.
10x15 Old Style Gordon.
10x15 Old Style Gordon, with side steam fixtures.
10x15 Star Jobber.
9x13 O. K. Kelsey Jobber.
8x12 Shniedewend & Lee Gordon; throw-off and side steam fixtures.
7x11 Old Style Gordon.
7x11 Pearl, iron stand.
5x8 Pearl, iron stand.
5x8 Pearl, wood stand.

HAND PRESSES.

8-Column Washington Hand Press.
7-Column Washington Hand Press.
6-Column Washington Hand Press.

ENGINES.

GAS OR GASOLINE.

10-Horse Power Lewis, for gas.
6-Horse Power Hercules, gas or gasoline; used only six months.
5-Horse Power Otto, gas or gasoline.
4-Horse Power Van Duzen, gas or gasoline.
2-Horse Power Hercules, gas or gasoline.

FOLDERS.

6-Column Quarto Lloyd Folding Machine, for three or four folds.
6-Column Quarto Bascom Folder.

CARD CUTTERS.

30-Inch Rotary Card Cutter.
26-Inch Ruggles Rotary Card Cutter.
12-Inch Elm City Card Cutter.

PAPER CUTTERS.

48-Inch Dooley Power Cutter.
36-Inch Feister Coronet Power Cutter.
36-Inch Sheridan "Empire State" Power Cutter; two knives.
28-Inch Semple Book Trimmer, with two knives.
30-Inch Sanborn "Printers'" Lever Cutter.
30-Inch Rival Lever Cutter.
22½-Inch Sanborn "Herd" Lever Cutter.
22½-Inch Paragon Lever Cutter.

MISCELLANEOUS.

No. 3 Donnell Wire Stitcher.
No. 30 Foot-Power Wire Stitcher, capacity 3-16 flat or saddle-back; nearly new.
McFatrich Mailer, with 15 galleys.
2-Horse Power Climax Water Motor.
No. 10 Chicago Water Motor.
12x24 Stereo Outfit, complete.
11x21 Surguy Stereo Outfit.
9x27 Proof Press, iron stand.
Reliance Proof Press.
Economic Proof Press.
Lightning Staple Binder, with foot-power attachment.
Lightning Staple Binder.
Hoe Horizontal Mitering Machine.
Little Giant Lead and Rule Cutter.
Golding Rule Curving Machine.
A large lot of chases, all sizes, at 6 cents per pound.

A LARGE QUANTITY OF GOOD SECONDHAND DISPLAY AND BODY TYPE, CASES, STANDS, IMPOSING STONES, ETC., AT LOWEST PRICES.

The above machinery has been thoroughly overhauled, put in first-class condition and is nearly good as new. Correspondence solicited. When in the city make our office your headquarters and we will help you save money.

George E. Sanborn

347 and 349 Dearborn Street

CHICAGO

WESTERN AGENT FOR

The STANDARD MACHINERY CO.

Successors to GEORGE H. SANBORN & SONS

MANUFACTURERS OF

Paper Cutting Machines

and ***Machinery*** *for*

Bookbinders and Printers

F. L. MONTAGUE, Eastern Agent, 30 Reade St., New York.

ALSO

Western Agent for **F. L. MONTAGUE & CO., New York**

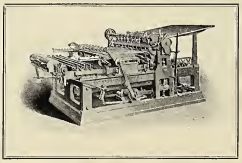
MANUFACTURERS AND DEALERS IN

Elliott Thread Stitching and Tying Machine
Wire Stitching Machines and Wire
Paper Folding Machines
Paging and Numbering Machines
Ruling Machines, Signature Presses
Paper Box Machinery, Etc.

LONG DISTANCE TELEPHONE, "HARRISON 541."

The Superiority of the Whitlock New Crank Bed Movement

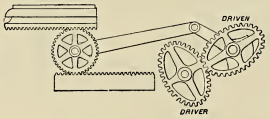
OVER ALL OTHER NEW MOVEMENTS LIES IN THESE POINTS:



It is so simple—the pressman need study nothing about it except the location of the oil holes—it does the work.

It is constantly in gear—no sudden entrance of gears before they operate—no slides—no springs—it works by simple, connected gearing.

It is long tried and durable as to those features which carry the bed backward and forward. The speed gears—two elliptical broad-faced gears (see cut)—form the sole novelty of the movement, and these we have tested and *know all about.*



It is smoother and slower over centers—by great odds smoother than any other—40 per cent less strain around ends.

We guarantee the swiftest, smoothest and most durable Bed Movement extant.

THE FOLLOWING SIZES ARE NOW ON THE MARKET:

No. 000—4-Roller, Bed 45 x 62, Type 40 x 58, Speed 1,620
No. 1—4-Roller, Bed 35 x 47, Type 30 x 44, Speed 2,040
No. 2—4-Roller, Bed 29 x 42, Type 25 x 38, Speed 2,200
No. 3—2-Roller, Bed 27 x 40, Type 23 x 36, Speed 2,600
No. 5—2-Roller, Bed 27 x 31, Type 22 x 28, Speed 3,000

Ready for delivery July 15—No. 0, 4-Roller, Bed 39 x 52, Type 34 x 48, Speed 1,920.

132 Times Building, New York.
10 Mason Building, Boston.
706 Fisher Building, Chicago.

The Whitlock Machine Company.

TELEPHONE-M-548

BLOMGREN BROS AND CO.

ENGRAVERS BY ALL PROCESSES



HALF TONE. ZINC AND WOOD ENGRAVERS ELECTROTYPERS

175 MONROE ST., CHICAGO.

THE MODERN HIGH ART ILLUSTRATORS OF AMERICA.

ALL PROCESSES.



CUTS FOR CATALOGUES, BOOKS, SOUVENIRS, NEWSPAPERS, & LETTER-HEADS, ETC.

Grand Rapids Engraving Co.

GRAND RAPIDS, MICH.

BRANCH OFFICES NEW YORK, CHICAGO & CINCINNATI.

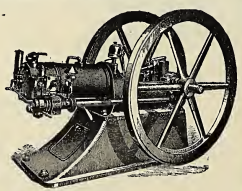
POWER FROM GAS OR GASOLINE.

Can be Used Everywhere!

The Otto Gas Engine

OF TODAY, IS THE RESULT OF OVER TWENTY-FIVE YEARS' EXPERIENCE IN THIS FIELD.

NO BOILER,
NO STEAM,
NO COAL,
NO ASHES,
NO GAUGES,
NO ENGINEER,
NO DANGER.



Over 45,000 in Use!

SIZES: 1 TO 250 HORSE-POWER.

THE OTTO GAS ENGINE WORKS,
(INCORPORATED)

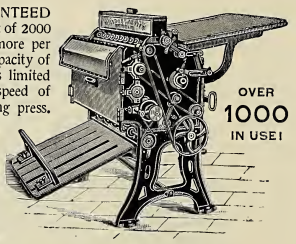
Cor. 33d and Walnut Sts., PHILADELPHIA.

No. 245 Lake Street, CHICAGO.

THE EMMERICH

Bronzing and Dusting Machine

GUARANTEED output of 2000 sheets or more per hour. Capacity of large sizes limited only by speed of the printing press.



OVER 1000 IN USE!

SIZES.
12 x 20
14 x 25
16 x 30
25 x 40
28 x 44
34 x 50
36 x 54
40 x 60

Emmerich & Vonderlehr,

191 and 193 Worth St.
New York

Special Machines for Photographic Mounts and Cards, Embossing Machines, etc.



PAPER CUTTING MACHINE.

Speciality since 1855.

MACHINERY FOR THE WHOLE PAPER INDUSTRY.

Over 800 Hands.

YEARLY PRODUCTION:
3,700 MACHINES.

No.	Length of Cut.		Price for Hand Power			Price for Steam Power			Selfclamp.			Cut Indicator			Rapid movement of back Gauge.		
	Cm.	Inches	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.	Mark	£	s.
A B..	50	19⅔	425	21	5	550	27	10	150	7	10	100	5	0	80	4	0
A Ba.	55	21⅔	485	24	5	610	30	10	160	8	0	105	5	5	80	4	0
A C..	60	23⅔	575	28	15	700	35	0	172	8	15	110	5	10	85	4	5
A Ca.	65	25⅝	650	32	10	775	38	15	185	9	5	115	5	15	85	4	5
A D..	71	28	740	37	0	865	43	5	200	10	0	120	6	0	90	4	10
A Da.	76	30	825	41	5	950	47	10	330	12	0	125	6	5	90	4	10
A E..	83	32⅝	950	47	10	1,075	53	15	240	12	0	125	6	5	95	4	15
A Ea.	91	35⅞	1,050	52	10	1,175	58	15	250	12	10	130	6	10	95	4	15
A F..	95	37⅜	1,150	57	10	1,275	63	15	260	13	0	135	6	15	100	5	0
A Fa.	100	39⅜	1,250	62	10	1,375	68	15	280	14	0	140	7	0	100	5	0
A G..	108	42½	1,400	70	0	1,525	76	5	315	15	15	145	7	5	105	5	5
A Ga.	113	44½	1,500	75	0	1,625	81	5	325	16	5	150	7	10	105	5	5
A H..	120	47¼	1,600	80	0	1,725	86	5	340	17	0	155	7	15	110	5	10
A Ha.	140	55⅛	1,950	97	10	2,075	103	5	365	18	5	160	8	0	115	5	15
A I..	160	63	2,275	113	15	2,400	120	0	390	19	0	160	8	0	120	6	0
A Z..	210	82⅝	—		—	4,000	245	0	500	25	0	200	10	0	—		—

Prices are understood for delivery at my works — Leipzig — and include 2 knives of best quality, 2 cutting sticks, spanner and oil can.

Packing cases extra.

For quotation — delivery free domicile — please apply direct to my sole agents:

Messrs. KAMPE & CO., 76 High Holborn, LONDON W.C.

Karl Krause, Leipzig
Engineer.

F. E. OKIE COMPANY



This is a Specimen of our

40c. Cut Ink

IT IS SOLD AT { 40 cents in pound lots
40 cents in 100 pound lots
40 cents in 1000 pound lots

No discounts—40 cents net



THREE GRADES of softness of this Ink always in stock

It is Black and Clean-Working
You can see that at a glance

Regarding its other Qualities

It is dense, soft and free-flowing. Dries rapidly when printed; some of our customers claim they can send work to the bindery in three hours after printing.

No Off-Set **No Slip-Sheeting**

F. E. OKIE COMPANY

Manufacturers of HIGH GRADE..

Printing Inks

KENTON PLACE
PHILADELPHIA

This is a Sample of a new Red Ink, which we call

Fire Red

and we sell it at One Dollar ($1.00) per pound net. Let us send you 5 pounds of this with the 10 pound sample of Forty-cent Cut Ink you order



F. E. Okie Co., Kenton, Place, Philadelphia, Pa.

Perfection in Press Building

IS SECURED IN

The Huber

Time Tested. Service Tried.

Crank Movement—Doing away with all cam gears, springs, centers. Running without jolt or jar.
Bed Motion—Giving ease of motion, firmness, long life, simplicity.
Insures better distribution, better impression, better register; and, therefore, better work.
Economy—No breakage, no repairs.
Perfectors....Two-Revolution....Two-Color.

Smallest, 24 x 31. Largest, 48 x 69.

NOT A NOVELTY, but a Printing Press whose every improvement marks a distinct and permanent gain to the Printing Art.

WE ASK YOU TO INVESTIGATE THE HUBER.

VAN ALLENS & BOUGHTON

59 Ann St., 17 to 23 Rose St.

NEW YORK.

Western Office: 256 Dearborn Street, CHICAGO.
H. W. THORNTON, Manager.

Rapid Deposition of Copper

THE attention of persons interested in Electrotyping, or any business requiring the deposition of metals by electricity, is called to the Engelhard Process (patented), by which the deposit goes on fully twice as rapidly as with the method usually employed. The new process is the greatest

Information regarding the Process can be found on page 511 of "The Inland Printer" for August, 1896.

TIME SAVER

in electrotyping which has been invented since dynamos superseded acid batteries. Now used in several establishments with very satisfactory results.

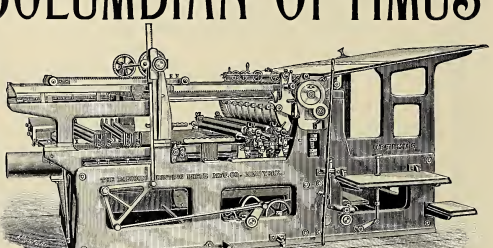
For further particulars and cost of outfit, address

J. H. FERGUSON, Sole Agent,
446 Pearl Street, NEW YORK, U. S. A.

THE NEW COLUMBIAN OPTIMUS

THE NEW BED MOTION recently put on the *OPTIMUS Press*, whereby the type bed is driven by means of a ball and socket universal joint, is one of the most valuable improvements made in press building in many years. The bed and cylinder of the New Optimus is geared together more closely, with more simplicity, durability and perfect mechanism than is possible in any other printing machine, and this device is immeasurably superior to the old Napier joint in common use.

A BACK-UP MOTION IS AN IMPORTANT FEATURE ON A PRESS. THE NEW COLUMBIAN OPTIMUS HAS IT.....



We Guarantee: *The Finest Delivery, the Fastest Two-Revolution of its size, and a Thoroughly First-class Press in every way.*

BABCOCK PRINTING PRESS MFG. CO., NEW LONDON, CONN.

C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.

BARNHART BROS. & SPINDLER,
183 to 187 Monroe St., CHICAGO, ILL.
GENERAL WESTERN AGENTS.

For sale by Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

BUILDERS OF THE **OPTIMUS** TWO-REVOLUTION,
DISPATCH SINGLE REVOLUTION,
STANDARD DRUM CYLINDER,
REGULAR, COUNTRY
AND OTHER CYLINDER PRESSES.



UNEQUALED FACILITIES FOR
NEW YORK PASSENGERS VIA

Baltimore & Ohio R.R.

THE ROYAL BLUE LINE TRAINS of the B. & O. R. R. are now landing and receiving passengers at Whitehall Terminal, foot of Whitehall St., New York, making connections under the same roof with the Second, Third, Sixth and Ninth Ave. Elevated Roads; Broadway, Lexington and Columbus Ave. Cable Lines; South Ferry, Hamilton Ferry, Staten Island Ferry and Thirty-ninth St. Brooklyn Ferry.

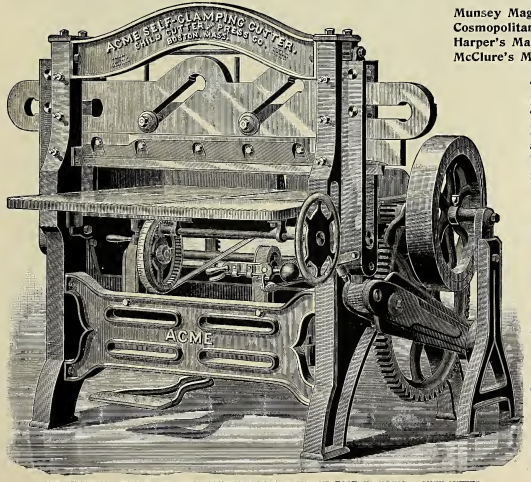
With this Terminal and the new observation car service, the B. & O. is in position to give its patrons the best that can be secured.

SUPERB DINING CAR SERVICE ON ALL THROUGH TRAINS.
STOP OF TEN DAYS ALLOWED AT WASHINGTON.

The B. & O. handsomely illustrated "SUMMER TOURS," showing routes and rates to many delightful resorts, may be had by applying at the City Ticket Office, 193 Clark St., or will be mailed by addressing B. N. AUSTIN, G. P. A., Chicago, or D. B. MARTIN, M. P. T., Baltimore, Md.

Chicago Depot: Grand Central Pass. Station, Harrison St. and Fifth Ave.

Who use the "ACME" Self-Clamping Cutter?



THE AUTOMATIC SELF-CLAMP, ALSO COMBINED SELF HAND AND FOOT CLAMPING "ACME" CUTTER.

Munsey Magazine Co. (2)
Cosmopolitan Magazine Co. (2)
Harper's Magazine Co.
McClure's Magazine Co.
Youths' Companion Co. (5)
The H. O. Shepard Co.
D. C. Cook Publishing Co.
The Werner Co.
Boston Mailing Co.
and 1,000 others, printers, bookbinders, box makers, corset manufacturers, paper mills, etc.

Why?

Because they save labor and money, and give perfect satisfaction. Send for catalogue and references to

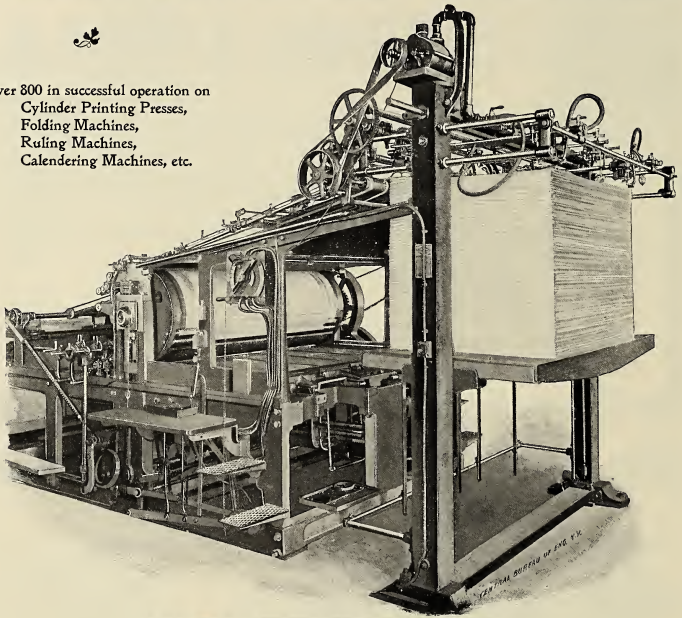
The Child Acme Cutter and Press Co.

33-35-37 Kemble St., Roxbury,
BOSTON, MASS., U. S. A.

E. C. FULLER & CO., Agents,
28 Reade Street, NEW YORK.
279 Dearborn Street, CHICAGO.

Economic Automatic.... Paper-Feeding Machine

Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Acme and other Cutting Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS AND PRINTERS.

Duplicate Parts for Machines, Tape, Wire, Thread, Oil, etc.

COMPLETE OUTFITS.

CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple, and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate.

Write to the Sole Agents.

E. C. Fuller & Co.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.

SECONDHAND MACHINERY

STEREOTYPE —AND— ELECTROTYPE.

Guaranteed to be in first-class condition in every respect. Write for full description.

One Molding Press,	24 x 31	One Daniels Planer,	17 x 36
Two Molding Presses,	16 x 22	Brush Dynamo,	No. 2
Roughing Machine,	17 x 28	Shoot Board,	12 x 18
Two Lloyd Blackleaders,	17 x 25		

PRINTING PRESSES.

Campbell Job and Book, 4-Roller, 2-Revolution,	size	45 x 64,	Table Distribution.
Campbell " " " "	"	32 x 50,	" "
Campbell Oscillator "	"	42 x 56,	" "
Campbell Job and Book, 2-Roller, 2-Revolution,	"	35 x 52,	" "
Campbell " " " "	"	41 x 56,	" "
Cottrell New Series, 4-Roller, 2-Revolution,	"	38 x 55,	" "
Cottrell & Co. " "	"	35 x 52,	" "

GEO. E. LLOYD & CO.

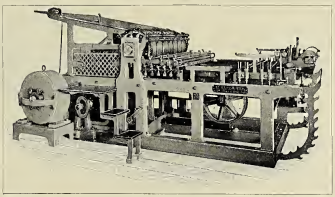
Write us for Catalogue of New Machinery. 202-204 S. Clinton Street, CHICAGO, ILL.

ELECTRIC MOTORS

DIRECTLY CONNECTED TO ALL MAKES OF PRINTING PRESSES.

NO BELTS,
NO DIRT,
NO GEARS,
NO NOISE.

More Efficient than Shafting or Belting.
Attached to any Press.
Easy to Regulate.
Not at all in the way.
Cheaper than any other method of operation.



The Bullock Electric Mfg. Co.

NEW YORK: St. Paul Building.
BOSTON: 8 Oliver St.
PHILADELPHIA: 662 Bourse Building.
ATLANTA: G. H. Wade, 708 Gould Building.
DENVER: Thos. H. Smith, 1724 Champa St.
CHICAGO: 623 Western Union Building.
ST. LOUIS: St. Louis Electrical Supply Co., 911 Market St.
LOUISVILLE: Wood & Speed, 235 Fifth St.
SPOKANE: Eleazer Darrow, 14 and 17 Temple Court.

AND 1032 BROADWAY, - - - CINCINNATI, OHIO.

EVERY PRINTER WANTS...

"Profitable Advertising"

THE ADVERTISER'S TRADE JOURNAL.

Fully illustrated, bright, original, up-to-date on all Advertising Topics. The handsomest publication of its kind.

Ten Cents brings a sample copy if you mention THE INLAND PRINTER.

KATE E. GRISWOLD, Editor and Publisher,
13 School St., BOSTON, MASS.

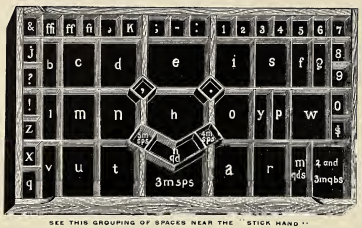


CINCINNATI TO CHICAGO.

OPEN AND COMPARTMENT SLEEPING CARS ON NIGHT TRAINS.

The only line running **4 trains** every day **Cincinnati to Michigan Points.**

D. G. EDWARDS, General Passenger Agent, CINCINNATI, OHIO.



SEE THIS GROUPING OF SPACES NEAR THE "STICK HAND"

The Old Case IN A New Dress!

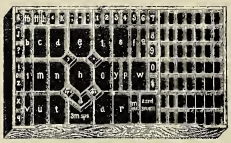
ASK YOUR DEALER FOR THE PERFECTION

INSIST ON YOUR NEW CABINET BEING FILLED WITH PERFECTION CASES

News, $1.60 a pair.
Job or Italic, 90c.

PERFECTION IN TYPE CASES

Has at last been achieved, and no modern printery is complete without them.
THEY SAVE LABOR. THEY SAVE MONEY



PERFECTION TYPE CASE CO., Patentees and Sole Manufacturers,
526 ELM STREET, CINCINNATI, OHIO.

PHILADELPHIA BRANCH:
424 Library Street.

CHICAGO BRANCH:
337-339 Dearborn Street.

J. M. HUBER

MAKER OF { Fine Colors, Pure Varnishes, Best Inks.

FACTORY:
76-90 40th St., Brooklyn, N. Y.

MAIN OFFICE:
275 Water St., New York.

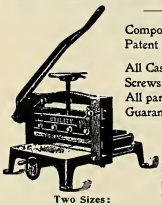
Our High-Grade Translucents

When used for Business Cards, Announcements, Folders, etc., produce that brilliant appearance customers admire so much. The highest art effects, especially in color work. Unobtainable on any other board. Carried in white and delicate tints, in 4 and 6 ply, at $3.25 and $4.50, respectively. None better anywhere at any price. Samples on application.

« Cardboard « Paper « « Envelopes «

Union Card & Paper Co.,
198 William St., New York.

The Utility Cutter has Good Points!



Compound Leverage—makes cutting easy.
Patent Clamp for narrow cutting.
(This clamp does not crease paper.)
All Cast-iron Parts extra heavy.
Screws and Studs of best Machine Steel.
All parts Interchangeable.
Guaranteed to please.

We sell to Dealers only.
Write to them for prices.

For Circulars, address

Payyer Printing Machine Works,
600-2-4 S. Broadway, St. Louis, Mo.

Two Sizes:
No. 1, squares 16 inches.
No. 2, " 18 "

THE PAPER MILLS COMPANY
MARQUETTE BUILDING, CHICAGO
·SELLING AGENTS·WHOLESALE DEALERS·
·PAPER SPECIALISTS·

Printers Can make more money by using BRAINS. It comes to them each week full of ideas for bringing business, together with styles of advertising composition, invaluable to every office.

Publishers Can increase their advertising by having BRAINS sent to their advertisers. Advertisers reading BRAINS will do *more* advertising—pay the publisher more money for space.

Special rates for club lists of three or more copies.
Sample copies for the asking. Ask *NOW.*

BRAINS PUBLISHING CO.
141 to 155 E. 25th St., NEW YORK.

Advertisers in BRAINS get results.

HEBER WELLS

Successor to Vanderburgh, Wells & Co.
157-159 William St., NEW YORK,

WOOD TYPE

Prices Moderate.

Printers' Materials

OF HIGH GRADE.

ONLY MAKER OF....

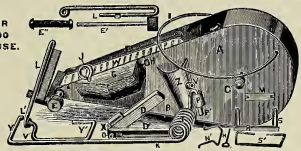
"Strong Slat" Cases

"STRONG SLAT" is not a fancy name, but means that the slats are practically indestructible. No better cases made.
Catalogues sent to recognized printers.

THE FUCHS & LANG MFG. CO.
MANUFRS OF
PHOTO ENGRAVERS' SUPPLIES
FACTORIES, BROOKLYN & NEW YORK.
ZINC & COPPER PLATES
ETCHING MATERIALS
ETC.
LITHOGRAPHERS' SUPPLIES,
PRINTING INKS, BRONZE POWDER &c.
CHICAGO BRANCH, 328 Dearborn Street. 29 Warren Street, NEW YORK.

DICK'S SEVENTH MAILER.

OVER 8,000 IN USE.



TO SAVE labor and secure speed in addressing, publishers should use R. Dick's Mailer. With it experts have mailed from 6,000 to 8,586 papers in fifty-seven minutes. For information concerning Mailer, Address
Price, $20.25 without Royalty. R. DICK ESTATE, 139 West Tupper St., BUFFALO, N. Y.



VERY BEST MAILER.

Simple, positive movements; no rubber belts; no trouble; fine adjustments; most rapid; expert record, 170 per minute. Novices can do fast work; experts beat their record when using

The Horton Mailer.

More effective and durable than higher-priced machines.

For sale at all branches of the
AMERICAN TYPE FOUNDERS' CO.

JAMES WHITE & CO.
177 MONROE STREET,
CHICAGO

CARRY THE LARGEST AND MOST VARIED STOCK OF COVER PAPERS IN THE UNITED STATES.

When treated properly with Printers' Ink.... Cover Papers ARE BUSINESS WINNERS.

Our line is BIGGER and BETTER than ever. We carry the largest and most varied stock in the country. Trade is wakening. People are advertising. Cover Papers are the fashion. We are your caterers. See us. Write us.

Illinois Paper Company,
181 Monroe St., Chicago.

Book, Cover, Document Manila and Print Papers.

The Central Paper Company,
Nos. 177 & 179 Monroe Street,
CHICAGO,

Put all their Ruled Papers up in Boxes with five Tablet Boards in each box.

SAMPLES ARE NOW READY.

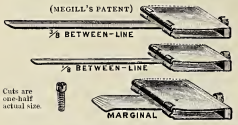
WHITING PAPER Company
238-240 ADAMS ST.
CHICAGO.

We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linens,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock
etc., etc.

HEADQUARTERS FOR....
LOFT-DRIED FLAT WRITINGS, EMBOSSED BOARDS, FANCY PAPERS, RULED HEADINGS, ENVELOPES, WEDDING STOCK, Etc.

All of the above stock manufactured by our own mills. Capacity 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations sent on application. Small as well as large mail orders solicited.

IMPROVED GENUINE GRIPPER FINGER



Cuts are one-half actual size.

Made in three shapes and each shape made in two sizes—⅜ in. for small and 1 in. for large grippers. A long screw fastens them on any gripper narrower than their size.

Price, 50c. each finger,
Either size or shape.

The only convenient and reliable attempt to do away with strings and other harness on your job press grippers.

Sold, with many gauge pins, by type founder and dealer. Send price to

EDW. L. MEGILL, Manufacturer,
60 Duane Street, NEW YORK.



$2.00 per year.
20c. per copy.

HOWARD LOCKWOOD & CO., Publishers,
143 Bleecker Street, NEW YORK.

LEADING SPECIALS.

2-Quire Box of Embossed Paper with Envelopes at 45c.
5-Quire Box of Embossed Paper with two-letter Monogram and Envelopes at $1.25

SEND FOR CIRCULARS.



ENGRAVED Wedding Invitations, Announcements, At Homes, in the most approved forms. Lowest Prices.

Calling Cards, Monogram Stationery.

STEEL DIE EMBOSSED Letter-Heads, Envelopes, Catalogue Covers, etc.



WM. FREUND & SONS,

Write for Samples and Prices. *155 State St., CHICAGO.*



W. C. GILLETT, President.
A. T. HODGE, Vice-President and Treasurer.
GEORGE D. FORREST, Secretary.

Make and Sell Every Kind of

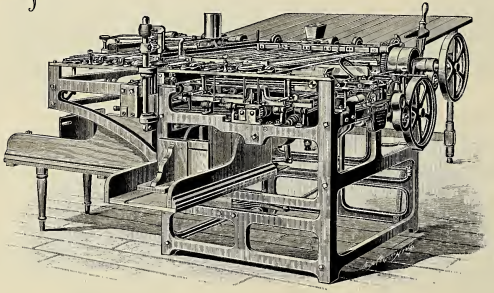
Paper...

USED BY PUBLISHERS AND PRINTERS.

Send for Our New Catalogue.

CHICAGO PAPER COMPANY,
120 & 122 FRANKLIN ST.
CHICAGO.

THE DEXTER COMBINATION NEWSPAPER AND PERIODICAL FOLDER



A most satisfactory machine for the uses intended.

Built—as all "Dexter" machines are—of the best materials.

WRITE FOR CIRCULAR AND PARTICULARS.

BRANCHES:
CHICAGO: 315 DEARBORN STREET.
BOSTON: 149 CONGRESS STREET.
FACTORY: PEARL RIVER, N. Y.

DEXTER FOLDER CO.

97 READE STREET, NEW YORK.

Send 5 two cent stamps
For



Contains nearly 500 subjects
Suitable for Calendars etc.

Half Tones
ETC
ZINCETCHING

Electro-Tint
Engraving Co.,
723 Sansom St., Phila.
Designers, and Engravers
by all photographic methods.

We Are Specialists
in the illustrating of
Catchy Advertising Matter.
Send us your bright ideas
and we will carry them out.



...Arabol...

Arabol Mfg. Co.

MANUFACTURERS OF

Prepared Gums, Glues, Sizes and Finishes, Pastes, Cements, Mucilages.

15 Gold Street, New York.

SPHINX PAD CEMENT Does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant — red, green, blue and white.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to keep for three months. Cold water will reduce it. Does not harden in the keg.

ARABOL PAD COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness. Remelts readily. Does not string.

PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper. Also used for backing pamphlets.

ARABOL MUCILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glue.

MATRIX PASTE Ready mixed. Needs only reducing by cold water.

THE LEADING

Printing Ink

MANUFACTURERS ARE

KAST & EHINGER

Makers of all kinds of

Lithographic, Printing and Fine Half-tone Inks, Printing Inks for Bookbinders, Colors for Lithographers and Printers, Transparent Lithographic Inks, Tin Printing Inks, Lichtdruck Inks, Plate Printers' Colors, Oils, Varnishes, etc., and Importers of Bronze Powders.

THREE-COLOR PROCESS INKS
A SPECIALTY.

LITHOGRAPHERS' SUPPLIES.

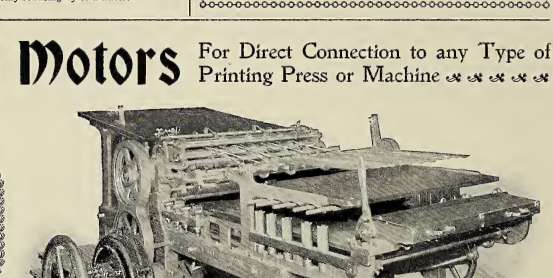
CHAS. HELLMUTH, Agent.

Office and Factory:
46-48 East Houston Street,
NEW YORK.

Lundell Motors

For Direct Connection to any Type of Printing Press or Machine

Received Medal of Superiority at the American Institute Fair, New York, over every other motor in competition.



Entire Printing and Bookbinding Establishments equipped with Lundell Motors and Controllers.
Enormous losses and inconvenience of shafting and belting obviated.
Most compact, efficient and reliable motors on the market.
Illustrated catalogue upon application.

Interior Conduit and Insulation Co., General Offices and Works: 527 West 34th Street, New York City.

THE J. W. O'BANNON CO.

74 DUANE ST., NEW YORK.

Bookbinders' Supplies.

Selling Agents for

HOLLISTON LINEN FINISH BOOK CLOTHS, BUCKRAMS, ETC.

Importers of German Book Cloth, Skyogene, etc.

Correspondence solicited.

Printers' Rollers..

BEST and CHEAPEST in USE!

GODFREY & CO.

909 Sansom Street, Philadelphia, Pa.



for civil service appointments will soon be held in every State. **More than 6000 appointments will be made annually!** The purpose of the National Correspondence Institute is to prepare any one by mail to pass any civil service examination with a high average, thus securing early appointment. Particulars about all Gov't positions, dates of examinations, etc., free.

National Correspondence Institute (Inc.), *Dept. C, 32 Nat'l Bk. Bldg. Washington, D. C.*







OLDS GASOLINE ENGINE

The Engine that Built a 10,000 Square Feet Addition last year!

Because they are an economy of fuel and space—½ cent per horse-power used per hour. Twelve years of successful business with the printer assures you of a marvel of perfection in the "Olds" Upright and Horizontal.

P. F. OLDS & SON ENGINE WORKS,

Box 600. Lansing, Mich.

ESTABLISHED 1872.
PHOTO PROCESS ENGRAVERS
WE AIM AT THE BEST PRINTING QUALITY IN PLATES

THE WILLIAMSON-HAFFNER Engraving Co.
—DENVER—

ETCHING ZINC

Superior quality selected **HARD ZINC**, machine ground and polished, for Half-Tone and Line Etching.

COPPER FOR HALF-TONE.
Extra quality machine ground and polished.

STEEL PLATES FOR ENGRAVING AND ETCHING.
Photo-Engravers Supplies.

AMERICAN STEEL & COPPER PLATE CO.
150 Nassau Street, New York.

LOVEJOY CO'S
DRY PAPER MATRIX
(PATENTED)

Will keep in any climate.
Ready for use when wanted.
Just the thing for offices where there is but a limited amount of stereotyping.
No sweat box necessary. Easy to use.
Molds can be made on machine or by hand. Less time required for drying, less heating of type, less wear on blankets than when using the ordinary matrix. In sheets 19x24 inches.
Can be sent by mail or express to any part of the world.
Send 25 cents in stamps for half-sheet sample by mail.
Price, $1.50 per dozen.

THE LOVEJOY CO.
444-6 Pearl Street, - NEW YORK, U. S. A.
FOR SALE BY
C. J. ROBERTSON, 12 Phillips Sq., Montreal, Can.

C. W. CRUTSINGER
MANUFACTURER OF
Printers' Rollers and Composition
18 North Second Street
ST. LOUIS, MO.
Our Elastic Tablet Glue is the Best in the Market.

FOR...
Glazed Papers
Plated Papers
Leather Papers
GO TO
Slade, Hipp & Meloy,
71-73 W. Monroe St.,
CHICAGO.

H. GRIFFIN & SONS,
ESTABLISHED 1833,
IMPORTERS AND DEALERS IN
BOOKBINDERS' AND POCKETBOOK MAKERS' SUPPLIES.
MOROCOLINE (An Imitation of Leather) A SPECIALTY.
75 AND 77 DUANE STREET,
NEW YORK CITY.

EASTERN BRASS TYPE FOUNDRY.
MANUFACTURERS OF
High Grade Brass Type,
ENGRAVERS & DESIGNERS.

FRANK G. STEWART, Pres't. HERMAN SCHUESSLER, Gen'l Manager
The Photo-Chromotype Engraving Co.
719 Vine Street, - - - PHILADELPHIA.

We solicit your correspondence if you appreciate
GOOD QUALITY—LOW PRICE—PROMPTNESS
Our Catalogue now ready.

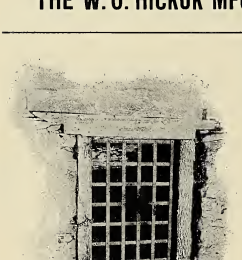
"THE HICKOK"

1897 RULING MACHINES

HARD TIMES ARE PASSING FAST,
ORDERS ARE NO LONGER RARE,
YOUR BUSINESS MUST SHARE IN THIS.

LET US HAVE YOUR ORDER
FOR ANY **MACHINERY** NEEDED
FOR RULING OR BINDING

THE W. O. HICKOK MFG. CO., Harrisburg, Pa.



COMING BACK,
STOP OVER AT

Paoli,
West Baden
OR
French Lick Springs,

"The Carlsbad of America,"

IN THE BEAUTIFUL HIGHLANDS OF SOUTHERN INDIANA.

FRANK J. REED, G. P. A., CHICAGO.
CITY TICKET OFFICE, 232 CLARK STREET.

GOING TO

Nashville

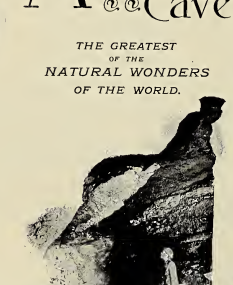
TAKE THE

MONON ROUTE

AND STOP OVER AT

Mammoth Cave

THE GREATEST OF THE NATURAL WONDERS OF THE WORLD.



The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence. Controlled by no Trust or Combine.

Contains ***many*** desirable features heretofore overlooked by other manufacturers. Address for particulars:

The Munson Typewriter Co.
MANUFACTURERS,
240-244 W. Lake St., CHICAGO, ILL.
N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND PRINTER office.

The British Printer.

A JOURNAL OF THE GRAPHIC ARTS.

An acknowledged Technical and Artistic Educator of the Craft.

Notes on trade matters; news of developments in all sections; hints and wrinkles for workers; the furtherance of technical education; job suggestions and designs; specimens criticised; supplements by all processes—in color and monochrome.

....BI-MONTHLY....

7s. 6d., post free. *Specimen copy, 1s.*

RAITHBY, LAWRENCE & CO., Ltd.,
LONDON, 1 Imperial Buildings, Ludgate Circus, E. C.
LEICESTER, De Montfort Press.

---

50 YEARS' EXPERIENCE.

PATENTS

TRADE MARKS,
DESIGNS,
COPYRIGHTS &c.

Anyone sending a sketch and description may quickly ascertain, free, whether an invention is probably patentable. Communications strictly confidential. Oldest agency for securing patents in America. We have a Washington office. Patents taken through Munn & Co. receive special notice in the

SCIENTIFIC AMERICAN,

beautifully illustrated, largest circulation of any scientific journal, weekly, terms $3.00 a year; $1.50 six months. Specimen copies and HAND BOOK ON PATENTS sent free. Address

MUNN & CO.,
361 Broadway, New York.

.....HALTIGAN'S.....

Pocket Manual of Ready Reference.

COMPILED AND ARRANGED BY P. J. HALTIGAN,
PROOFREADER, GOVERNMENT PRINTING OFFICE, WASHINGTON, D. C.



It contains **a complete Vocabulary of Double Words** from **Webster's** International Dictionary—an invaluable assistant in the **quick** determination of those vexing "compounds" usually encountered by all engaged in the correct reproduction of literary work; over **five hundred Latin and French words, phrases, legal maxims,** and **colloquial expressions, with their definitions,** from all the leading authorities, which to the everyday individual and the student of law will afford a ready and reliable means of interpretation; an exhaustive **alphabetical list of contractions and abbreviations** commonly used in writing and printing; **an authoritative list of county names in the United States,** carefully revised according to the latest Government publications, and arranged in alphabetical order by States; the **Declaration of Independence,** with the names of the Signers; the **Constitution of the United States,** with amendments and dates of ratifications, together with nearly **SEVENTY PAGES** of the most useful **historical and general information,** designed to be of the utmost benefit to the average man, and all gathered from **the most reliable sources.** 160 pages; sizes, 5¼ by 2½ inches.

Neatly Bound in Leather, postpaid, ... 50 cents.
Russia, Indexed, postpaid, ... 75 cents.

ADDRESS ORDERS TO **The Inland Printer Company,**

150 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.

Musgrove Says to Printers

Advertise and give your clients something your competitor cannot give them. We are advertising seventy-three printers by the means of our special service. The printer who uses our service is made the most-talked-about printer in town. He gets a reputation for having ideas and hustle. The service doesn't cost a cent in cash, only a little time and labor on your part to the amount of $15.

We will serve but one printer in each town. Send for complete details and some of the work we have done for other printers.

The Advertiser's Agency,

E. ST. ELMO LEWIS, General Manager.
CHARLES J. SHEARER, President.

Ask LEWIS about it

Penn Mutual Building,
PHILADELPHIA.

The Southern Railway

Is the Greatest Highway of Trade and Travel reaching the.....

PRINCIPAL CITIES OF THE SOUTH

with its own Line, and penetrating all parts of the country with its connections.

SUPERIOR TRAIN SERVICE, ELEGANT EQUIPMENT and FAST TIME.

FROM Chicago and Cincinnati, via Chattanooga, TO ATLANTA, MACON, BRUNSWICK, SAVANNAH, JACKSONVILLE AND ALL FLORIDA POINTS

FROM New York, Philadelphia and Baltimore, via Washington, TO ATLANTA, MEMPHIS, BIRMINGHAM, NEW ORLEANS, AUGUSTA, SAVANNAH, JACKSONVILLE AND ALL SOUTHERN CITIES

GO VIA THE SOUTHERN RAILWAY WHEN YOU VISIT THE Tennessee Centennial AT NASHVILLE

J. M. CULP, Traffic Manager, Washington, D. C.
S. H. HARDWICK, Asst. Gen. Passenger Agent, Atlanta, G. A.
W. A. TURK, Gen. Passenger Agent, Washington, D. C.
C. A. BENSOUTER, Asst. Gen. Passenger Agent, Chattanooga, Tenn.
J. C. BEAM, Jr., Northwestern Passenger Agent, 80 Adams Street, Chicago, Ill.

FREE-HAND DRAWING and ILLUSTRATING....

Taught in
THE ART STUDENT
AND *THE LIMNER.*

FULLY ILLUSTRATED. SIXTH YEAR.
10 CENTS A COPY. $1.00 A YEAR.

Ernest Knaufft, Director of the Chautauqua Society of Fine Arts, Editor. Sketching from Nature, Caricaturing, Newspaper Illustrating by the Chalk-plate Process. Wood Engraving, A. B. Frost No.

PORT ORAN, N. J.
I liked *The Art Student* from its beginning for its sound and masterly instruction, and took it merely to support a good thing. When I now will exchange my Nos. for a new subscription so as to keep a little in touch. W. S. B.

NEW YORK, January 8, 1896.
I have looked over your specimen copies, and am satisfied I can learn from them, although I have been making designs for many years.
J. H. G.

PHILADELPHIA, PA., February 10, 1896.
I wish to say that I appreciate *The Art Student* very much. I have learned considerable the past year, not only about illustrating, but about printing. Hoping you will not miss sending a single number, I inclose my subscription for another year. C. H. W.

THE ART STUDENT,
132 W. 23d Street, New York.



TAKE THE

Queen & Crescent Route

FROM CINCINNATI AND GO

TO THE NASHVILLE EXPOSITION

By way of Chattanooga, Lookout Mountain and the Historic Battle Grounds in that vicinity.

Low Rates to the Exposition via this Pleasant Route.

For particulars, address

W. C. RINEARSON, General Passenger Agent, CINCINNATI, OHIO.

W. A. BECKLER, Northern Passenger Agent, 113 Adams Street, CHICAGO.

Leyendecker Posters.

We still have on hand a few Posters designed by J. C. Leyendecker to advertise our issues of November and December, 1896, January, February, March, April, June, July, August and September, 1897. They are in colors, and make valuable additions to the exhibit of any poster collector. These will be sold at 15 cents each.

The Inland Printer Company,
PUBLISHERS,
212-214 Monroe St. .....CHICAGO.

The Inland Printer Business Directory.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged $7.00 per year for two lines, and for more than two lines $2.00 per line additional.

ADVERTISEMENT WRITERS.

Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.

ADVERTISING AGENCIES.

The Advertisers' Agency, E. St. Elmo Lewis, manager, Penn Mutual Building, Philadelphia, designs, plans and conducts all kinds of newspaper, street car, magazine and special advertising. Publishers of "Our Owl," sent free to advertisers. Send for inquiry sheet.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.

Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Ruling machine outfits, binders' outfits, and bicycles for our customers.

BOOKBINDERS' SUPPLIES.

Ingalls & Co., Castleton, N. Y. Binders' boards, album boards, trunk boards, etc.

Slade, Hipp & Meloy, 71-73 W. Monroe street, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Type founders.

Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

BRONZE POWDERS.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

BRONZING MACHINES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.

Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.

Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

American Electrotyping Co., 300-304 Dearborn street, Chicago. Telephone, Harrison, 71.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.

Bright's "Old Reliable" St. Louis Electrotype Foundry, 211 North Third street, St. Louis, Mo. Work in all branches.

Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.

Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Cin-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

ELECTROTYPERS' AND STEREOTYPERS' MACHINERY.

Gibson Bros., 207 S. Canal st., Chicago. Also printing press repairers.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere. Accept no others.

ENGINES—GAS AND GASOLINE.

Charter Gas Engine Co., Box 629, Sterling, Ill. Send for testimonials from 17 States and Territories in the printer's line; also catalogue.

ENGRAVERS AND DIE SINKERS.

Ludwig, P., embossing dies for leather and paper. Artistic engravings. 15 S. Canal st., Chicago.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

ETCHING ZINC AND COPPER.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati, Chicago and St. Louis; Ault & Wiborg, New York.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.

Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works). Manufacturers of printing inks, 196-198 South Clark street, Chicago.

Roosen, H. D., 31-33 S. Fifth st., Brooklyn, N. Y.; 101 Beekman st., New York; 34-36 W. Monroe st., Chicago, Ill.

Star Printing Ink Works. Carter & Barnard, 116 Monroe street, Chicago.

Thalmann Printing Ink Co., St. Louis, Chicago, Kansas City. Mfrs. job, book and colored inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

INK MANUFACTURERS' MACHINERY.

Kent & Haly, 250 Plymouth st., Brooklyn, N. Y. All kinds of printing-ink-making machinery.

INK REDUCER.

E. F. Kirwan & Co., Baltimore, Md. "Pressmen's Compound" is just what you need to get best results, especially on fine quality paper. Send for sample.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

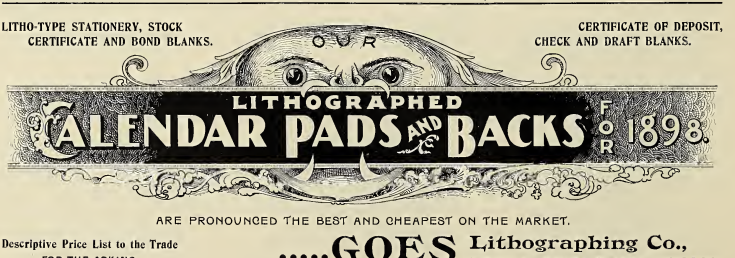
Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Type Founders' Co. Address nearest branch, as per list under head of Type Founders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

LITHO-TYPE STATIONERY, STOCK CERTIFICATE AND BOND BLANKS.

CERTIFICATE OF DEPOSIT, CHECK AND DRAFT BLANKS.



ARE PRONOUNCED THE BEST AND CHEAPEST ON THE MARKET.

Descriptive Price List to the Trade FOR THE ASKING.

.....GOES Lithographing Co., 158 TO 174 ADAMS STREET, CHICAGO.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

LITHOGRAPHERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White Co., The L. & I. J., Buffalo, N. Y., mfrs. of paper-cutting knives; superior quality.

NEWSPAPER PERFECTING PRESSES AND SPECIAL ROTARY PRINTING MACHINERY.

Goss Printing Press Co., 338-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.

PAPER-BOX MACHINERY.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTER KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish. Established 1830.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

Simonds Mfg. Co., Chicago, make keen-cutting paper-knives. Established 1832. Long experience. Most modern tempering. Appliances in every department up to date.

PAPER DEALERS AND MAKERS.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Empire Paper Co., 177 Monroe st., Chicago. Envelopes, writing, book, print & manila papers.

Illinois Paper Co., 181 Monroe street, Chicago. Book, cover, document manila papers, etc.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N.W., Washington, D. C., unexcelled half-tone and line engraving.

Pittsburg Photo-Engraving Co., 347 Fifth ave., Pittsburg, Pa. Half-tone, zinc etching and designing.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

PHOTO-ENGRAVING.

Zeese, A., & Co., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Engravers' self-focusing arc electric lamps, scientific stereopticons, theater lamps, etc. Acknowledged the best.

PHOTO-ENGRAVERS' AND ELECTROTYPERS' MACHINERY.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PHOTO-ENGRAVERS' SUPPLIES.

The Fuchs & Lang Mfg. Co., 29 Warren street, New York; 328 Dearborn street, Chicago.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of "New Departure" cases, stands, cabinets and all printers' wood goods.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesel, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Benderagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Cashman & Sherry, 84 S. Market st., Chicago. Mfrs. printers' rollers and tablet composition.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Grayburn, John, 525 First ave., Pittsburg, Pa. Established 1871.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Ramsay, A. R., Agent, 625 Filbert street, Philadelphia, Pa. "Perfection" non-shrinkable printers' rollers, roller composition, bookbinders' flexible glue, oil-cloth varnish rollers, felt rollers, hektograph composition, etc. Successor to Birchard & Ramsay.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

STEEL RULE.

J. F. Helmold & Bro., 32 South Jefferson street, Chicago. Printers' and boxmakers' cutting, creasing and perforating rule.

TYPE FOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:
Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Ellicott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South.
Kansas City, 513 Delaware st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Hansen, H. C., type founder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Pine st., St. Louis, Mo. Inventors of standard line type.

Mather Mfg. Co., proprietors Keystone Type Foundry, 734-40 Sansom st., Philadelphia, Pa.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham, Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.

Missouri Brass Type Foundry Company,

1611 South Jefferson Avenue,
ST. LOUIS, MO.

NOT IN THE TYPE TRUST.

Manufacturers of **Brass Type** *of Every Description*

Made of our Celebrated Extra Quality of Hard Brass.

Send for Specimen Books.

For **Bookbinders, Embossers,**
Hat Tip Printers and Wood Printers.

Byron Weston Co's

Linen Ledger and Record Paper

Has no superior.
Why not use it?

Our Selling Agents in Chicago are

Bradner Smith & Co.

Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

	PAGE
Advertisers' Agency	753
American Paper Co	629
American Steel and Copper Plate Co	751
American Type Founders' Co 734, 735,	747
Anthony, E. & H. T., & Co	646
Arabol Manufacturing Co	750
Art Student, The	753
Ault & Wiborg Co., The	Insert
Babcock Printing Press Manufacturing Co.	742
Baltimore & Ohio R. R	743
Barhydt, Frank	635
Bates Machine Co	733
Benedict, Geo. H., & Co	Cover
Binner Engraving Co	641
Blanchard, Isaac H., & Co	731
Blomgren Bros. & Co	739
Brains Publishing Co	746
British Printer, The	752
Bronson Printers' Mchy. and Warehouse Co.	733
Brown Folding Machine Co	Insert
Brown, L. L., Paper Co	640
Buffalo Printing Ink Works	649
Bullock Electric Manufacturing Co	745
Business Directory	754
Butler, J. W., Paper Co	621
Campbell Printing Press & Mfg. Co	622 to 625
Carver & Swift Stamping Press Co	646
Central Electrotype and Engraving Co	751
Central Paper Co	747
Challenge Machinery Co	638
Chambers Brothers Co	652
Chandler & Price Co	648
C. H. & D. R'y	745
Chicago Paper Co	748
Child Acme Cutter & Press Co	743
Coes, Loring, & Co	639
Cottrell, C. B., & Sons Co	732
Cramer, Geo., Dry Plate Works	652
Crescent Type Co	736
Crutsinger, C. W	751
Dexter Folder Co	748
Dick, Rev. Robert, Estate	747
Eastern Brass Type Foundry	751
Eastman Kodak Co	652
Electric City Engraving Co	647
Electro-Light Engraving Co	643
Electro-Tint Engraving Co	749
Emmerich & Vonderlehr	740
Ferguson, J. H	742
Franklin Engraving & Electrotyping Co	632
Freund, William, & Sons	748
Fuchs & Lang Manufacturing Co	747
Fuller, E. C., & Co	744
Funk & Wagnalls Co	634
General Engraving Co	642
Godfrey & Co	751
Goes Lithographing Co	754
Grand Rapids Engraving Co	740
Griffin, H., & Sons	751
Hamilton Manufacturing Co	651
Harris Automatic Press Co	626
Hellmuth, Charles	750
Hickok, W. O., Manufacturing Co	752
Hoke Engraving Plate Co	731
Huber, J. M	746
Illinois Paper Co	747
Interior Conduit & Insulation Co	750
Jaenecke Bros. & Fr. Schneemann	627
Johnson, Charles Enen, & Co	Insert
Juergens Bros. Co	643
Keith Paper Co	648
Kidder Press Manufacturing Co	637
Krause, Karl	740
Latham Machinery Co	646
Levey, Fred'k H., Co	643
Lovejoy Co	751
Lloyd, George, & Co	745
Manz, J., & Co	631
Megill, Edward L	748
Mergenthaler Linotype Co	636
Miehle Printing Press & Mfg. Co	Cover
Missouri Brass Type Foundry Co	755
Monon Route	752
Morgans-Wilcox Mfg. Co	649
Moses, Lionel	733
Munson Typewriter Co	752
National Correspondence Institute	751
New Champion Press Co	635
O'Bannon, The J. W., Co	751
Okie, F. E., Co	Insert
Olds, P. F., & Son, Engine Works	751
Osgood & Co	643
Oswego Machine Works	649
Otto Gas Engine Works	740
Paper Mills' Co	746
Pavyer Printing Machine Works	746
Parsons Paper Co	648
Perfection Type Case Co	648, 746
Photo-Chromotype Engraving Co	751
Printer and Bookmaker, The	748
Profitable Advertising	745
Prouty Co., The	733
Prouty, George W., Co	635
Queen City Printing Ink Co	630
Queen & Crescent Route	753
Riverside Paper Co	628
Rockford Folder Co	650
Roshack, F. W	646
Royle, John, & Sons	629
Sanders Engraving Co	633
Shniedewend, Paul, & Co	638
Scientific American	752
Seybold Machine Co	644
Sheridan, T. W., & C. B	Cover
Slade, Hipp & Meloy	751
Southern Railway	753
Standard Machinery Co	737
St. Louis Photo-Engraving Co	733
Straeffer & Siedenburg	751
Startevant, Charles L	743
Thorne Typesetting Machine Co	626
Union Card & Paper Co	746
Van Allens & Boughton	741
Van Duzen Gasoline Engine Co	733
Want Advertisements	730
Wells, Heber	746
Wessel, F., Manufacturing Co	638
Weston, Byron, Co	756
Wetter, Joseph, & Co	638
White, James, & Co	747
Whiting Paper Co	747
Whitlock Machine Co	738
Williamson-Haffner Engraving Co	751
Zeese, A., & Co	650

APRIL, 1897. TWENTY CENTS.

Cancelled



THE INLAND PRINTER COMPANY, CHICAGO AND NEW YORK.

OSGOOD & COMPANY, "THE TEMPLE," CHICAGO.

OUR NEW LOCATION

"The Temple," La Salle and Monroe Sts., Chicago.

Osgood & Co.

Designers, Engravers, Electrotypers.

LOCATION CENTRAL.
ELEVATOR SERVICE EXCELLENT.
ACCOMMODATIONS THE BEST.

YOU are invited to inspect our new quarters.

WITH a full staff of competent artists and engravers, and operating by the newest methods, our output will always be of the very highest grade.

Manufacturing Department, 165-167 Adams St.

Long Distance Telephone, **Main 3488.**

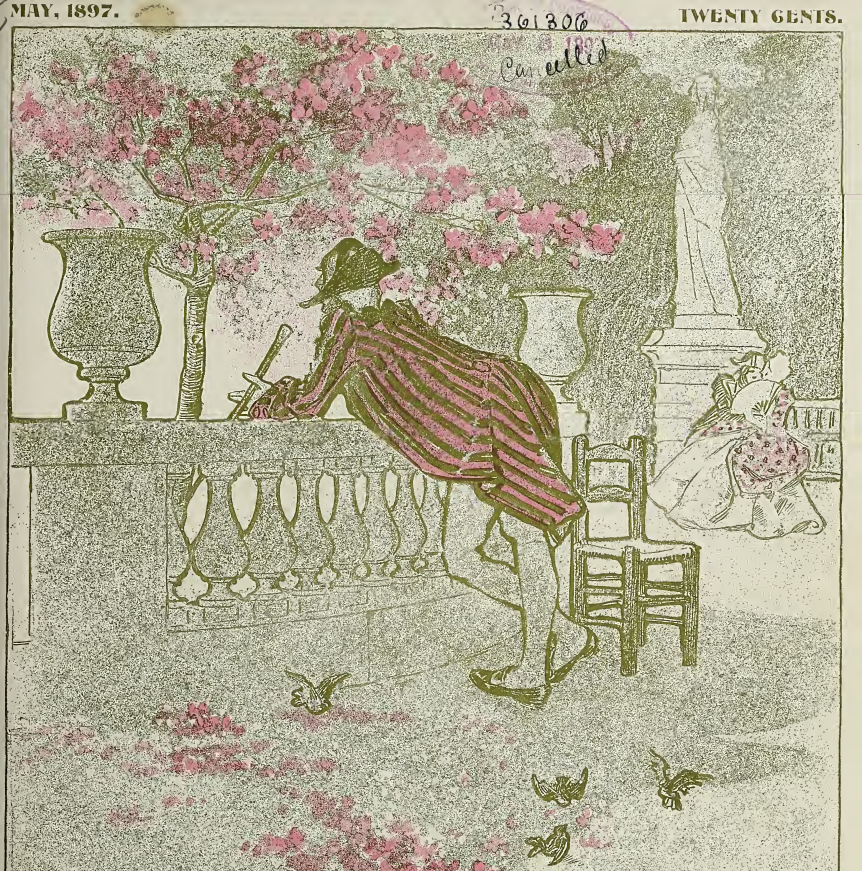


We do not occupy the entire Building; only the North Half of the Top Floor.

OSGOOD & COMPANY, "THE TEMPLE," CHICAGO.

MAY, 1897. TWENTY CENTS.

361306
Cancelled



The Inland Printer

May

J. Clayvendecker-97

A VERITABLE WORK OF ART.

The Color Printer.

A Treatise on the Use of Colors in Typographic Printing.

BY JOHN F. EARHART.

THE FINEST WORK ON THIS SUBJECT EVER PUBLISHED.

Size, 8¼ x 10½ inches.

137 Pages Type Matter.

90 Colored Plates.
In two to twenty colors each.

Handsomely Bound in Cloth.
Stamped in gold and four colors.

Each Copy Signed by the Author.

Price, $10.00
Postpaid.

THIS WORK can now be purchased at a considerable reduction from its original price. The enormous expense of producing, at first precluded the possibility of its being sold at less than $15, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Address all orders to

THE INLAND PRINTER COMPANY,
150 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.

JUNE, 1897. TWENTY CENTS.

368225
Cancelled

The Inland Printer



A VERITABLE WORK OF ART.

The Color Printer.

A Treatise on the Use of Colors in Typographic Printing.

BY JOHN F. EARHART.

THE FINEST WORK ON THIS SUBJECT EVER PUBLISHED.

Size, 8¼ x 10½ inches.

137 Pages Type Matter.

90 Colored Plates.
In two to twenty colors each.

Handsomely Bound in Cloth.
Stamped in gold and four colors.

Each Copy Signed by the Author.

Price, $10.00
Postpaid.

THIS WORK can now be purchased at a considerable reduction from its original price. The enormous expense of producing, at first precluded the possibility of its being sold at less than $15, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Address all orders to

THE INLAND PRINTER COMPANY,

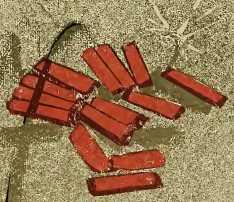
150 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.

366270
Cancelled

The Inland Printer

July







A VERITABLE WORK OF ART.

The Color Printer.

A Treatise on the Use of Colors in Typographic Printing.

BY JOHN F. EARHART.

THE FINEST WORK ON THIS SUBJECT EVER PUBLISHED.

Size, 8¼ x 10½ inches.

137 Pages Type Matter.

90 Colored Plates.
In two to twenty colors each.

Handsomely Bound in Cloth.
Stamped in gold and four colors.

Each Copy Signed by the Author.

Price, $10.00
Postpaid.

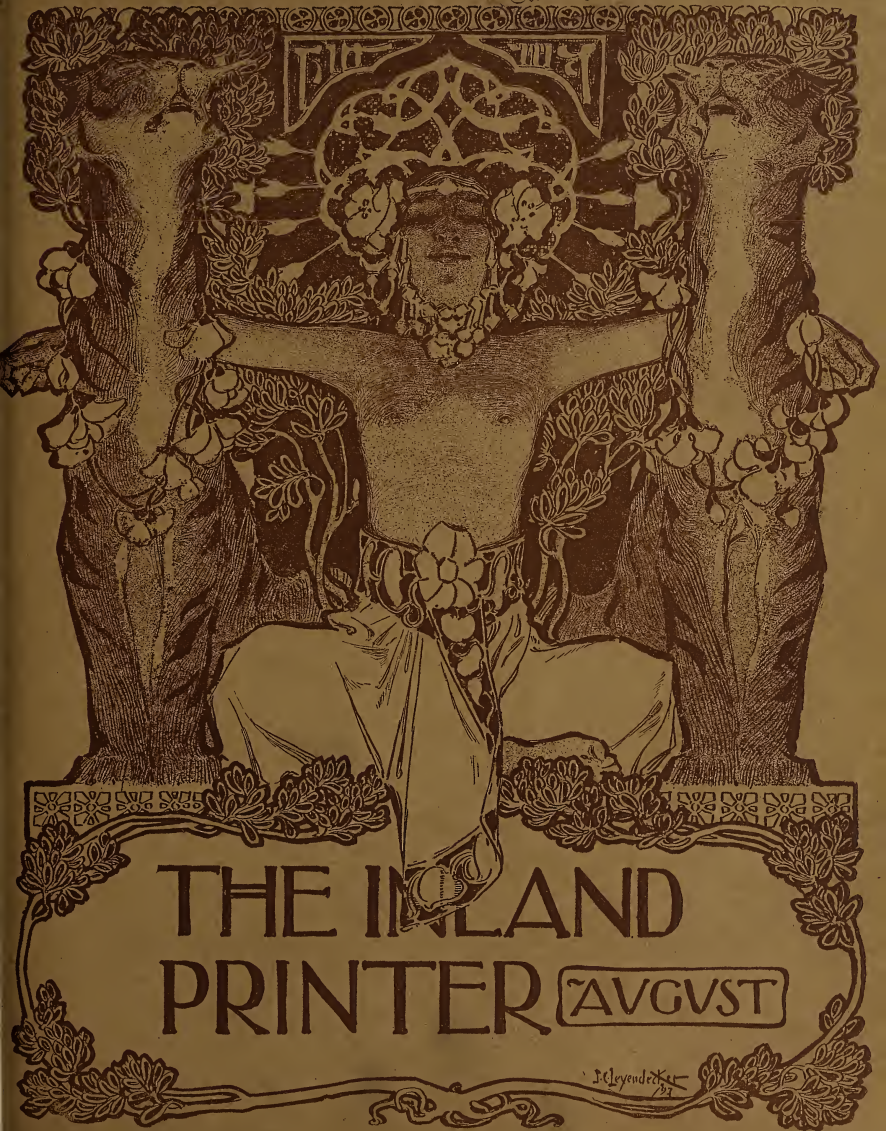
THIS WORK can now be purchased at a considerable reduction from its original price. The enormous expense of producing, at first precluded the possibility of its being sold at less than $15, the original price, but owing to the dull times it has been decided to sacrifice the work in order to dispose of the copies yet remaining unsold. It is probable that no second edition of *The Color Printer* will ever be attempted, and no book of the kind will for a long time, at least, be planned and carried to completion. Therefore this is a rare opportunity for those wishing to purchase one of these works on color printing. To produce a limited edition of this work required 625 different forms and 1,625,000 impressions. The book contains 166 colors, hues, tints and shades, produced by mixtures of two colors each, with proportions printed below each. To use colors intelligently and effectively every printer and pressman should have one of these books. Address all orders to

THE INLAND PRINTER COMPANY,

150 Nassau Street, NEW YORK. 212-214 Monroe Street, CHICAGO.

26736.3
Cancelled

AUGUST, 1897. TWENTY CENTS.



Geo. H.
Benedict
& Company

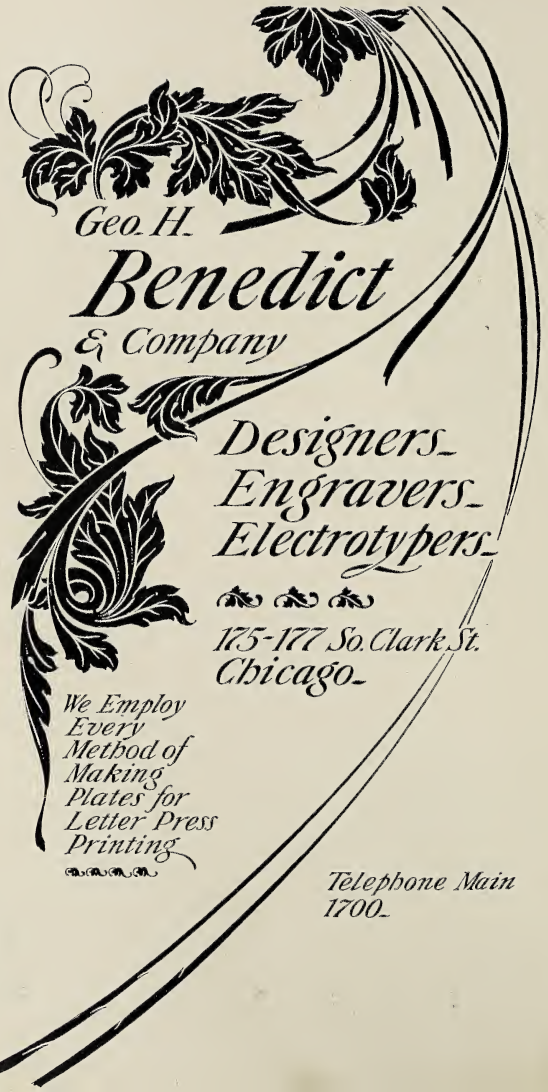
Designers
Engravers
Electrotypers

175-177 So. Clark St.
Chicago

We Employ
Every
Method of
Making
Plates for
Letter Press
Printing

Telephone Main
1700


The Inland Printer
September


Geo. H.
Benedict
& Company
Designers
Engravers
Electrotypers
175-177 So. Clark St.
Chicago
We Employ
Every
Method of
Making
Plates for
Letter Press
Printing
Telephone Main
1700

The Inland Printer



Account Book

Shows COST, PROFIT, LOSS,
THEREFORE.....
Saves MONEY, TIME, TROUBLE
.....ON EACH JOB DONE.

Facilitates estimating and prevents costly errors in quoting prices.
Is of great value as a reference book.
Reduces bookkeeping one-half.

THERE has been considerable discussion among correspondents of The Inland Printer as to the best method of determining the cost of job work. The writers agree that it is exceedingly difficult to arrive at the exact cost of producing finished work. A satisfactory solution of the problem cannot always be obtained by exchanging views in this way. By adopting the method embodied in The Inland Printer Account Book, which is acknowledged by hundreds of practical and progressive printers to be a thoroughly systematic and business-like way of keeping accounts, you will secure a plan of keeping track of orders that is thoroughly reliable. Printers cannot afford, in these times of close competition, to *guess* at the cost of doing work. There is no necessity of guessing if this Book is used. Fill out the blank lines and foot the columns and the actual cost to the office of the work done is easily ascertained.





The only way to stop the ruinous policy of reckless estimating is for printers to adopt a system of keeping accounts that will show what they make or lose on every job turned out. They will thus find where their own interests lie, and exercise extreme caution in quoting figures. If printers will adopt this Book, much of the difficulty of "making ends meet" in conducting business will be avoided. The *exact cost* of work is what very few printers can accurately determine under their present methods of bookkeeping. Buy one of these Books and start on an era of prosperity. Send for specimen sheet and circular.

THE BOOKS are substantially bound with leather backs and corners, and cloth sides, and are of the *flat-opening* style. Size of page, 10½ x 14½ inches. Printed on good paper, and paged throughout. Prices are but little more than such books *blank* would cost.

NET PRICES: { 400-page book for 2,000 jobs, . . . $5.00
200-page book for 1,000 jobs, . . . 3.50



Order The Inland Printer Account Book from any Type Foundry or Printers' Supply House in the United States, or direct from.....

The Inland Printer Co.

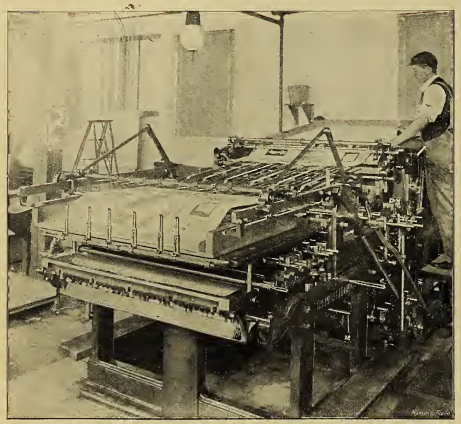
....Publishers.....

214 Monroe Street, CHICAGO.

150 Nassau Street, NEW YORK.

The Miehle

Patented.... High-Speed Printing Press.



The "MIEHLE" in Operation Printing Half-Tones, using Sheet Delivery.

ACKNOWLEDGED
THE
LEADING
TWO-REVOLUTION
PRESS
ON THE MARKET.

The Miehle

PRODUCING
THE FINEST GRADES OF
PRINTING
IN A SUPERIOR MANNER
AND A
DAILY PRODUCT
UNATTAINED BY ANY
OTHER PRINTING
PRESS.

SPEED: The Miehle Press, in the best offices in the world, has changed the calculations of all printers in quantity and quality of work produced. No proprietor of a printing office can afford to buy a printing machine without first looking into the merits of the "Miehle."

NOTICE: For certain kinds of work printers wish the sheet delivered printed side up, but for a great many kinds of paper the fly is the best. The "Miehle" is at the front with both. In less than three minutes the pressman can change from printed side up to fly printed side down, and *vice versa*. Mr. Miehle is the first to accomplish this.

The Sheet Delivery adds but small cost to the Press. We attach it when ordered.

The Miehle Printing Press & Mfg. Co.

Chicago, Ill., U.S.A.

EASTERN OFFICE:
30 READE ST., NEW YORK CITY.

SOUTH SIDE OFFICE,
274 DEARBORN ST., CHICAGO.

THE HENRY O. SHEPARD CO., PRINTERS AND BINDERS, CHICAGO.



SMITHSONIAN LIBRARIES
3 9088 01961 4841